



CITY OF OKLAHOMA CITY COLLECTION CARE PLAN

September
2014



The Oklahoma Cultural Heritage Trust (OCHT) awarded The City of Oklahoma City with the services of a public art consultant, Debby Williams, who worked with staff to develop the Collection Care Policy for The City's public artwork. The plan makes specific recommendations and establishes achievable goals and objectives to most effectively and efficiently maintain The City's collection. At the time this project was undertaken, there were 65 works of art accounted for with values estimated at \$6.5million dollars. This project resulted in over 100 works of art being accounted for, valued at over \$10million dollars.

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Prepared by:

Debby Williams, Art Consultant

Funded by:

Oklahoma Cultural Heritage Trust

City of Oklahoma City

Public Art Collection Care Plan

1) Objectives

The goal of the Public Art Collection Care Plan is to establish the means and methods of using professional best practices to record, maintain, and preserve The City's publically owned artwork. These policies will serve as a road map to guide the Office of Arts & Cultural Affairs as it strives to care for a growing and aging Public Art collection.

2) Definitions

- A. Cleaning – Routine cleaning to remove superficial dust, dirt, organic deposits, cobwebs, foreign objects and trash from an art work without damaging, dissolving, abrading, marring or otherwise altering the surface, finish, patina or other components of the artwork.
- B. Condition Assessments – Inspections of artwork include information on the present location, the current condition and the treatment or maintenance needed, and photo-documentation. Inspections are carried out by trained personnel or under the direct supervision of trained personnel.
- C. Conservation – This level of art treatment refers to museum quality professional cleaning and repair work that does not alter the original fabric of the artwork. Conservation is defined as cleaning that can be undone if needed.
- D. Deaccession - The process of removing an object permanently from the collection, usually through sale or exchange or any other transactions by which title of outgoing works of art are transferred from the collection to another institution or individual. Under certain conditions, it may also include disposal by intentional destruction.
- E. Maintenance – Regular routine inspection and care of artwork, such as cleaning and applying protective coatings. Maintenance should always be done by a trained technician.
- F. Restoration – This scope of work is more invasive and involves rebuilding, repainting, or refurbishing an artwork to bring it back to the original intent of the artist. In this process the original fabric of the artwork may be altered during repair, therefore, this type of work is irreversible.
- G. Treatment – Repairs will be made as needed to return artwork to its original condition and integrity, which may be the result of flaws, neglect, aging, damage or vandalism. A professional conservator or trained art maintenance technician carries out treatments, often in collaboration with artists and other experts.

3) Records Management

- A. The Office of Arts & Cultural Affairs shall maintain accurate, up-to-date records on the identification, location and condition of all objects in the collection and all activities such as research and correspondence with donors, artists and scholars. These records are the property of The City of Oklahoma City and shall be kept in an organized filing system and an online system that is backed up in accordance with The City's Information Technology standards.
- B. The Office of Arts & Cultural Affairs shall make materials relating to the collections available to the public that includes qualified researchers and scholars, unless those materials would suffer physical harm if handled.
- C. More specifically, all art work shall be entered into the Public Art Collection database including the following information:
 - 1. Accession number
 - a. The Accession number corresponds to the date of the transfer of Title which occurs when the artwork is officially accepted by The City into the public art collection.
 - b. Additional numbers are attached to acknowledge the sequence of artworks accessed in a given year (example: "2014.01").
 - 2. Title
 - a. Date Created
 - b. Description
 - 3. Medium
 - 4. Dimensions
 - 5. Artist
 - a. Contact Information
 - b. Biography
 - c. Artist's Statement
 - 6. Location
 - a. Ward
 - 7. Commission/Purchase Price
 - 8. Year Commissioned/Purchased
 - 9. Donation
 - a. Donor's Name
 - b. In Honor of
 - 10. Condition Report
 - a. Maintenance Plan/Schedule
 - b. Art Handler/Contractor Agreements
 - c. Condition Reporting History

An example of the Public Art Collection database is attached as Attachment "A".

- D. The Office of Arts and Cultural Affairs shall ensure that all newly commissioned artwork is professionally photo documented.
- E. In addition to information recorded in the Public Art Collection database, files on each work of art shall include:
 - 11. Photo documentation of artwork and site
 - a. Record of the condition of the work and site
 - b. High resolution digital images for publication and research
 - 12. Documentation of Title
 - 13. Risk Management
 - a. Insured Value
 - b. Coverage
 - c. Effective Dates
 - d. Claims Filed
 - e. Copyright Research and Status of Copyright
 - f. Visual Arts Right Act (VARA) waiver
 - g. Research Requests (By Whom, Date)
 - h. Image Requests (By Whom, Date)
- F. Duplicate records shall be scanned and stored in the online system that is backed up in accordance with The City's Information Technology standards.

