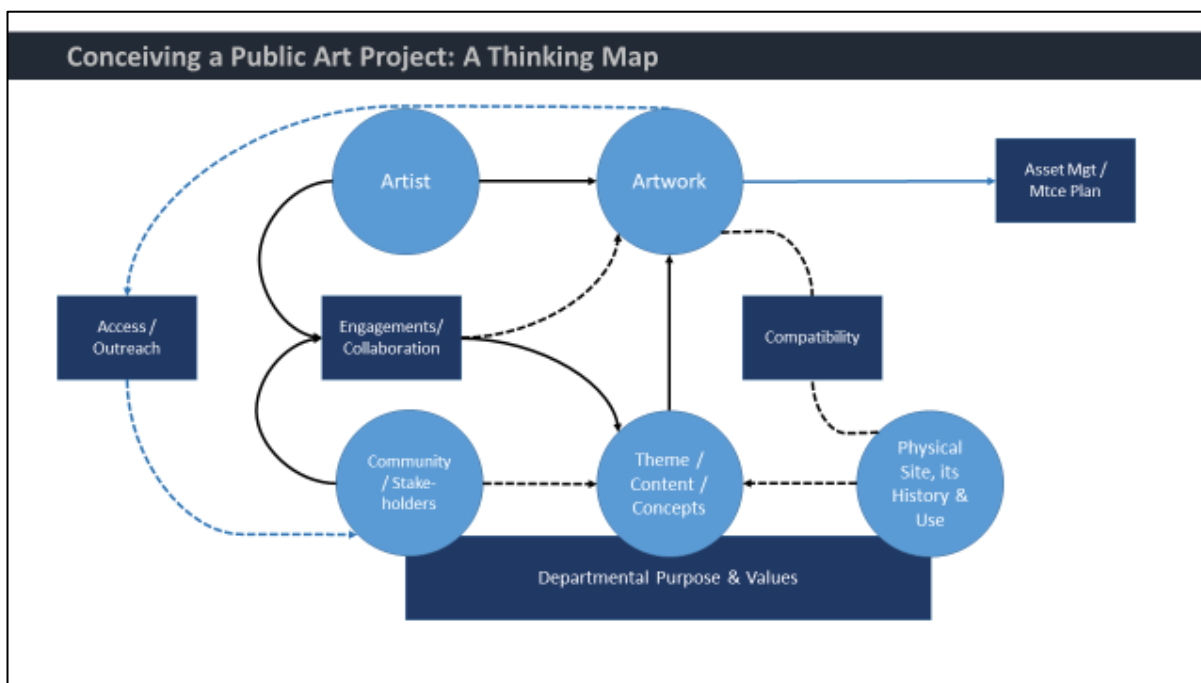


## Annex 2: Departments / Units Checklist for the Commissioning of Public Art Project

Public art has always been about collaboration. Besides the artist and commissioner relationship, it includes collaboration with a team with diverse skills such as art administrators, architects, engineers, city planners, landscape designers, fabricators and conservators. Best public art is not for the community, but with the community.

Annex 2 is written to facilitate preliminary brainstorming/planning for Departments/Units when considering the commissioning of public art. There is no linear approach. For example, you may start with the site that you have in mind, evaluate it, and look into implications on the type of public art, possible themes, artists and ways to involve your stakeholders. As such while these questions are there to help you probe into possibilities, and they need not be read sequentially. It is based on these preliminary thoughts that you may begin to develop a formal proposal.



Consult units such as UCI, OSHE, OCS and OLA as you explore your options, mindful of the relevant guidelines in place for all administrative processes involved in the procurement of artwork and their placement in public spaces. As a commissioning department, you have a crucial role to shape the thinking that goes into the creative process, and these initial decisions have implications on the later management and care of artworks. Questions you may ask yourself:

### 1. Establishing a Broad Picture:

- Who is the project for?
- Why public art? Have you seen a public art project that you really like, or you think relevant to ideas you are exploring? What makes them work?
- Under ideal circumstances, what would the project look like?
- Is there a larger departmental history or aspirations that the artwork should address? How do some of these ideas fit within the NUS Public Art Policy and NUS core values as a whole?
- If the commission is part of a Capital Project, are there opportunities to develop an integrated art project?

