

NUS POLICY & PROCEDURES FOR THE ACQUISITION, CARE AND DE-ACCESSIONING OF PUBLIC ART

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1 Part I. PREAMBLE AND DEFINITIONS

1.1 Background: Formation of Public Art Policy Committee

In August 2020, a cross-campus Public Art Policy Committee (PAPC), Chaired by Prof. Chng Huang Hoon, Associate Provost, was appointed by NUS President, Professor Tan Eng Chye to develop an NUS Policy on public art, and a set of guidelines to advise the University on decisions relating to public art.

In deliberating its recommendations, the PAPC had undertaken a review of current practices in NUS and surveyed practices across international universities as part of its tasks in establishing a definition for Public Art, a philosophy that complements NUS's Mission and Vision, and criteria to guide activities of acquisition and removal of artworks.

The PAPC submitted its recommendations on 15 October 2020. Subsequently, the PAPC was further tasked by NUS President to formalise its recommendations into a document for general reference. Drawing from, and expanding the PAPC recommendations, this document is written as a practical guide to the acquisition,

management and care of public art on campus.

This document marks the completion of the PAPC's task, making way for the formation of the Public Art Committee (PAC) to implement the recommendations.

The structure of the document is described in the Table of Contents. It establishes objectives and alignment with the University's Mission and Vision; it outlines key processes and criteria relevant to proposed projects or donations; and as part of these processes, it outlines the roles of Departments/Units as custodians of artworks, the PAC and its Secretariat.

1.2 **Public Art Policy Committee's Key Recommendations**

a. Establish a clear governance structure

- To set up a governance and working structure which consists of:
- Public Art Committee (PAC) to oversee the policy and provide recommendations to the President and/or Provost for approvals, and to provide oversight into asset management of the Collection and outreach; and
- Secretariat to support the implementation of the approved policy, as well as providing guidance to PAC, Departments/Units, and Stakeholders involved.

b. Establish clear evaluation guidelines and approval processes

- To develop guidelines and processes for the evaluation and approval of public art, including:
- Guidelines for Departments/Units in developing project briefs and proposals, which will include preference for architecturally integrated approaches linked to capital projects, concepts, budgets including professional fees, production, shipping, installation and maintenance costs, secured funding sources, maintenance plan and collaborating partners; and
- Approval processes for commissions, donations, and removal of artworks.

c. Develop guidelines for managing the entire public art collection

- To develop effective guidelines for management of public art as assets, both existing and those to-be-acquired in the future, including:
- Consolidation of the documentation of the existing, and future, public art collection and their conditions;
- Insurance of the Collection;
- Clear custodianship of artworks, formalising where necessary ownership and maintenance responsibility;
- Guidelines for repairs and conservation; and
- Periodic condition checks of the Collection.

d. Ensure funding streams to make the policy viable

- Acquired or proposed artwork should ideally be accompanied by a source of funding to cover all wall-to-wall costs of acquisition, packing, shipping, appraisal, insurance, installation, maintenance and conservation. All projected costs will be determined prior to acceptance of the artwork. If sufficient funding is not immediately available, this may be waived in exceptional circumstances by the President on the advice of the Public Art Committee. "Exceptional circumstances" may be broadly defined as artworks with exceptional pedigree and provenance; notably, a world-renowned artist, art movement or artwork which will add value to our existing collection.

- Notwithstanding above, to ensure some level of dedicated internal funding as a signal of NUS's commitment to the importance of public art so as to enable the sustainability of public art, to include:
- Budget to support the staffing of the Secretariat, its work to yearly conduct condition checks, and to undertake activities to promote public access to artworks including trails and online guides;
- Budget for the maintenance of existing artworks, where needed;
- For exceptional new projects that may not fulfil budget guidelines, and where recommended to the Office of President by PAC, budget to support or augment the commissioning and maintenance of new works; and,

e. Align with NUS vision, mission and core values

- To maintain alignment with NUS Vision, Mission and core values so as to be true to what NUS stands for in Singapore and the world.

f. Integrate with other NUS initiatives

- Wherever possible, to identify, integrate and engage with campus initiatives and work with potential partners, including:
- Campus infrastructure and space planning and suitable UCI projects, in particular to develop opportunities for percent-for-art;
- Faculty and departmental programmes and cultural events organised across campus; and
- Stakeholders' participation in the commissioning projects to promote inclusivity. These may include partnerships within the University in areas of research and technology application.

