

PUBLIC ART MASTER PLAN

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(revised 2011)

I. EXECUTIVE SUMMARY

Pierce County is among other local governments involved in a broad array of quality of life issues in order to attract and retain an increasingly mobile population. As Professor Richard Florida stated in his recent study¹ profiling the elements leading to the success and failure of metropolitan areas: “the leadership should instead develop an environment attractive to the creative class by cultivating the arts, music, night life and quaint historic districts.” With over \$134 billion³ in total economic activity, the arts are proving to be a good investment, one that pays substantial dividends. Two recent studies substantiate the diverse ways in which a thriving cultural life generates income, jobs and tax revenue for counties and states⁴.

Public art programs contribute directly to economic vitality through the enhancement of the physical environment, increased property values and cultural tourism, as well as through more indirect methods such as an enhanced sense of ownership of public facilities and an accompanying decrease in vandalism. These programs involve artists in the design of the built environment and in the delivery of public services. Public art projects allow artists to enhance public facilities and create artworks that range from decorative to functional, including such items as benches, light fixtures, tree guards, bus shelters and decorative flooring as well as more traditional works of art. Every new bridge or overpass, every new park, building or sidewalk presents an opportunity to make the region more appealing. Millions of dollars are spent every year constructing roads, building public facilities and otherwise extending, improving and maintaining infrastructure. Public art programs leverage those funds by enabling the expansion of the region’s cultural infrastructure at the same time.

Pierce County has a solid foundation upon which to build an exceptional public art program. In 1979 the County adopted a resolution that establishes “a county policy to direct and encourage the inclusion of works of art in public works of the county”. In 1999 the Pierce County Arts and Cultural Services Division completed a strategic plan and in 2000, the Pierce County Council passed an ordinance which made the One Percent for Art Program permanent.⁵ The development of this public art master plan was a recommendation of the 1999 strategic planning process and a method for implementing the 2000 One Percent for Art Ordinance.

This master plan presents a vision for public art in Pierce County and is a key step in shaping the County’s public art program into a flexible and strategic tool, one that the County leadership can use to foster public dialogue and shape outstanding civic spaces. It was developed over six months with input from a broad array of residents and county staff members⁶. The plan documents the issues and priorities that were identified through interviews and focus groups and outlines the initiatives needed for the program to reach its full potential to serve County residents. The plan also looks at future partnerships and possible new sources of funding. Finally, it provides a policy framework that will help ensure the effective implementation of the program.

County staff, in particular the staff of the Arts and Cultural Services Division, along with members of the Arts Commission, provided leadership and vision in guiding the development of the plan. They, along with many other members of the community, gave generously of their time, energy and insight to craft a plan that is in keeping with the County’s history and potential.

¹ “The Rise of the Creative Class”

² In his book Professor Florida identifies 30% of the population as contributing to the ‘Creative Class’ including technological creativity, economic creativity and cultural and artistic creativity.

³ Per the ‘Arts and Economic Prosperity’, Americans for the Arts, 2002, www.artsusa.org/economicimpact

⁴ The study referenced above, as well as ‘The Role of the Arts in Economic Development’, National Governors’ Association Center for Best Practices, 2001, www.nga.org

⁵ Ordinance # 99-12783.

⁶ Please see the appendix for a complete list of interviews.

II. OVERVIEW OF THE PLANNING PROCESS

Plan Development

This plan updates the 2003 plan to reflect the current state of the program and policy changes. Cusick Consulting was hired in June 2002 to work with the Division on the development of this document.

From June to October, the consultant made three trips to Pierce County to research the existing program and gather information for the plan. The process included interviews with elected officials, community leaders⁷ and county staff, as well as visits to existing public art projects and County facilities. Further, the consultant reviewed selected planning and budget documents⁸, as well as all ordinances relating to the Arts Commission and the public art program. In addition, the consultant conducted a workshop on national trends and issues in public art for the members of the Arts Commission at their annual retreat and the Washington State Arts Alliance

Key Issues

As a result of the research process, the consultant was able to identify the following key issues affecting the public art program. At the root of many of these is the complex history of arts support in Pierce County and the fact that until recently there has been a great deal of turnover in the professional leadership provided for the arts by the County. While much progress has been achieved, some key issues remain.

The public art program is not fully integrated into the County's overall approach to planning and budgeting for capital projects and would benefit from closer coordination. This would allow for improved planning, longer lead times for project development and artist selection, and ultimately increased options for public art.

Few of the projects are truly site-specific in the sense of having close ties in both form and content to physical location and/or purpose of the facility. More recent projects, such as the new Detention and Correction Center, demonstrate better integration with the facility's physical structure and purpose.

Artist contracting procedures need to be updated to reflect current industry-accepted best practices in order to increase interest in the program on the part of highly skilled and qualified artists.

⁷ Including representatives of a number of groups such as Valley Arts United, Up for Art, Arts Downtown, the Clark Creek Watershed Coalition, the City of Tacoma, the City of Puyallup and the National Parks Service.

⁸ Such as the 2002 budget, the Capital Facilities Element of the County Comprehensive Plan (2002/2007) as well as other relevant sections, and the 1999 Strategic Plan for the Arts and Cultural Services Division.

III. PUBLIC ART PROGRAM: PURPOSE AND GOALS

Public art programs contribute to the economic vitality of a region in many ways. The arts can be a partner in the enhancement of the urban and natural environment, bringing innovation and excitement to a range of projects from streetscapes to parks. Individual projects help foster a sense of civic pride and cultural identity. Artists can celebrate the history of an area, tell stories, delight and engage with works of whimsy and of compelling thoughtfulness.

Cities and civilizations are known for their monuments and works of art, the Eiffel Tower in Paris, the Statue of Liberty in New York or the Washington Monument in Washington, D.C. Public art programs are often the vehicle for the creation of new community icons, ones that create a sense of place, strengthen civic identity and forge ties that bring us together as a society.

The Pierce County public art program has the following goals:

- To enhance the level of service to County residents through the design of attractive public facilities and high quality civic spaces.
- To provide access to a broad array of cultural and artistic experiences, thereby increasing the overall quality of life of the residents of Pierce County.
- To expand the knowledge and understanding of the County's history and culture.
- To support the economic vitality of the region⁹ through enhanced property values and increased cultural tourism¹⁰.
- To foster innovative partnerships for the creation of public art.

