

**PM 2020-04**

Thomas A. Parham, Ph.D.

May 13, 2020

### **Campus Art Advisory Committee**

The California State University Dominguez Hills (CSUDH) Campus Art Advisory Committee is charged with advancing public art on campus in order to celebrate and uphold human creativity, our region and its history, and the values, history, and diversity of California State University Dominguez Hills.

The scope of the Committee includes both permanent and temporary art in public spaces at CSUDH. Examples include installations of sculpture, paintings, photography, murals, performances, as well as sound and light installations, gardens, memorials and significant architectural features. The purview of the Committee does not extend to offices or dedicated campus spaces such as the Library, the University Theatre, and the Loker Student Union.

The Committee shall

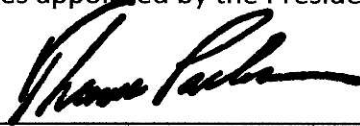
- advise the President and the Vice President of Administration and Finance on matters concerning the aesthetic environment of campus, including public art, permanent and temporary art displays, and the physical environment such as interior and exterior public spaces;
- develop a vision for public art and the physical environment that is specific to the mission of CSUDH;
- propose a strategy for implementing this vision, acquiring, maintaining, and de-accessioning public art and enhancing the physical environment through a practice of inclusive excellence;
- catalogue existing public art and important aesthetic aspects of the campus physical environment;
- propose a long-term funding model for public art at CSUDH;
- make recommendations on proposals for new installations and the creation, maintenance, and modification of significant aesthetic spaces on campus, including modifications to the campus architectural style;
- ensure meaningful and extensive collaboration with responsible university offices, including colleagues in Facilities, Environmental Health and Safety, and Advancement, in order to ensure that proper installation, maintenance, safety concerns, ADA regulations, and donor stewardship are addressed and considered;
- develop bylaws that specify procedures for submission and review by the committee and invited panelists;
- engage campus units and communities impacted by and invested in specific public art proposals by creating a campus community feedback mechanism to ensure the diverse voices of students, faculty and staff inform evaluations and decisions; and

- operate in a transparent manner that is inclusive and collaborative, balancing the needs and desires of campus stakeholders with independent evaluation of aesthetic merit and artistic vision.

Membership of the Campus Art Advisory Committee will consist of:

- the Director of Facilities Planning, Design, and Construction;
- the Dean of the College of Arts and Humanities;
- the University Master Plan Landscape Architect;
- the Director of the University Art Gallery;
- the Assistant Dean, Multicultural Affairs;
- a faculty member appointed by the Art & Design Department;
- an appointee made by the Vice President of University Advancement;
- a student representative appointed by ASI;
- a student representative from the Art & Design Department; and
- other representatives appointed by the President.

Approved:



Thomas A. Parham, Ph.D.  
President

Date: May 13, 2020

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### Appendix: Guiding Questions

The work of the Committee shall be informed by national best practices. The following is adapted from guiding questions originally created by the Public Art Network, a program of Americans for the Arts.

#### Goals and Governance

Identifying and stating overall goals or a mission is critical to the healthy development of a public art program. As the program is developed, it will need to be clear who makes the decisions and how a program can enhance communities.

- Why is public art important to the campus community?
- Is the campus accustomed to public art and is public art being requested by the campus community?
- What role will a public art program play within the mission of the campus?
- What will be the mission or vision of the public art program?
- Where does public art fit into our engagement with local governments and institutions, such as regional arts, recreation, and culture initiatives, the business community, and redevelopment agencies? How will adding a public art program advance the overall goals or vision for the region?
- How will the program be governed? For example, is there an appointed arts commission or a board committee? What are their responsibilities and objectives?

### Funding

How to financially sustain a public art program or fund a public art project are vital questions in the field. Funding can come from sources such as a percent-for-art policy, an institution's general fund, donations, grants and more.

- How will the public art program be funded in the short and long-term? Will the funding source be consistent or subject to fluctuation?
- How will funds be set aside for projects that take more than one fiscal year to implement?
- How will funding sources be used to maintain and if necessary, to deaccession a work within the collection?

### Program Administration

The administration of a public art program has unique challenges and requires distinctive support. How programs are administered are as unique as the communities that the program serves.

- Will there be staffing to support the implementation of the program? What are their roles and responsibilities? Do they have previous experience working with construction projects?
- What are the number of anticipated annual projects and is there enough staff to manage both the program and the projects?

### Project Management

The management of a public art project requires a wide variety of knowledge and skills from construction to artist's rights and community meeting facilitation.

- What is the process for how projects are scoped, prioritized and selected? Who is involved and what are the priorities for making these decisions?
- What is the process for the selection of the artist or artists for a project? Who is involved in the selection process?
- Who is responsible for administering and signing contracts and payments to artists and vendors? Do they have experience in the management of artists contracts?
- Who will review the artwork for compliance with Americans with Disabilities Act (ADA) and other building codes?
- What municipal agencies might be involved with the permitting of projects?

### Community and Local Artists Engagement

Working with your community is one of the most important aspects of creating a successful public art program. From who is invited to participate in the public art process to why public art is being funded in their neighborhood, community members and local stakeholders are key to the success of a public art program.

- What is the plan for community engagement, including outreach to diverse or underserved populations? Who is responsible for the plan?

- How will local artists be engaged with the public art program? Will there be opportunities to support local artists such as trainings and specialized projects?
- How is the community involved in the artists' selection process?
- What is the method to ensure the public art program and projects reflect and respond to the community or environment?

#### Maintenance and Conservation

Maintaining and conserving public art is as critical as the implementation of a new artwork.

- What is the process for the maintenance and conservation of the public art? Who is involved in the process?
- How is the maintenance and conservation funded? Is the funding source consistent and sustainable or will it fluctuate?
- If a work needs to be removed, what is the process for deaccessioning a work within the collection?

#### Collection Management

Managing a public art collection is unique and has many moving parts. Somewhat like managing a gallery or museum collection, public artworks come with a series of specific needs.

- What is the process for managing and tracking current and new public artworks? Who is responsible for managing and tracking completed public artworks?
- Is there an inventory of existing artworks, monuments etc. that the city might have acquired over time, and what are the expectations for managing these artworks?
- What is the process for evaluating the relevancy of existing artworks? Who is responsible for that process?