

ART IN PUBLIC PLACES

CURATOR HANDBOOK

A guide to curating for the State Art Collection



Art in Public Places brings artworks into places where people study, work, and gather.



arts.wa.gov

ON THE COVER: Mary Iverson's *Container Ship 4*, 2005, is on display at the Northwest Career & Technical Academy in Mount Vernon, WA. This was one of nine artworks curated by Kathleen Moles for the State Art Collection in partnership with La Conner School District.

ART IN PUBLIC PLACES
CURATOR HANDBOOK

Table of Contents

- Overview 1**
 - what is a curated project?
 - how do curated projects support our program vision?
 - what is your responsibility as the curator?
 - aspects of the project coordinated by ArtsWA
- Curator Contract 4**
 - scope of work
 - budget
 - liability & insurance
 - payment stages
 - timeline
 - taxes
- Curated Process**
- Step 1: paperwork, site visit, and research6**
 - complete your paperwork
 - vendor registration
 - business license
 - direct deposit
 - review the Materials and Fabrication Handbook
 - participate in site visit meeting
 - begin your research
- Step 1 checklist7**
- Step 2: Recommendation review, presentation, and final approval8**
 - Share your recommendation with AIPP staff
 - present your preliminary recommendation to the art selection committee
 - obtain final approval of your artwork recommendation
 - determine structural engineering requirements with ArtsWA, if any
- Step 2 checklist9**
- Step 3: Oversee the purchase, documentation, and installation of artworks 10**
 - provide information we need to purchase artworks
 - oversee installation and documentation of artworks
- Step 3 checklist 10**
- Contact us Back cover**

Overview

You can use this handbook as a guide for navigating the curated process. You will work closely with AIPP staff throughout the process, especially when questions arise. This handbook serves as an informational tool. It does not supersede binding contracts or take the place of working with AIPP staff.

What is a Curated Project?

Usually we commission artists to design and create new site-responsive artworks for the **State Art Collection**. The curated process is an exception to this primary practice. With a curated project, a curator recommends the purchase of existing, original artworks for the State Art Collection. Recommended artworks respond to criteria developed by the local art selection committee. We may choose a curated process under the following conditions:

- A site's criteria is highly specific and/or a curated collection is better suited to meet a partner agency's needs than the commissioned process.
- There is not enough time or funding to commission an artist to design and create a new site-responsive artwork.



Gail Tremblay,
Waiting for the Return: 5 Fish Traps,
2002 was selected by
curator John
Feodorov as part of
the Contemporary
Native American
Artwork Collection,
on view at the
University of
Washington
Gallagher Law
Library.

AIPP Vision Statement

Art in Public Places is uniquely positioned to advance and support art and artists across Washington. Our goal is to build and care for a dynamic contemporary art collection that is accessible and valued. We seek impactful and lasting artworks that reflect Washington's diverse communities.

How do curated projects support our program vision?

Curated projects present opportunities for intentional, context-driven acquisitions. Local Art Selection Committees are encouraged and empowered to develop criteria that speaks to their specific communities and local culture. Curators have the freedom to research and recommend professional artists that best fit the project's criteria, allowing us to reach an inclusive and diverse field of artists.



James Lavadour,
Land of Origin, 2015
was selected for a
curated project by
Kathleen Moles for
the Walla Walla
Veterans Home.

What is your responsibility as the Curator?

You'll propose purchases of artwork(s) for the campus or agency by:

- coordinating with AIPP staff
- meeting with the art selection committee
- researching artists and works of art
- preparing the artwork recommendation presentation and support materials
- overseeing the purchase of accepted artworks and their installation, if required.

Aspects of the project coordinated by ArtsWA

After your selection of artworks are approved and you submit paperwork for purchase ArtsWA staff will be responsible for the following:

- ordering framing and display materials, as needed
- coordinating artwork purchase and transport with the artist/gallery
- hiring an art handler to install artworks and plaques (you will likely be present at the installation to oversee where and how artworks are to be installed)
- ordering professional in-situ photography of the installed artworks



Andrea Wilbur-Sigo's *Female House Post* and *Male House Post*, 2015, were selected for a project curated by Tina Kuckkahn-Miller to welcome visitors to UW's Intellectual House in Seattle.

Curator Contract

Please refer to your contract for all terms. Below is a summary of the main sections.

Scope of Work Summary

As a curator for the State Art Collection, you will:

- meet with the local art selection committee up to three times
- research and recommend artwork(s) for purchase based on committee criteria
- collaborate with AIPP staff to manage the budget for purchasing the artworks
- oversee installation of artworks, as necessary

Recommended artworks must:

- be pre-existing and not commissioned specifically for the project
- meet ArtsWA's material, framing, and installation requirements
- be by professional artists and not students in a degreed art program

Budget

AIPP staff will include an estimated artwork budget in your contract. This is the estimated amount of funds available after we've deducted your curator fees. Any amendments to your contract may affect the estimated artwork budget.