⁹ Please see the recent economic impact studies quoted earlier for details.

¹⁰ Garrison Keillor, in an address to the 1995 White House Conference on Travel & Tourism, best described cultural tourism by saying, "We need to think about cultural tourism because really there is no other kind of tourism. It's what tourism is...People don't come to America for our airports, people don't come to America for our hotels, or the recreation facilities....They come for our culture: high culture, low culture, middle culture, right, left, real or imagined -- they come here to see America."

IV. PROGRAM RECOMMENDATIONS

Develop a detailed inventory of the Pierce County public art collection and establish a prioritized list of projects in need of conservation.

Arts and Cultural Services Division staff have developed a preliminary list of works acquired by the County. However, due to the separation of the City and County Arts Commission in 1985 and the frequent complete turnover of Division staff in the intervening years, the records are incomplete. This project can be accomplished in stages, either by existing staff or with outside assistance, and will require the involvement of a qualified conservator for the final phase of the work.

Phase One: Complete Inventory. Contact all County departments and facilities, interview former Arts and Cultural Services staff, take photographs of existing works, complete a preliminary condition report for each work, compile files and identify appropriate storage locations for art if necessary. An intern working under the supervision of Division staff over a period of approximately three months could undertake this phase.

Phase Two: Develop a list of critical projects. Projects can be prioritized based on a combination of factors including aesthetic merit, location and apparent need.

Phase Three: Issue an RFP for a conservator to prepare complete condition reports and provide conservation recommendations and estimates for the projects on the critical list.

Identify a public art program liaison for each department.

The Arts and Cultural Services Manager has worked effectively to build good working relationships with other departments. The designation of a public art program liaison for each department, as well as certain key divisions, will enhance overall planning and communication efforts. This could be phased in over time and would not represent a significant new time commitment. Initially the liaisons might simply be the people who are already serving informally in this capacity by working with the Arts and Cultural Services Division on projects.

Eventually, the liaisons will serve as an initial point of contact for the department on all public art related issues and will assist with project planning and implementation. These close knit working relationships will help to ensure broader understanding of the requirements of the public art program as well as greater awareness on the part of Arts Division staff of the needs and issues of the client departments. The enhanced communication will allow for the development of targeted public art projects that improve the delivery or experience of essential County services.

It is particularly important that the department liaisons make Arts Division staff aware of any of the following:

- Any planning studies or policy recommendations that affect public spaces with existing art.
- Any planning studies or policy recommendations that may establish new facilities or public spaces.
- Any grant applications to funding sources for which public art might be an eligible component, such as federal transportation enhancement monies.
- Whenever the process of selecting a project architect, engineer or landscape architect is initiated if the project is to include an artist or art component.

One option to help ensure ongoing communication is to convene quarterly meetings of all the public art liaisons at which Arts Division staff can provide an update on current public art projects and solicit input.

Institute an annual planning process

Key to success in public art is the establishment of a program that is diverse and inclusive, one that allows for a multiplicity of approaches and aesthetic solutions, to ensure that the resulting artworks are as varied as the

population. Although projects can be undertaken piecemeal, most communities have found that a comprehensive approach guided by a long-term vision yields the best results.

The 'future projects' section of this plan begins to codify the vision articulated during the planning process. The list will need to be reviewed and updated every year concurrently with the development of a detailed work plan and budget. Arts and Cultural Services Division staff will meet with department directors and/or the department public art liaisons to review the status of existing projects and discuss new ones. Based upon their input, as well as the existing project list, staff will prepare a draft work plan. The plan will establish parameters for the public art projects to be initiated in the upcoming year, including the location, budget and scope of the project, as well as the method of artist selection. The budget portion of this process will work in tandem to the extent allowed or needed with the County's general budget process. The annual work plan will also include any other activities to be undertaken by the program such as conservation projects, outreach and education efforts, etc. Once prepared, the draft will be circulated to the department liaisons for input and then presented to the Arts Commission for review. Review by County Council will take place as part of the overall budget approval process.

Establish a clear protocol regarding public art funds

The process whereby public art monies are identified, budgeted, and expended needs to follow a clear and consistent protocol in order to facilitate understanding and support among client departments. The following key points of the revised ordinance need to be disseminated to affected County staff and be reflected in the Budget and Finance memo of 1999 (through use of the chart in section six of this plan):

- The Arts and Cultural Services Division, in conjunction with the Arts Commission, is the planning authority for the expenditure of public art funds.
- Not all projects that qualify for the requirement are good candidates for public art enhancements. The Division, along with the Arts Commission, has the option of pooling monies and allocating them according to the cultural needs of the County.
- The annual work plan is the process by which public art monies are allocated to specific projects.
- Twenty percent of the funds will be used for program administration. A portion of the funds may be used for costs associated with conservation as determined by the work plan.
- The County Executive is the final administrative authority for the program.

Explore partnership opportunities

Partnerships with the private sector, with area municipalities and other governmental entities, as well as with regional arts organizations will be critical to the long-term growth and success of the program. In order to best serve the widespread and diverse needs of county residents, Arts and Cultural Services staff needs to leverage limited financial and staff resources through strategic partnerships. Some possibilities include: Partnering with the City of Tacoma's public art program on a series of initiatives aimed at local artists, such as the development and maintenance of a regional artist databank, technical assistance workshops or a lecture series.

- Partnering with the Pierce County Parks Department on the provision of a wide array of cultural opportunities for county residents such as classes, exhibitions, etc.
- Developing joint cultural tourism projects emphasizing the array of public art available in the City of Tacoma and Pierce County.
- Partnering with the Washington State Department of Transportation on regional roadway improvements. Funding for these types of projects may be available through the federal transportation enhancement act, a program known as "T21". For example substantial improvements to Pacific Avenue are being discussed. This could provide an opportunity for artist designed lighting, paving enhancements, sidewalk inlays, etc.
- Partnering with Valley Arts United and the City of Puyallup on the creation of enhancements to the SR 512 corridor.
- Partnering with the National Parks Service and the City of Puyallup on enhancements to the Clarks Creek Watershed.

The Arts and Cultural Services staff could promote their services to major developers in the County to assist them in siting public art on their property.