4) Objectives for the Maintenance Program

- A. To inspect and document the condition of city-owned public artwork on a regular basis
- B. To clean and provide routine maintenance of public artwork
- C. To insure timely conservation of public artwork when necessary
- D. To insure that artists include maintenance consideration into the planning and documentation of all artwork accessioned into the city's public art collection
- E. Maintain the city owned artwork so it is a safe object for the community
- F. To make certain that the treatment and maintenance of public art continues with regular procedures, agreements and documentation
- G. To ensure that The City's investment in its public art is protected and well maintained so it remains a great asset to The City of Oklahoma City.

5) Policies for Assessment, Maintenance, and Conservation

- A. The Office of Arts & Cultural Affairs shall maintain and preserve, in the best possible condition, all works of art included in The City's public art collection in a manner that is consistent with the artist's original intention.
- B. The Office of Cultural Affairs shall make recommendations to the Arts Commission regarding conservation of public art within the City. The Public Art Liaison shall oversee the condition assessment, treatment, maintenance, disposition and relocation of the artwork in the collection,

working in collaboration with art experts, artists, department directors, managers and the Oklahoma City Arts Commission.

- C. In order to facilitate achieving these stated goals, trained and vetted contracted Art Handlers will assist in maintaining artworks at the direction of the Office of Cultural Affairs.
- D. City employees and City contractors are prohibited from providing any removal or maintenance of artwork, including cleaning, without the consent of the Office of Arts & Cultural Affairs who will work with department personnel to arrange for appropriate professional services.
- E. Reported assessment and corresponding photo documentation will be the foundation for recommendations for the annual Public Art Work Plan that will include maintenance for public artwork for the following year. Plans for maintenance shall be developed jointly by the Office of Arts & Cultural Affairs and the department directly responsible for maintenance of the artwork. A maintenance plan shall include detailed specifications for maintenance of the artwork or the site.

6) Assessment of Art Work

- A. The public art database shall include current documentation on every work of art owned by The City of Oklahoma City. Additionally, a physical file shall be kept containing as much information as possible as set forth above.
- B. A condition assessment of each piece of artwork in the public art collection shall be made annually. The condition assessment should include the pedestal or plinth and immediate surrounding environment of the work of art. For example, if the artwork is sited indoors, the light and humidity shall be evaluated. If the art is outdoors, trees, watering systems, drainage, lighting, markers, etc. should be examined.
- C. Staff will review the needs of the collection, prioritize conservation and maintenance, as well as determine cost estimates for treatment and maintenance.
- D. Site Operators for departments directly responsible for maintaining public artwork shall report to the Office of Arts & Cultural Affairs any damage, vandalism or graffiti to artwork as soon as possible. Except in cases of emergency, departments shall not remove or relocate artwork without the consent of the Office of Arts & Cultural Affairs.

7) Maintenance of Existing Artwork

Following assessment and documentation of each work of art in the public art collection, the Office of Arts and Cultural Affairs shall create an annual treatment and maintenance plan, which shall include services, treatments and restoration for specific artworks, ongoing routine inspection and maintenance for all artwork, and list any artwork to be considered for de-accessioning.

8) Maintenance of New Artwork

- A. Artists shall work with the Office of Arts & Cultural Affairs to implement preventative maintenance strategies as part of the construction and installation of their artwork without interfering with their approved artist's proposal or integrity of the artwork.
- B. All new artwork must have a Conservation Record (Attachment B) completed by the artist and on file with the Office of Arts & Cultural Affairs as part of their contractual requirements. The Conservation Record shall document techniques and materials used to fabricate the art and a maintenance plan for each new artwork.
- C. The maintenance plans shall include documentation of materials used to fabricate the artwork and a reasonable annual budget for maintenance. The completed Conservation Record shall be kept in the files of the Office of Arts & Cultural Affairs.
- D. Artists shall be responsible for the cost and execution of repairs related to any defects in workmanship or inherent flaws in artwork, which they are commissioned to fabricate. As part of the commissioning process each artist is required to warranty the quality and craftsmanship of their work. The warranty applies for a period of 2 years after the installation and a warranty document is signed prior to final payment being released. A copy of the warranty shall be retained in the files of the Office of Arts & Cultural Affairs.

9) Implementing Maintenance and Conservation Treatment

- A. After treatment or maintenance is approved through The City's procurement and/or budgeting process, the Office of Arts & Cultural Affairs shall arrange for repairs including consulting with a qualified art conservator or specialized professional contractor when appropriate. The artist shall be notified (where possible) of all major restorations and may be involved in the treatment and maintenance of the work, if practical and for a reasonable fee. The City of Oklahoma City holds title to the artwork and reserves the right to hire professionals other than the artist to restore a given artwork.
- B. The Office of Arts & Cultural Affairs may approve emergency treatment (including graffiti removal) or movement necessary to prevent damage to artwork, to facilitate emergency repairs of City infrastructure or to insure public safety.