1.3 Terms Used in this Document

To facilitate the reader and clarify concepts, meanings or scopes, the following are a series of terms/phrases and their definitions used throughout the document:

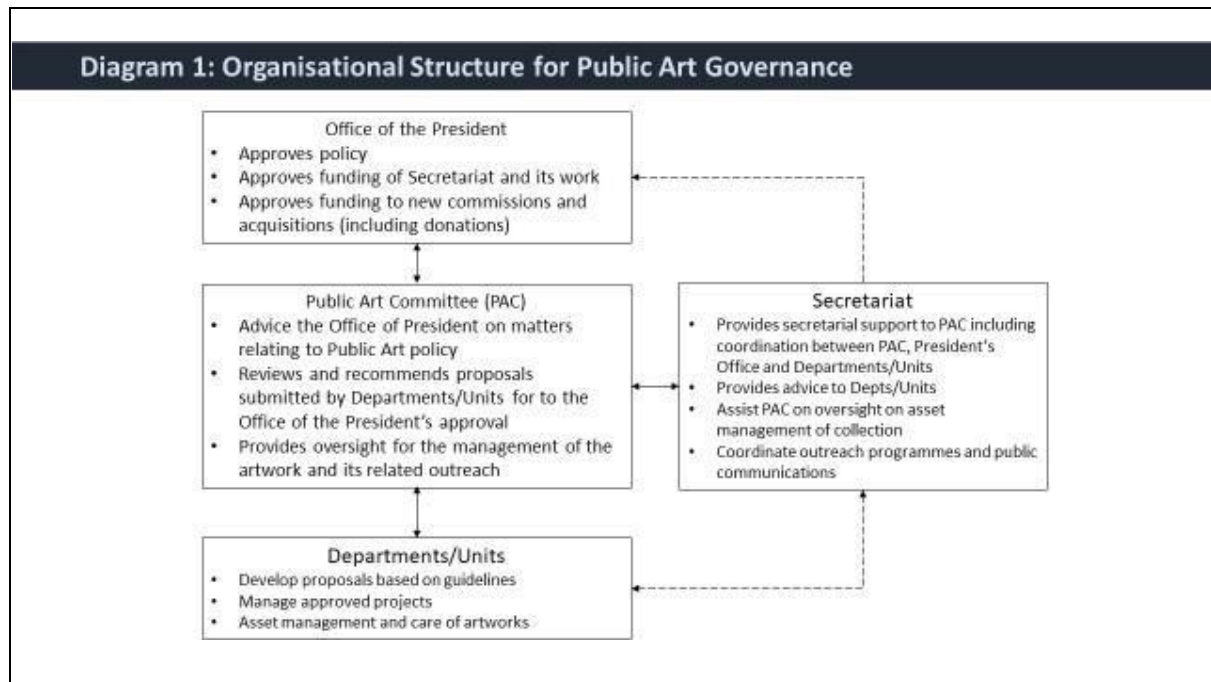
a. Public Art

Public Art describes works that are placed in the public realm including open spaces and building atriums, being accessible to the public. It may be works that are permanently placed, but may also include other forms placed temporarily for a duration. Public Art as defined above include, but is not limited to, the following: three-dimensional artworks and sculptures, installation art, audio and visual projections/displays, performance art, reliefs, paintings, prints, and murals. Materials and their method of production may be varied to suit placement and concepts. Its production may be undertaken by an artist or artists, or marked by collaborations with others, including but not limited to researchers such as academics, and involvement with communities the artwork seeks to address. Public art may involve process and performance-based approaches, and as a feature in contemporary art, public art is a subject of academic debate.