Formalize the 'Art Bank' (formerly 'On My Own Time')

Over the years the County has acquired a number of portable works of art that can be displayed in county facilities. These works were collected by the Art Commission through purchases and through a program known as 'On My Own Time'. It is recommended that this collection be designated as the County 'Art Bank' and that the County adopt policies governing new acquisitions, display and conservation of the collection¹¹. Over time specific areas of county facilities, such as public corridors, lobbies, etc., can be designated as 'galleries' and feature rotating exhibits of works from the collection.

Staff the public art program

The current level of staffing at the Arts and Cultural Services Division will limit or preclude the development of many of the proposed new public art initiatives. In order to maximize the investment the County is making in public art, the program will ultimately require a dedicated staff person with professional expertise in the field of public art¹². Initially this could be a part-time or contract position, which could be funded through a portion of the percent for art allocation.

If the County ultimately decides to fund a full-time staff person, this person would also have the time to develop private sector partnerships and to research potential funding from a variety of federal and state programs. Both alternative funding sources could assist with the growth and implementation of the program thereby helping to offset the cost of the position.

The public art staff person will eventually be responsible for the following:

- Development of an annual public art work plan and budget in conjunction with Department Directors, the Arts Commission, the County Executive and County Council
- Management of the artist selection process for public art projects
- Management of public art projects, including artist contracts, design review, fabrication, installation and maintenance
- Management of the 'Art Bank'
- Development of new partners and funding sources
- Serving as a community resource for public art and design related questions and issues
- Providing staff support to the Arts Commission in relation to the public art program

Develop a new standard artist contract

The current artist contract needs to be revised and updated in order to ensure that all of the complex intellectual property rights associated with public art are addressed and to assist the County in securing the services of the best qualified artists in the field. Seattle, Washington and Phoenix, Arizona both have contracts that are widely considered to be national models that could serve as a starting point for the revisions.

Consider a public art requirement for private development.

Although many developers of high-end retail and office complexes choose to include public art in their projects because of the distinct image and character the art provides; it has yet to become the norm. However, cities and counties throughout the country have adopted public art requirements for private sector projects in order to enhance the quality of the built environment, to provide increased support for cultural

¹¹ See appendix # 3 for these policies.

¹² Ideally someone who has a background in public art should manage the program. Appropriate training for the position includes a degree in art administration, visual arts, architecture or city planning, along with experience managing public art projects or programs.

activities and to expand access to the arts for their residents. These programs range from the voluntary participation of developers to the establishment of an 'arts' fee based on a percentage of construction costs¹³.

It is recommended that the County appoint a task force composed of members of the Arts Commission, civic leaders and representatives of the design and development communities to explore the possibility of establishing such a requirement in Pierce County. The Arts and Cultural Services Division Manager would staff the task force and present the recommendations to the County Executive for consideration.

¹³ The King County Arts Commission recently completed a study of fifty such programs, which details their policy. It is available at www.metrokc.gov/exec/culture/aboutpublicart/.

V. POTENTIAL FUTURE PROJECTS

Underlying Vision

Pierce County covers 1,790 square miles and includes a highly diverse population in twenty-four cities and towns, as well as in unincorporated areas. The public art program for Pierce County needs to address that complexity and diversity. Key to this planning process was the formulation of a vision of what the public art program might accomplish in future years. A number of different sources were asked to provide input through interviews and focus groups. The consensus that emerged was two-fold: the program is a critical mechanism for providing access to the arts for all residents of Pierce County, and the program can improve county facilities and services through the arts.

This can be accomplished in a variety of ways:

- ⦿ by establishing a rotating collection of art that can be featured in county facilities,
- ⦿ by developing artist-in-residence programs for the creation of art at parks, recreation centers, and other county facilities
- ⦿ by developing artist designed outreach and education materials for key county programs,
- ⦿ by developing strategic partnerships that leverage County funds and expand the number of locations and projects that can be enhanced through public art,
- ⦿ and, most importantly, by including artists in the design of attractive user friendly facilities, where art helps to put an accessible face on anonymous public services.

The following list of future projects was developed to reflect this inclusive vision for the public art program. It is based on review of the Capital Facilities Element of the Pierce County Comprehensive Plan¹⁴, as well as input from staff, arts group representatives, and members of the Arts Commission and County Council. ***The list is not intended to be viewed as a detailed work plan since too many outside variables, from funding to partnerships to future growth, will shape the final nature and timeline of future projects.*** Much like the comprehensive plan, the list is intended to capture needs and opportunities recognized during the planning process, to assist in the identification of potential partnerships and resources, and to serve as the starting point for the development of an annual public art work plan.

Spanaway Park Artist-in-Residence Program

The park offers a premier location for an artist in residence program. There is currently limited cultural programming in the Spanaway area. In addition, there are very few opportunities for artists in Pierce County to learn about public art by creating temporary works for public display. Through this program, both needs could be addressed. Each summer a new artist would be selected through a request for proposals to create temporary work in the park. Artists would be encouraged to develop a 'hands-on' public participation component to the project. The work created through the residency would be on display on site for approximately three months.

Budget: \$ 10,000. (annually)

Cultural Tourism

Work with the Convention and Visitors bureau and the City of Tacoma public art program to develop opportunities to collectively promote public art activities throughout the County. This would be a staff effort and as such would not require a specific budget allocation although it would require staff time.

Implement administrative recommendations

The Arts and Cultural Services Manager will need to work with staff in other County departments in order to implement the administrative recommendations contained in this plan. This would be a staff effort and as

¹⁴ Although the Capital Facilities Element extends to 2007, few projects are detailed in the years beyond 2005; as such the future project list focuses on the years 2003 – 2005.

such would not require a specific budget allocation although it would require a substantial amount of staff time.

Sprinkler Recreation Center

Improvements to the Sprinkler Recreation Center offer opportunities for public art and/or artist designed enhancements such as water fountains, interactive play areas, etc. at the site. Staff would work with the Parks Department and project designers to identify specific opportunities and issue a request for proposals.

Budget: \$ 45,000

'Art Bank' displays

Specific areas in various County facilities, including the administration building and selected senior centers, could be designated as 'galleries'. Once these spaces were identified, displays could be developed featuring work from the County's 'Art Bank'.

Budget: \$5,000 (for signage, transportation and installation, etc.)

Conservation Plan

Per recommendation one, issue an RFP for a conservator to prepare complete condition reports and provide conservation recommendations and estimates for the projects on the critical list.

Budget: \$10,000 – \$15,000.