## 2. Theme, Content, Community/Stakeholders:

- What key ideas do you wish to convey? How are these ideas relevant to your identity as a department and NUS?
  - ☐ History and purpose of your department
  - ☐ Sense of place or belonging
  - ☐ People/community
  - ☐ Contemporary/new research
- What can you do to expand such ideas?
  - ☐ Involve your stakeholders. Recruit staff/faculty with research emblematic to departmental purpose and able to provide conceptual guidance for an inter-disciplinary project; those able to coalesce a range of perspective across department to solicit contributions for an inter-disciplinary project; and those able to harness corporate memory to identify elements of symbolic significance.
  - ☐ Organise workshops for brainstorming
- What educational elements can you introduce to artist to consider as part of the project?
  - ☐ Discipline-related theoretical perspectives
  - ☐ Data for visualization
  - ☐ Technology applications

## 3. Artist and Artwork

- What criteria will you use to identify and select artists?
  - ☐ Consider artist with history of pairing critical research with practice; artist with history of working with project architects; artist with history of collaborative work with community and researchers/scientists.
- Most artworks will require some kind of recurrent costs for maintenance. What should you be mindful about to avoid high maintenance cost?
  - ☐ Consider avoiding placements near or in water features; avoid mechanical components; avoid locating the work in location difficult to access by contractors and conservators; avoid artwork dependent on specialized services for its maintenance.
  - ☐ Consider artwork that is integrated into architectural features using building materials where its lifespan and maintenance needs align to the building. Consider design of façade panels, design of carpet/tile/marble flooring, design of wall finishes including vinyl appliques. If a video wall is already planned as part of the building's requirements, consider commissioning video art. Consider commissioning artist to design of functional elements such as seats with limited lifespan.
- Should the lifespan of the artwork be defined clearly and contractually?
  - ☐ For painted murals, limited to a period to create new commissioning opportunities
  - ☐ For integrated art, limited to building cycle including its periodic refurbishment
  - ☐ For installations that cannot be extricated from site, limited to building cycle including refurbishment
  - ☐ For sculptures that can be extricated from site, such as those completed in bronze or stone, permanent.
- Should you be concerned about choice of materials?
  - ☐ Consider durability, materials suitable to constant exposure to weather, high UV light levels, etc.

- ☐ Consider public safety, especially artworks accessible to touch, e.g. metallic surface and daylight heat.
- Working with OLA, what should you consider when developing formal contract with artist?
  - ☐ Full and exclusive rights including rights to relocate, remove and dispose.
  - ☐ Lifespan of artwork (if relevant).
- With full legal rights to the artwork, you can exercise your rights as owner of the asset? Is it that straightforward? What about artist's 'moral' rights?
  - ☐ Consider showing goodwill to artist in sensitive situations involving any significant actions undertaken for the artwork such as long-term or permanent withdrawal from public viewing. Consider sharing developments with artist and jointly explore options, including methods of artwork disposal when it becomes inevitable.

#### **4. Artwork-Site Compatibility (working with UCI, OSHE, OCS)**

- Do you have a site in mind? If not, how will you go about in identifying potential sites?
  - ☐ For outdoor locations, working with staff and UCI to identify locations that may be part of a larger network of linkways, footpaths, green connectors, stops, hubs, and other visual markers to lend coherence to the campus experience.
  - ☐ For indoor locations, working with staff and UCI to identify locations such as lobbies and gathering areas with good visibility and source of light.
  - ☐ Locations that fulfil BCA's code-on-accessibility.
  - ☐ Location/placement suitable for conducting on-site maintenance and repairs.
  - ☐ For capital projects, working alongside architects to identify possible sites to facilitate early planning.

#### **5. Anticipate Post-Commissioning Activities**

- What can you do to integrate artworks management to your departmental work?
  - ☐ Assign the artworks to an asset manager who is to look into record keeping, insurance, periodic checks, maintenance requirements, engage conservators/contractors and reporting to PAC Secretariat.
  - ☐ If the commissioning department is not the final custodian of the artwork, make sure asset transfer takes place in accordance to OFN requirements.
  - ☐ Develop maintenance plan with artist and conservator, identifying materials and techniques for expected repairs. Communicate with artist accordingly when needed.
  - ☐ Estimate and allocate recurring budgets such as conservation and insurance.
  - ☐ Keep and update records including history of repairs and methods.
  - ☐ Make the artwork as part of the department's experience via staff/student orientation or visitor tours. Develop programmes/outreach activities around the artwork corresponding to themes and issues around the artwork.