We expect your artwork budget to include all costs associated with:

- **artwork purchase price**
- **Structural engineering (if applicable)**
Engineering is likely required for exterior sculpture and suspended artwork. Your Project Manager can confirm whether engineering will be required. If so, the artwork budget will need to cover this expense.
- **Sales/use tax**
Sales/use tax applies to the purchase price of artworks. For current tax rates, refer to the Department of Revenue website.
- **Framing, installation, plaques and photography**
ArtsWA staff are responsible for organizing transportation, framing, installation, photography, and plaques, and will work with you to estimate these costs.

Liability & Insurance

ArtsWA does not assume risk or liability for artworks until they've been installed at the site. Therefore, do not take possession of artwork at any time unless you have the proper insurance in place to cover the risk of damage or loss of the artwork.

You will likely require the use of a vehicle to fulfill your services as the curator, including travel for research and meetings. You must provide automobile liability insurance in the minimum amount of \$100,000/\$300,000 bodily injury and \$100,000 property damage.

Payment Stages

Curator fees typically amount to 10% of the overall project budget. Payments as follows:

Payment 1 (40%): Payable after you've completed all vendor paperwork, met with the local art selection committee for a site visit, and begun research.

Payment 2 (50%): Payable after ArtsWA Staff and the Art Selection Committee have approved your final recommendations.

Payment 3 (10%): Payable after we've received all of the paperwork and digital images we need to purchase artworks and you oversee installation of the artwork, if required.

Timeline

This will vary depending on the needs of the site. Typically, we expect curated projects to last 6-9 months from start to finish.

Taxes

Your contract for curator services is not subject to sales tax. Sales/use tax applies to the purchase price of artworks and framing/installation services.



Ryan Molenkamp,
Shasta-Lassen, 2018
was selected for a
curated project by
Kathleen Moles for
Peninsula College.

Curated Process

Step 1: paperwork, site visit, and research

During this step, you will meet with the Art Selection Committee and begin researching possible artworks based on the committee criteria, locations, budget, and ArtsWA's material requirements.

Complete your paperwork

Before you begin services with us, you will be required to submit the following paperwork. Failure to have the correct licenses in place may delay or prevent payment.

Vendor Registration

To receive payment from Washington State, you must register as a statewide vendor. We'll provide the paperwork. You can visit the [Department of Enterprise Services website](#) for more information.

Business License

You are also required to have a Washington State Business License, with a Unified Business Identifier number (UBI). For more information, please visit the [Department of Revenue's Business Licensing Service website](#).

Direct Deposit

Electronic Funds Transfer is the state of Washington's preferred method of payment. It is also the fastest. To sign up, use the Statewide Vendor Registration form. You may sign up for direct deposit at the time you register as a statewide vendor or at any point during your project.



Daniel DeSiga's *La Cosecha (The Asparagus Pickers)*, 2005, was selected for a project curated by Carol Hassen for Yakima Valley College.

Review the Materials and Fabrication Handbook

As you begin researching potential artwork recommendations, read our *Materials and Fabrication Handbook*. The handbook contains comprehensible guidelines for materials for 2D and 3D artwork, including framing standards.

Durable and archival preparation of artwork for display is essential to protect the work for years to come, especially when the artwork is displayed in an active public environment. Curated works should adhere to the same standards for materials, fabrication, and installation as our commissioned works. If in doubt, ask AIPP staff.

Meeting 1: Site visit

This meeting is primarily an exchange of information. The meeting agenda is as follows:

- brief presentation of your experience and approach to curating
- discussion about criteria, locations, and budget
- a site walk

Begin your research

Your research should be informed by the committee's criteria, which may include a preference for artists local to their region. We encourage you to conduct artist studio visits. You may recommend artworks by any professional living artist regardless of their location or gallery representation, though be aware that shipping costs will impact the artwork budget. Some curators prefer to recommend general bodies of work by a selection of artists, while others prefer to identify a few specific artwork options for each location opportunity.

Step 1 checklist

- complete vendor paperwork
- review the *Materials and Fabrication Handbook*
- attend and present at Meeting 1: Site Visit
- begin your research
- PAYMENT 1:** Submit your Payment 1 Invoice Voucher to AIPP staff



Becky Knold's *Travertine*, *Timberlines*, *Yellow Pond*, *Forest Light*, and *Alizarin Pond* were selected for a curated project by Nathan Barnes for The Evergreen State College.

Step 2: Recommendation review, presentation, and final approval

AIPP staff Review

At least **three weeks** prior to your second meeting with the Art Selection Committee, please provide us with a draft of your recommendation presentation. We will review the proposed artworks to see if we have any concerns about materials or public interaction. This way, we can address any concerns together prior to the committee meeting.