Housing Project(s)

A number of the County's upcoming low-income housing projects could benefit from public art. The art projects could offer an opportunity to work with future residents to instill a sense of pride and ownership in the facilities. This project might be modeled on the successful Remann Hall residency. One potential location that was identified in conversations with staff is Gonyea Park, however other higher priority candidates might be identified during the development of the 2004 public art work plan.

Budget: \$30,000

Expand the County's 'Art Bank'

The acquisition of additional works of art for the 'Art Bank' collection in accordance with the adopted policies and procedures would expand the reach of this popular program.

VI. POLICIES AND PROCEDURES

A. OVERVIEW OF THE PUBLIC ART PROCESS

Planning

- ⦿ Arts staff meets with department heads and public art liaisons to discuss potential projects from each department for inclusion in the annual public art work plan.
- ⦿ Arts Commission holds a planning meeting to review the status of current projects and discuss potential new projects. Arts Commission solicits public input at this meeting.
- ⦿ Arts staff prepares a draft work plan; the draft is circulated to the public art liaisons in each department for input and then goes to the Arts Commission for review. The plan lists all activities to be undertaken by the program during the year, including location, scope, budget, and goals.
- ⦿ Annual work plan is presented to the County Executive and to County Council for review and approval either as a separate item or as part of the overall budget process.

Funding

- ⦿ Annually, the Director of Community Services and the Arts staff meet with Budget and Finance (and the department liaisons as appropriate) to review existing balance in public art fund and to identify probable contributing projects for the upcoming fiscal year.
- ⦿ Each time money is appropriated for a contributing capital project the corresponding percent for art dollars are transferred to the public art fund. If final adjustments are necessary, due to a significant increase in the capital project budget, they will be made at the close of the project.
- ⦿ The Arts Commission, through adoption of the annual work plan allocates public art funds to desired projects. County Council through approval of the annual budget has final approval of the use and allocation of public art funds.

Project Initiation

- ⦿ Arts staff initiates the artist selection process for projects included in the annual work plan. This will be coordinated with the timeline for the underlying CIP project (if applicable). The overall approach to the project and the artist selection process is finalized.

Artist Selection

- ⦿ An artist selection panel is convened for most projects. Panels will have five members and will include at a minimum:
 - The lead project designer.¹⁶
 - A member of the Arts Commission.
 - The County 'user' department project manager.

The following groups will also generally have representation:

- One or more practicing artists.
- Other arts-related professionals or knowledgeable amateurs including curators, art historians, architects, designers, writers and critics, arts administrators, arts activists and arts volunteers.
- Community representatives with a relationship to the proposed project.
- Staff representatives from affected departments who will serve as non-voting advisors to the panel.
- Members of affected Boards and Commissions who will serve as non-voting advisors to the panel.

¹⁶ Example: Landscape architect, engineer, etc.

(Note: if the pre-qualified artist list is used, the approval method is streamlined since all the artists are considered to have been pre-approved. In this case the Arts Commission will simply be notified of the artist selection at their next regular meeting.)

- ⦿ The artist selection panel's recommendation is forwarded to the Arts Commission. If the Arts Commission disagrees with a panel's recommendation it will direct staff to reconvene the panel and present specific concerns for consideration.
- ⦿ The Arts Commission may approve the recommendation. Or, if the artist contract amount exceeds staff contracting authority, forward the recommended artist's contract to County Executive for approval.

Design Review

PRELIMINARY DESIGN APPROVAL

- ⦿ If the artist was selected based on a proposal, the artist's preliminary design will have been reviewed as part of the initial contract approval. If not, the preliminary design will be presented to the Arts Commission for review. The representatives of the client department that participated in the artist selection process will be invited to attend the meeting and participate in the review.

FINAL DESIGN APPROVAL

- ⦿ The final design will be presented for input to any Boards or Commissions that may have jurisdiction over the site or facility. If any issues emerge from the presentation, Arts Division staff will work with the artist and the design team to address the concerns.
- ⦿ The artist's final design will be presented to the Arts Commission for review. Staff will present any issues that emerged during the review process along with the recommended solutions. The representatives of the client department that participated in the artist selection process will again be invited to attend the meeting and participate in the review.
- ⦿ Upon approval by the Arts Commission, projects with contracts over the limit of staff contracting authority will be forwarded to County Executive for final approval.

ARTIST SELECTION GUIDELINES

To ensure that artists commissioned under the County's public art program produce work of the highest quality and public benefit, the County has adopted the following artist selection guidelines.

Public Process

Artists commissioned by the County will generally be selected through a public process¹⁸ overseen by staff from the County's Arts and Cultural Services Division.

Artist Selection Panels

PANEL COMPOSITION

An artist selection panel will be formed for most projects. Panels will generally have five members and must include individuals who have a background or professional expertise in the arts. The number of panelists will be proportionate to the dollar value and complexity of the project. Panels will include at a minimum the following:

- The lead project designer.
- A representative from the Arts Commission
- The County 'user' department project manager or other staff representative from the user department.
- In addition, the following groups may have representation on panels:
- One or more practicing artists.

¹⁸ The public process includes the County's RFP process and/or equivalent.

- Other arts-related professionals or knowledgeable amateurs including curators, art historians, architects, designers, writers and critics, arts administrators, arts activists and arts volunteers.
- Community representatives with a relationship to the proposed project.
- County staff representatives from affected departments who will serve as non-voting advisors to the panel.
- Members of affected County Boards and Commissions who will serve as non-voting advisors to the panel.

PANEL FORMATION

The Arts and Cultural Services Staff will invite people to serve on specific project panels with the goal of shaping a group that balances knowledge in art and design, the project's objectives and community concerns. The panels will meet the composition guidelines outlined above.

CONFLICT OF INTEREST

Anyone in a position to receive financial gain from the selection of artists will be ineligible to serve on a selection panel. Panelists must declare any conflict of interest and recuse themselves if a conflict of interest arises. In addition, artists or members of their immediate family who serve on the Arts Commission will not be eligible for commissions or to receive any direct financial benefit from the program during their tenure. This restriction shall extend for the period of one-year following the end of service and indefinitely for projects that were developed or acted upon during the artist's tenure on the Commission.

PROFESSIONAL SERVICE COMPENSATION

Many of the panelists will serve on the artist selection panel in a professional capacity and will be paid by for their time through their jobs. This includes County staff, project consultants, etc. The others, such as artists or community representatives will receive nominal compensation for their time and services. The compensation will be based on a schedule developed by Arts Division staff (which shall include the current County per diem policy) and will be updated periodically.