10) Funding for Conservation Treatment and Maintenance

- A. Funding for the conservation and maintenance of public artwork in The City's collection can be paid for from unrestricted funds in accordance with The City's 1% for Art ordinance, but there is currently a scarcity of unrestricted project funding. Projects funded by GO Bond or Revenue Bond, are restricted to the project site alone.

- B. The AMP up OKC Plan (Art Master Plan) recommends several sources of funding to take care of the 20+ years of deferred maintenance of public artworks. These avenues should be explored as the plan is being implemented.
- C. In the first few years of implementing this new policy, a gap may exist between existing funds and the estimated costs for the deferred repairs and maintenance identified in the annual inspection. The Office of Arts & Cultural Affairs will develop its annual workplan with cost estimations to request funding to perform the repairs and maintenance based on priority needs.

Attachment A: Example of Public Art Database Fields



Accession Number:

Condition:

Item Description:

Treatment Priority:

Title:

Examiner:

Artist:

Last Assessment:

Date of Birth:

Date of Death:

[Image/Maintenance Schedule](#)

Location:

Negative Conditions:

Size:

Abrasions

Graffiti/Markings

Purchase:

Cracks

Missing Parts

Includes Labeling?

Corrosion of Metals

Moisture Damage

Donor:

Dents

Not Operating

In Honor Of:

Dirt/Grime/Droppings

Pitting

Foundry:

Discoloration

Rusting

Type:

Fading

Scratches

Medium:

Flaking

Stains

Date Made:

Holes/Gouges

Trapped Water

Date Placed:

Lighting:

Insured

Existing/ Working

Not Present

Existing/Not Working

Not Present/Recomm

Existing/Unknown

Attachment B:

Conservation Record for Three-Dimensional Artwork

All artists must complete this form as an addendum to their contract

Accession Number:

Date:

Artist Info:

Name—

Date of Birth—

Physical Address—

Email Address—

Mobile #—

Work #—

Artwork Info:

Title—

Date Completed—

Dimensions (HxWxD)—

Purchase Price/Budget Amount—

Insurance Value and Date of Valuation—

Location of Artwork—

Medium And Technique—

1. *Principal materials used in fabrication, describe in detail (i.e. specific metal, brand name, source, or manufacturer, etc.):*

If applicable, describe any electrical components used, their operation and supplier

Artwork Info Cont'd:

2. *Other materials used (screws, nails, glue, armatures, etc.):*

3. *Preliminary work methods (i.e. drawings, smaller models, etc.):*

4. *Equipment used in construction:*

5. *Final work methods, describe in detail (i.e. cast, welded, carved, modeled, thrown, assembled, etc.):*

6. *Describe how final surface/patina achieved:*

7. *Protective Coating:*

Method of Application:

8. *Where was work completed? (i.e. name of studio, foundry, etc.)*

Date Work Completed:

How long was work in progress?

Installation—

1. *Are there any special installation considerations (i.e. viewing height, measured distance from relative objects, etc.)?*

2. *If work is comprised of more than one piece requiring special assembly, supply documentation on how to install correctly (provide photograph or sketch):*

3. *Can the work be exhibited out of doors? Yes or no?*

Artwork Info Cont'd:

External Factors— Describe existing environmental factors which may affect the condition of the artwork and any precautionary measures which should be taken. (e.g. direct sunlight, extremes of annual rain or snowfall, temperature, air moisture or dryness, acidity of rainfall, flooding, wind, vibrations, air pollutants, vehicular and/or pedestrian traffic; animal interaction with artwork – potential for nesting, droppings, etc.; human interaction with artwork – touching, sitting, climbing, vandalism):

Desired Appearance—

- 1. Describe in specific terms and, if necessary with drawings or photographs, the physical qualities for which the agency should strive in order to maintain the artist's intent. (e.g. matte rather than glossy luster, color of patina) What may be acceptable alteration in form, surface, texture, coloration as related to natural aging of materials?*
- 2. If the work is site-specific, describe in detail the particular relationship of the work to its site, including any significant physical aspects of the site which if altered, would significantly alter the intended meaning and/or appearance of the work.*

Packing and Shipping Instructions (include diagrams)—

Maintenance/Conservation Instructions— Provide detailed instructions regarding the methods and frequency of maintenance for the artwork (with observations regarding permanency/durability of materials and techniques):

- 1. Routine maintenance (e.g. removal of dust, dirt; maintenances of protective surfaces, tightening, adjusting, oiling; etc.):*
- 2. Cyclical maintenance (less frequent and more extensive preventive measures, e.g. disassembly and inspection; reapplication of protective sealers; repainting; etc.):*

Conceptual Information— Please provide conceptual information on the work, including subject/source of inspiration:



Conservation Record for Three-Dimensional Artwork

All artists must complete this form as an addendum to their contract

Artists Signature

Date

TO BE COMPLETED BY OKC OFFICE OF ARTS & CULTURAL AFFAIRS

Condition of artwork upon acceptance:

____ Excellent ____ Good ____ Fair ____ Poor

OKC Arts Staff Signature

Date