You can format the presentation as you prefer, but please include the following information for every artwork in your recommendation:

- image(s) of recommended artwork
- a photo of the proposed location for the artwork
- information about the artwork including:
 - artist name
 - artwork title
 - date made
 - basic materials and support (e.g. oil on canvas)
 - dimensions
 - weight if over 50 lbs. (estimate okay)
 - purchase price
- is the artwork framed? Is it glazed?
- does it need a pedestal, vitrine, or footing fabricated?

Meeting 2: Curator Preliminary Presentation

The goal of this meeting is to present a preliminary recommendation while remaining open to feedback from the committee. It is possible that the committee will make final decisions during this meeting and that a third meeting won't be necessary, but anticipate a third meeting to address any feedback or concerns and to finalize decisions. The agenda is as follows:

- curator recommendation presentation
- discussion and questions
- site walk (optional)
- deliberation and decision if applicable
- next steps and timeline

Marie Watt, *Vest, Camp, Tether, Plow*, 2011,
two-color woodcut prints on paper, 21 x 16 inches each (unframed size)



to be framed with UV-filtering
Plexiglas, maple frame, security
mounts

Curator Kathleen Moles details images and framing specifications for four pieces by artist Marie Watt, selected for Walla Walla Veterans Home.

Meeting 3: Curator Final Recommendation

If AIPP staff or the Art Selection Committee requested revisions, you may be required to meet a third time. If so, you will present revisions based on their feedback. Once approved by the committee, AIPP staff will confirm with the agency if any further approvals are required.

Structural Engineering

AIPP staff will determine if structural engineering is required for the selected artworks. If so, the funds for this will need to come from the artwork budget.

Step 2 checklist

- send a copy of your proposal materials to AIPP staff 3 weeks prior to meeting
- present your proposal to the committee at Meeting 2
- confirm final artwork approval with AIPP staff
- **PAYMENT 2:** Submit your Payment 2 Invoice Voucher to our Program Coordinator



Gu Xiong, *Smile*, 2005, was selected for a curated project by the University of Washington's Minority Think Tank and Kurt Kiefer. It is part of a collection of artworks in Kane Hall that explore identity.

Step 3: Oversee the purchase, documentation, and installation of artworks with ArtsWA

Purchasing artworks

Once AIPP staff and the committee have given final approval and, if required, the structural engineering is stamped, we will be ready to purchase the artworks. You are responsible for providing us with all of the information we need to purchase the artworks, as well as high-resolution images of artworks.

When you began your research, we provided you with a sample of the **Curated Project Artwork Selection Worksheet**. Please complete one worksheet for each artwork approved for purchase. You may need to work with the artist or gallery to complete these forms. This gives us information about the artwork materials and artist's intention that we will reference in future maintenance and conservation. If you have questions about completing purchase worksheets, please contact us.

After we receive completed worksheets we then contact the vendors directly to purchase the artworks and procure services. All artists/galleries/vendors are required to complete the statewide vendor paperwork, and to have WA State Business Licenses.

Installation and documentation

ArtsWA will coordinate the delivery of artworks and the hiring of installers. We generally expect you to oversee artwork installation at the site. In some cases, this may not be necessary. ArtsWA will coordinate in-situ photography to document the artworks.

Step 3 checklist

- Provide AIPP staff with hi-resolution images, artwork selection worksheets, and any additional information needed to purchase artworks
- Oversee installation of artwork, if required
- **PAYMENT 3:** Submit your final Payment 3 Invoice Voucher to the AIPP Program Coordinator

Congratulations, you are done!



WASHINGTON STATE
ARTS COMMISSION

Contact us

Art in Public Places Program Administration

Michael Sweney, program and project manager

360-586-2422 | mike.sweney@arts.wa.gov

Deane Shellman, program coordinator

360-753-5894 | deane.shellman@arts.wa.gov

Acquisitions

Marissa Laubscher, project manager

360-586-2419 | marissa.laubscher@arts.wa.gov

Chuck Zimmer, project manager

360-586-8087 | chuck.zimmer@arts.wa.gov

Valerie Peterman, curated projects coordinator

360-586-3949 | valerie.peterman@arts.wa.gov

Collections

Janae Huber, collections manager

360-586-2420 | janae.huber@arts.wa.gov

Adam Fah, conservation manager

360-586-1266 | adam.fah@arts.wa.gov

Heide Fernandez-Llamazares, My Public Art Portal project manager

360-586-3949 | heide.fernandez-llamazares@arts.wa.gov

Jared Moore, collections technician

360-932-8904 | jared.moore@arts.wa.gov

Washington State Arts Commission

711 Capitol Way S, Suite 600 | PO Box 42675

Olympia, WA 98504-2675

360-753-3860 | fax 360-586-5351

arts.wa.gov

Business Hours: Monday through Friday, 8am to 5pm

Download this **Curator Handbook** from ArtsWA's website on the "Curator Roster" page (revised 6/18/20)