Panel Procedures

Arts Division staff will facilitate all artist selection panels. Prior to the panel's first meeting, staff will send each panelist a project description along with written instructions outlining duties and responsibilities.

CRITERIA

Panelists will use the following general criteria in evaluating artists:

- ⦿ Ability to respond to the specific contextual issues and considerations of a particular project, its community and users.
- ⦿ Ability to successfully manage all aspects of the project including budgets, committees, sub-contractors, installers and other construction and administrative logistics.
- ⦿ Credentials, including experience, training, and critical or other professional recognition.

If an artist is presenting a specific proposal, the following additional criteria may apply:

- ⦿ Evaluation of the proposed materials and their appropriateness to the project, including issues of aesthetics, durability, ease of maintenance, protections against theft or vandalism, etc.
- ⦿ Analysis of the artist's proposed method of installation and an evaluation of the safety and structural factors involved.
- ⦿ Evaluation of the proposed budget.

PROCEDURES

- ⦿ Panels will meet in open session.
- ⦿ Panelists will use consensus in their decision-making unless a failure to reach a decision requires a formal vote, determined by a simple majority.
- ⦿ Panelists may elect not to recommend any applicants for the project, in which case staff will recommend another round of artist selection or an alternative process.

Artist Selection Methods

During the development of the annual work plan, the Arts and Cultural Services Division Manager will make a recommendation regarding the appropriate method to be used to select artists for each project and any artist eligibility requirements.

ARTIST ELIGIBILITY

Specific artist eligibility requirements may be established for certain projects. For example, some projects may be restricted to artists living in Pierce County, others may be open to artists from Washington State, and still others may be open nationally or internationally. This may be due to the scale or budget of the project, for example it would be unrealistic to incur travel costs on a small budget project. Or it may have to do with the Arts Commission's objectives for a specific project, as stated in the annual work plan. For example, a project may be deemed an excellent opportunity for new or emerging local artists.

In order to ensure that the County builds a diverse collection, one that is representative of the wealth of aesthetic and cultural options present in contemporary society, artists will not be eligible for consideration for new projects if they are currently engaged in a County project. Nor will artists be eligible to receive more than two public art commissions from the County in a three-year period. This will only apply to projects where the artist is the primary recipient of a commission and not a member of an artist team.

GENERAL PROCEDURES AND SELECTIONS OPTIONS

- For each new project, Arts Division staff will work with department and community representatives as appropriate to identify goals for the art, as well as potential issues and concerns that might impact artist selection.
- Whenever feasible, staff will hold one or more application workshops to encourage the participation of local artists.
- Arts Division staff may pre-screen applicants to verify that any minimum qualifications that may have been established for the project have been met.
- Depending on the nature of the project, the timeline and budget, one of the artist selection methods detailed below will be implemented. It is important to note that the current County RFP process needs to be adjusted in order to accommodate the preferred method (and industry standard) of the Request for Qualifications as well as the Invitational Competition.

REQUEST FOR QUALIFICATIONS (VIA ADJUSTED RFP PROCESS)

This approach is particularly appropriate when selecting artists for a design team and in cases where the project site has yet to be built or is undergoing major changes. The County may issue an RFP notifying artists of a specific public art project. In some cases, due to scheduling issues, the County may issue an RFP for multiple projects at the same time.

The panel's preliminary round of selection will be based upon submittals of credentials and past work. Generally, a short list of finalists will be invited to interview and one artist, and an alternate will be selected.

Alternatively, each of the finalists may be commissioned to develop a preliminary design, which will be evaluated during an interview. If a design is requested, per national standards the artists will receive a fee to compensate for time and services.¹⁹

REQUEST FOR PROPOSALS (RFP)

An RFP process is appropriate for existing sites or in the case of smaller budget projects for which entry level artists are being targeted. The County may issue an RFP requesting conceptual proposals and detailing the proposal requirements. The respondents' submittals will provide panelists with an understanding of the artists' thought process or approach. The panel may choose to invite several finalists to interview prior to

¹⁹ Artists will generally receive a proposal fee equal to one percent of the project budget, with a minimum of \$500 and a maximum of \$5,000.

final selection. Artists responding to an RFP will not be compensated unless a group of finalists are selected to develop a preliminary design.

INVITATIONAL COMPETITION

This process is particularly appropriate in the case of complex projects where a limited number of artists may be capable of successfully competing. It is also appropriate in a case where there are schedule restrictions or other specific limitations.

Based upon the project requirements the panel will invite a limited number of artists to submit qualifications or a preliminary design. This may also be conducted in two stages, with the first phase based on qualifications and the second based on a preliminary design. Artists selected to develop preliminary designs will be compensated.²⁰

PREQUALIFIED LIST

The Arts Commission may also choose to develop a pre-qualified list from which to select artists for projects with limited lead times or where the County requires design teams to include an artist as a team member. To establish a list, the County will issue an RFP and appoint a panel of art professionals to review applicants' submittals. The pre-qualified list should be updated periodically or at least every three years. The list should include budgetary categories for established as well as emerging artists and should be open to local, regional and national artists.

PROFESSIONAL SERVICES TEAM

In some instances the County may wish to select an artist as part of a professional services team. The County will then add language to the Request for Qualifications specifying that all teams responding to the RFP must include a professional artist from the County's pre-qualified list. In all cases where a project includes an artist or an art component, the sponsoring County department will include the Arts and Cultural Services Division Manager in the review and selection process.

Artist Approval

Selection panel decisions are final and do not require Arts Commission approval.

B. COLLECTION MANAGEMENT

Gifts and Loans

Works of art are occasionally offered as gifts or long-term loans to Pierce County through the County Council, the Arts Commission, and other County departments. This policy establishes a standard measure for reviewing proposed gifts and loans. The intent of the policy is to ensure that only works of the highest standard of excellence are accepted for the County's collection.

REVIEW PROCESS

Application: All applicants will submit the materials listed below to the Arts and Cultural Services Division at least six months prior to the anticipated installation date of the project. The application, including copies of all visual materials, will become the property of Pierce County upon submission. All persons wishing to gift or loan works of art to the County shall submit the materials listed below:

- ⦿ Completed application form
- ⦿ Photographs, drawings, models, or designs of proposed artwork
- ⦿ Description and samples (if available) of materials and colors
- ⦿ Appraisal by professional art appraiser (if the work is existing)
- ⦿ A site plan, to include photographs of site and neighborhood, drawings of the site with the project to scale

²⁰ See previous footnote.