Excluded in this policy are objects not originally conceived as works of art such as informational signages, corporate logos, light fittings, decorative elements, short-term film and video projections installed for announcements or curricular purposes, commemorative features such as plaques, benches or water fountains; regardless whether such items were crafted with the services of professional artists. In addition, for the purposes of this policy, public art *does not include* short-term student installations made under the direct supervision of a faculty member. This policy *does not apply* to internal galleries or display showcases where curatorial programming is hosted by individual faculties.

b. Public Art Committee (PAC)

The PAC part of a governance structure involving the Office of the President and the PAC's Secretariat ([see Diagram 1: Organisational Structure for Public Art Governance](#)): The PAC advises on matters of policy and strategic approach. It recommends to the Office of the President projects for approval.



The PAC may comprise two group representations, appointed for a two-year renewable term by the Office of the President. The first are key appointment holders from central units such as PVO, CFA/Museum, and UCI. The second, a selection of staff/faculty members who may be able to lend their expertise to aspects of public art, art history, curation, art practice, techniques and technologies related to art making and others who may serve as a group of Stakeholders. Total number of members, including its Chair, is recommended to be twelve.

From time to time, the PAC may also appoint ad hoc members who are able to lend their expertise on specific projects.

Reporting to the Office of President, Public Art Committee's Terms-of-Reference are as follows

([see Annex 1: Public Art Committee Letter of Invite and Statement of Undertaking](#)):

- To advise Office of President on matters relating to Public Art Policy & Procedures; and in order to sustain the policy in tandem with physical developments on campus, PAC may review upcoming capital projects and recommend potential public art initiatives;
- To review and recommend proposals submitted by Departments/Units, acquisitions or commissioned art work to the Office of the President; and where required review progress, working alongside project owners; and
- To provide oversight for the management of the artwork and its related outreach.

c. Secretariat

The Secretariat supports PAC in the implementation of NUS's Public Art Policy & Procedures to ensure activities around Public Art on campus are carried out in accordance to criteria and procedures provisioned. The Secretariat reports to the

CFA/NUS Museum, comprising a curator and one support staff. It functions closely with CFA/NUS Museum and UCI, and its work includes:

- The Secretariat coordinates PAC meetings, and guides PAC's work;
- The Secretariat administers proposals from Departments/Units. It advises the Departments/Units on processes, submission requirements, and communicates the recommendations of the PAC;
- The Secretariat provides oversight to the NUS collection of Public Art. It maintains a Registry of artworks, conducts yearly condition checks, highlights action requirements to Departments/Units, and ensures Departments/Units' compliance on the general care, insurance and conservation needs of artworks as owners of the artworks;
- The Secretariat develops outreach activities which may include art trails, public tours, talks and workshops.

d. Departments/Units

Departments/Units refer to units or sub-units within the formal structure of NUS. Being site owners, they are important stakeholders whose perspectives, participation and commitment must be secured to form part of the Public Art initiatives. Departments may engage or be engaged on activities relating to Public Art and the PAC in the following capacity:

- As project owners in the commissioning of Permanent artworks in the course of undertaking a capital project, or renovation of facilities;
- As project owners in administering activities connected to artworks; and,
- As owners or stakeholders of sites identified for the potential placement of artworks donated or loaned.

e. Stakeholders

Stakeholders are broadly defined by parties invested in aspects of Public Art including its policy and perspectives associated to it, as well as specific artworks they are involved with. These primarily include those involved in its conceptualisation or production, gifting or donation, care and protection of artworks, and those concerned about the association of the artwork and its content to NUS and the University's reputation. These will also include immediate and extended communities that may engage with the artwork as part of their learning or environment, or hold academic/critical perspectives important to the discourse of Public Art. Beyond Departments/Units with direct interests in the artworks they own, Stakeholders and their significance may be listed as follows:

- Office of the President and University leadership – perspectives on Public Art Policy & Procedures;
- University Campus Infrastructure (UCI) – site and space perspective; masterplan and infrastructural integration;
- Centre for the Arts (CFA) and NUS Museum – curatorial and professional expertise, including due diligence paid to the provenance of artworks;
- Academic Departments/Programmes that primarily deal with Art, including Art History, Architecture & Industrial Design – academic expertise to harness synergy for potential collaborations between their programme and any associated Public Art programme developed from this policy;
- Respective Schools/Units which have ownership/stewardship of existing Public

Artwork, including stewardship with donor, installation, maintenance and deaccession of Public Artwork;