- ⦿ Installation schedule
- ⦿ Maintenance manual and schedule prepared by professional conservator
- ⦿ Budget
- ⦿ Resume and examples of artist's previous work
- ⦿ Proof of insurance sufficient to meet the requirements of the County's Risk Manager, if applicable
- ⦿ Building permits, if applicable

TECHNICAL CRITERIA

The acquisition of an artwork by Pierce County means a commitment to its preservation, protection, and display for the public benefit. All materials used in the creation of the work must last in a public, non-archival setting. The work must be suitable for display in the proposed setting and must not have a limited life span due to either built-in obsolescence or inherent weakness.

Arts Division staff and, when necessary, professional consultants, will review the materials submitted by the applicant to determine the technical feasibility and needs of the work. A written report will be presented to the Arts Commission addressing the following issues, among others:

- ⦿ Technical feasibility
- ⦿ Budget
- ⦿ Maintenance needs
- ⦿ Durability and anticipated life span of the work
- ⦿ Safety hazards and potential for vandalism
- ⦿ Donor's conditions

REVIEW PANEL PROCESS

The Arts and Cultural Services staff will appoint three to five arts professionals to serve as a review panel. When artworks are proposed for donation this panel will prepare a written evaluation and recommendation based on the following criteria:

- ⦿ Artistic quality
- ⦿ Site
- ⦿ Context within the Pierce County art collection
- ⦿ Professional credentials of the artist

APPROVAL BY OTHER COUNTY BOARDS AND COMMISSIONS

It is the responsibility of the applicant to submit the project for review and approval by any other Boards and Commissions deemed necessary for final approval.

FINAL ACCEPTANCE

Final acceptance of gifts and loans will be made by the Arts Commission and acknowledged through a written statement signed by the Arts Division Manager.

Final acceptance of gifts will require:

- ⦿ An executed contract transferring title of the artwork and clearly defining the rights and responsibilities of all parties.
- ⦿ Complete records of accession including, but not limited to, a signed deed of gift, acknowledgment of receipt, registration information, location card, exhibition record, photographs or slides, and independent appraisal.
- ⦿ Verification that the work is unique and an edition of one (unless stated to the contrary in the agreement and accepted by the County).
- ⦿ The establishment of an endowment fund if the County's existing maintenance budget is not sufficient or if the potential maintenance is deemed excessive.
- ⦿ In general, works of art will be acquired without legal restrictions as to future use and disposition, except with respect to State or Federal laws on preservation, copyright, and/or resale of works of art.

Final acceptance of loans will require:

- ⦿ An executed contract clearly defining the terms and conditions of the loan and the rights and responsibilities of all parties.

EXCEPTIONS

The following will be exempt from the formal review and acceptance procedure:

- ⦿ Gifts of state presented to the County by foreign governments or by other political jurisdictions of the United States that may be accepted by County Council or the County Executive on behalf of the County. Permanent placement of any such artworks will be determined jointly by the Arts Commission and the appropriate county department. If not provided by the donor, maintenance of the art will be the responsibility of the host county department with assistance from the staff of the Arts and Cultural Services Division.
- ⦿ Art or exhibitions loaned for display on public property for 90 days or less. Review and approval in these instances will be the responsibility of the Arts and Cultural Services Division in conjunction with the department with jurisdiction over the site of the display or exhibition.
- ⦿ Non County owned artworks displayed in private offices or in non-public areas of county facilities.

Collection Maintenance

PERIODIC REVIEW AND MAINTENANCE OF THE COLLECTION

Periodically, or at least once in every ten year period, the County's Art Collection will be evaluated for the purposes of collection management and in order to assess the collection's future. Arts and Cultural Services Division staff will establish a review process meeting the following objectives:

- ⦿ Assessing the condition and needs for restoration or repair of works in the collection
- ⦿ Evaluating the value, whether monetary or artistic, of the collection.

ROUTINE CARE AND MAINTENANCE

Pierce County assumes the responsibility for the ongoing conservation of artworks belonging to the County. The Arts and Cultural Services Division will oversee the maintenance and conservation of all artworks in the County's collection. The user department will pay for routine maintenance costs (such as cleaning or changing the light bulbs). Conservation costs will be paid for out of the public art fund.

ARTIST OR DONOR RESPONSIBILITIES

When the County acquires an artwork, whether by commission or donation, the artist or donor shall have certain responsibilities including, but not limited to, the following:

- ⦿ Within the terms of the contract acquiring any specific artwork, the artist or donor will guarantee and maintain the work of art against all defects of material or workmanship for a period of one-year following installation or acquisition.
- ⦿ Within the terms of the contract, the artist or donor will provide the Arts and Cultural Services Division with detailed instructions regarding routine maintenance of the artwork including a maintenance manual and maintenance schedule.
- ⦿ Within the terms of the contract, all repairs and restorations that are made during the lifetime of the artist will have the mutual agreement of the County and the artist where feasible. To the extent practical, the artist will be given the opportunity to accomplish such repairs.

COUNTY RESPONSIBILITIES

Arts and Cultural Services Division staff will establish guidelines and schedules for routine maintenance such as:

- ⦿ Cleaning, changing the light bulbs, etc.
- ⦿ Advising the artist or donor about the removal of artwork from a site for which it was selected or from public display.
- ⦿ Advising the artist or donor when artworks require extraordinary maintenance or repairs.
- ⦿ Periodically, or at least every ten years, inspecting and preparing a report on each work of art in the County Collection which will include the following:
 - ⦿ Present location of the artwork
 - ⦿ Present condition of the artwork
 - ⦿ Recommendation regarding needed maintenance or repairs

- The Arts Commission will review the comprehensive condition report every year as part of the development of the annual work plan and will recommend specific restoration projects for inclusion in the plan and budget.

County departments will provide routine maintenance including regular cleaning of artwork. Such work will be completed in accordance with maintenance schedules and guidelines prepared by the Arts and Cultural Services Division.

TRANSPORTATION

County departments will not move any artwork from the site at which it was installed, nor remove any artwork from display, without the prior authorization of the Arts and Cultural Services Division. Professional care will be taken in moving and transporting all County owned artwork. Whenever feasible such relocation will be contracted to or supervised by the artist or a professional art handler.

Artwork Deaccession

Deaccession²² is the process by which an object may be removed from the County's collection. It is the primary responsibility of the Arts and Cultural Services Division to preserve and protect the collections under its management for the people of Pierce County. The County shall dispose of works of art in its collections only in the public interest and as a means of improving the overall quality of the collection. Considering artworks are acquired by the County through a thorough review process by impartial peer panels, based on the quality of the artwork and the value of the work to the collection as a whole, deaccession should only be considered five years following accession. The need for relocation or the temporary removal from public display does not automatically necessitate deaccession.

Deaccession reviews should be cautiously applied only after careful and impartial evaluation of the artwork to avoid the influence of fluctuations of taste and the premature removal of an artwork from the collection. Prior to the deaccession of any work, the Arts Commission must weigh carefully the interests of the public, the intent in the broadest sense of the donor (if any), and the interests of the scholarly and the cultural communities.

All proceeds from any sale or auction of a work of art will be used for the exclusive purpose of acquiring or maintaining one or more other works of art for the same public structure or purpose for which the original work of art was acquired. If that is not possible, then the proceeds shall be used to acquire or maintain a work of art at another county facility.

REMOVAL OF AN ARTWORK FROM PUBLIC DISPLAY

Cause for Review: While the intent of acquisition of artwork is for permanent public display, circumstances and/or conditions may arise that make it prudent for the Commission, on behalf of the public interest to remove an artwork from public display. One or more of the following conditions must apply in order for an artwork to be considered for permanent removal or deaccession:

- The work presents a threat to public safety.
- The condition or security of the work cannot be guaranteed, or the County cannot properly care for or store the work.
- The work requires excessive or unreasonable maintenance.
- The work has serious or dangerous faults in design or workmanship.
- The condition of the work requires restoration in gross excess of its monetary value, or is in such a deteriorated state that restoration would prove either unfeasible, impractical or would render the work essentially false.
- The work is of poor quality.
- A similar but superior example exists in the collection.

²² The term *deaccession* is used by museums and libraries to indicate the removal of an item from the collection, and has by extension, become the term used by all art industry policy documents relating to this issue.

- ⦿ The work is a forgery.
- ⦿ No suitable site for the work is available.
- ⦿ Significant adverse public reaction is documented over an extended period of time (5 years or more).
- ⦿ The work is judged to have little or no aesthetic and/or historical or cultural value.
- ⦿ The Arts Commission wishes to replace a work with a more appropriate work by the same artist.
- ⦿ The work can be sold to finance, or can be traded for, a work of greater importance.
- ⦿ A written request from the artist has been received to remove the work from public display.
- ⦿ The work is not, or is rarely displayed.
- ⦿ The artwork has been determined to be incompatible with the rest of the County's collection.

Review Process: Prior to deaccession, Cultural Services Division staff must observe the following procedures:

- ⦿ Discuss the circumstances with the affected department and document input.
- ⦿ Discuss with the artist or donor the circumstances prompting the review.
- ⦿ Prepare a report including:
 - Acquisition method and purchase price.
 - Any restrictions that may apply to the specific work based on contract review.
 - An analysis of the reasons for the deaccession.
 - Alternatives to deaccession.
 - Suggested methods of deaccession.
 - Appraised value of the work by two independent consultants, if obtainable.
 - Documentation of correspondence, press or other evidence of public debate documenting extended adverse public reaction.
- ⦿ Make all reasonable efforts to ascertain that the County is legally free to dispose of the work in question.
- ⦿ Arts and Cultural Services Division staff may seek additional information regarding the work from the artist, art galleries, curators, appraisers or other professionals.
- ⦿ The report shall then be presented to the Arts Commission for action at a regular public meeting.

Deaccession Process: Upon a recommendation to deaccession, staff will work with the Arts Commission to determine the manner of disposition. Every effort will be made to ensure that this process is fair and open.

Sale at public auction is strongly encouraged. The following will be observed:

- ⦿ Whenever works are deaccessioned by means other than public auction, staff will secure no fewer than two independent estimates of fair market value.
- ⦿ Artworks may not be given or sold privately to County employees, officers, volunteers or members of County commissions, committees, boards, affiliate groups or their representatives unless they are sold at public auction and with appropriate disclosures.
- ⦿ Consideration should be given to placing the art objects, through gift, exchange or sale, in another tax-exempt public institution wherein they may serve the purpose for which they were acquired initially by the Commission. The Arts Commission may exchange a work of art on such terms as the Commission, by a 2/3 vote of the members, determines appropriate.
- ⦿ A work of art may be sold privately under the following circumstances:
 - If the work is offered at public auction and no bids are received or if the bids are rejected.
 - A work of art on which bids have been rejected shall not thereafter be sold through private sale for less than the amount of the highest bid received.
 - If the Arts Commission determines, by a 2/3 vote of the members, that the work may be sold on terms more advantageous to the County if sold through private sale.
 - If the artist of the work chooses to purchase it at the original purchase price.
- ⦿ An adequate record of the conditions and circumstances under which objects are deaccessioned and disposed of should be made and retained as part of the records of the Cultural Services Division.
- ⦿ When a gift is deaccessioned, the donor's name should be recognized in the label copy for the object or objects acquired in its place.
- ⦿ All recommendations for deaccession are subject to appeal to the County Council. All appeals must be made in writing to the County Clerk within ten days of the decision by the Arts Commission.

C. ART BANK POLICIES AND PROCEDURES

Goals and Purpose

The goals of the Art Bank are:

- ⦿ To bring contemporary art into the life of all Pierce County residents.
- ⦿ To acquire a distinguished art collection for the residents of Pierce County.
- ⦿ To encourage both emerging and established artists living or working in Pierce County by supporting and purchasing their work.
- ⦿ To document the history of art in Pierce County by establishing a unique collection and archive.

The Art Bank will function as a repository for artwork held by Pierce County for the benefit of its residents.

The work of both current and former Pierce County residents will be considered for purchase.

A representative work by past and future recipients of the Margaret K. Williams Arts Awards will be added to the collection whenever possible.

The Art Bank will make the artworks accessible to the general public through exhibitions and loans. The Art Bank Collection will be displayed in the interiors of County owned facilities.

Over time, the Art Bank Collection will become a valuable resource for community organizations, museums, and galleries who may, by complying with specified procedures, borrow works for exhibit and educational purposes.

Purchase Program

The Arts & Cultural Services Division will include in the public art work plan an allocation for new Art Bank acquisitions. A selection panel will be assembled to review artworks for acquisition. Selection panel decisions are final and do not need approval of the Arts Commission. Dependent upon the amount of the purchase, the recommendation will also require approval by the County Council.

Composition of Selection Panel

The Arts Commission will designate two members to serve on the Art Bank selection panel along with three outside jurors. The jury shall reflect the ethnic, cultural and gender diversity of Pierce County. The Art Bank selection panel will be composed of acknowledged art experts, such as curators, critics, collectors, educators, etc., a majority of whom must live or work in Pierce County. Each jury shall include at least one professional visual artist. To avoid the appearance of a conflict of interest, art dealers or commercial art consultants may not serve on juries.

Selection of Artwork for Purchase

The following guidelines will be used in considering the purchase of artwork:

- ⦿ Artworks must be created by artists residing in Pierce County and/or by artists who have made a significant contribution to the history of art in Pierce County.
- ⦿ Artworks must be of distinctive artistic merit and aesthetic quality.
- ⦿ Artworks should be suitable for a general audience.
- ⦿ Artworks should be suitable and durable for use and display in a public space and to withstand frequent handling/moving.
- ⦿ Artworks should be considered in the overall context of the County collection.
- ⦿ All works will be purchased at the most favorable price to the County, which will be determined on a case-by-case basis.
- ⦿ During the term of their service, members of the Art Bank jury and members of the Arts Commission may not have their works of art considered for purchase.

- Final recommendation of art works for purchase should reflect ethnic, cultural and gender diversity.

Display Policy

All work from the Art Bank will be displayed in public areas in public facilities and in public ceremonial spaces. Once the Art Bank collection has reached a sufficient size, the Arts and Cultural Services Division will make artworks available for display to County departments and agencies. Department Directors and County officials will then make their requests for works of art to the Arts and Cultural Services staff who will decide the loans to be made. Works from the Art Bank collection will not be displayed in personal workspaces, cubicles, or private offices. Ongoing rotation of the work is encouraged with a suggested time frame of 2 years.

Administration

An agreement between the Arts and Cultural Services and the borrowing Department shall be written for each piece of artwork to be loaned and shall include the following:

- Handling. Only an Arts and Cultural Services staff member, the borrowing department (with permission), or professional art handlers have the authority to move the artworks.
- Transportation. Transportation and all ordinary costs are the responsibility of the Arts and Cultural Services Division.
- Installation. Installation and all ordinary costs are the responsibility of the Arts and Cultural Services Division.
- Security. Security and all associated costs are the responsibility of the borrowing department. If artwork is lost or damaged, the Arts and Cultural Services must be notified immediately.
- Maintenance. Maintenance and all ordinary costs are the responsibility of the Arts and Cultural Services Division.
- Storage. Storage of artwork not on display and all associated costs will be the responsibility of the Arts and Cultural Services Division.
- Staffing. Staffing the Art Bank, including all support services, support for the selection panel, and all associated costs, will be the responsibility of the Arts and Cultural Services Division.
- Unusual Costs. Any unusual transportation, installation, and/or maintenance costs will be the responsibility of the Arts and Cultural Services Division.
- Forms. See Appendix for forms.

Permanent records will be maintained of each acquisition for the Art Bank. These records should include the original Bill of Sale as well as any other documentation regarding the origin, condition, edition, provenance, etc., supplied by the artist/seller.

Records will be maintained regarding the location of each item in the Art Bank collection, including copies of Outgoing Loan Agreements, Outgoing Condition reports and Returned Condition reports. Art Bank inventory records will be regularly updated to reflect acquisitions, loans and deaccessions.

Internal Loans

Art Bank loans will be made to county departments and agencies under the following conditions:

Each borrowed work must bear a label stating that it belongs to Pierce County, along with the appropriate department information, address, and contact information.

The borrowing institution understands that works shall remain in the condition in which they are received and shall not be cleaned, repaired or altered in any way.

A condition report must be completed for each work at the beginning and end of the loan period by Pierce County Arts.

Any changes in the location or the condition of a borrowed work must be reported in writing to Pierce County Arts immediately (loss, theft, damage). The borrower agrees not to alter the artwork in any manner.

Works may be periodically inspected for condition by employees of Pierce County Arts.

Any work may be withdrawn by Pierce County Arts if its condition is threatened or if any of the terms of the policy are not respected.

It is the desire of Pierce County Arts and Cultural Services to rotate artworks at specified times. However, Pierce County Arts reserves the right to remove works of art at any time for the safety of the artwork, museum or gallery loans, or archival requirements. If possible, PCA will replace the removed artwork with a substitute piece.

Pierce County Arts is responsible for the care and maintenance of artwork in its portable works collection. However, it is the responsibility of your department to supervise the care, condition, and security of the art object.

The standard loan term will be two years, subject to modification by staff as necessary.

The borrower will exercise the same care with respect to loaned items as it does in safekeeping of comparable property of its own. Pierce County Arts is not responsible for gradual wear and tear or for damage to loaned items caused by factors beyond its control, such as theft, fire, natural disasters, inherent vice, war, terrorism, nuclear accidents or radiation, or confiscation by order of any government or public authority.

Pierce County Arts will not maintain separate insurance for the loaned items. County insurance covers works of art on loan to departments of the County, in transit and on site.

The borrower agrees to prepare a condition report at the end of the loan term.

External Loans

Exhibiting institutions may apply to the Arts and Cultural Services Division for artworks in the Art Bank to be included in exhibits in Pierce County. The requests and resulting loan terms will be considered on a case by case basis.

Reproduction Rights

The County will have nonexclusive license rights to make reproductions and derivatives of works in the Art Bank and all rights and benefits of ownership in the work shall belong solely to the County. An agreement to that effect will be signed by the artist/donor at the time of artwork acquisition.

Deaccession

Deaccession of any work of art in the Art Bank may be considered under the guidelines described in the Pierce County Arts Commission Deaccession Policy above.

VII. APPENDIX

Outgoing Loan Agreement
Condition Report and Nomenclature
Public Art Conservation Record
Art Bank Conservation Record
Limited Copyright Release and Assurances
Inventory Labels (print on Avery 8163)
Certificate of Gift
Interview List
Financial projections