- National University of Singapore Students Union (NUSSU) and the Office of Student Affairs
 - representing students' perspectives
- Office of Alumni Relations and National University of Singapore Society (NUSS)
 - alumniperspective;
- Development Office (DVO) – Referral of donor interest for loan and/or donation to collection of Public Art to relevant Schools and Units;
- General Public – the voices of general public can be represented by Office of Admissions(OAM) or other relevant department which has significant exposure to the general public;
- Artists and their co-creators – those involved as original authors of the artwork; and
- Any other relevant stakeholder – any person or body to represent a particular group of stakeholder on the PAC.

f. Artists / Co-Creators

Artists may refer to a broad category of persons engaging in art making. Its definition may be expanded to include architects, designers, illustrators, craftsmen and other creatives. Artists are usually identified as principal creators of artworks, but may work collaboratively with others in various capacities, including academics, technologists, and communities to conceive, develop and fabricate art works. Depending on the nature of engagements, artists and the collaborators may be accorded credits to the artwork involved. Artists may solicit the services of other third parties specialising in materials and techniques for the production of their artworks. Artworks commissioned from artists form part of their public portfolio and being so, view the care of these artworks seriously.

g. Curator / Curatorium

A curator is the principal interlocutor between artist and commissioners. He/she may be identified from NUS staff/faculty with relevant experience or field of knowledge to undertake the project successfully. The function of the curator can also be undertaken by a curatorium, a grouping of individuals that may include project architects and interior designers, by virtue of their collective expertise forming a partnership. The curator receives mandate from the commissioners in a form of a project brief, who in turn guide the development of artist concepts for further discussion with the project commissioners. The curator mediates between artist and commissioner, engaging in conceptual and practical perspectives so as to achieve optimal outcomes. Boundaries between artists and curators evolve as they negotiate their often overlapping roles and work collaboratively, as such being a subject of academic enquiry.

h. Collection

Collection refers to artworks included in the Registry of Public Artworks collated by PAC's Secretariat. The ownership, maintenance and care of these artworks will remain decentralized as the direct responsibility of the Departments/Units. Conceived as a Collection, its future growth is to be sustained by philosophical

aspirations befitting NUS's Mission and Vision, and its values.

i. Percent-for-the Arts

Percent-for-the Arts refers to amounts set aside from Capital Projects funds at the discretion of the Office of the President following a request from project owners and recommendation from PAC. Subject to the merits of the proposed project, the PAC's considerations will include whether the commission is suitably developed along an Integrated Approach.

j. Integrated Approach

A new commission may be considered alongside the architectural elements of a capital project. A curatorium composed of architects, curators, researchers and project stakeholders may be formed to develop ideas with artists where outcomes are artworks produced as part such elements, including but not exclusive to, external façade, wall panels, flooring or other functional elements. Such artworks, if defined by careful commissioning brief related to material choice and production techniques associated to industrial fabrication, can be maintained as architectural features and will not require specialised conservation treatment.

A. POLICY STATEMENTS

2. POLICY STATEMENTS

2.1 Part II. NUS Public Art Policy and the NUS Vision & Mission: A Philosophy

Building a University public art collection is an important way in which NUS can intentionally signal support for public art and serves the NUS mission to educate, inspire and provide enjoyment for the NUS community, its stakeholders, and the public.

The Collection is to be managed accordingly as assets, being part of the University collections, administered and promoted alongside with other University collections including those located at the NUS Museum and Lee Kong Chian Natural History Museum, and highlighted for their cultural and scientific significance.

As a distinct Collection it will showcase the works of artists affiliated to the NUS, Singapore-based artists, and others whose works and collaborative approaches may contribute to the broader objectives of the public art on campus listed here. The Collection will be developed through permanent commissions and donations. The display of the Collection will be augmented by temporary commissions and loans.

Public art on NUS campus matters because it has the potential to embody NUS's Vision, Mission and Values (VMV), and is a platform for (a) the expression of a shared NUS identity; (b) a means to strengthen relationships and community; and (c) as a resource to enrich NUS's educational culture.

a. Shared identity

Making public art central to campus life paves the way for our university community to connect, bond and belong thereby expressing our shared identity and our common cause.

Public Art can serve as a medium to embody some, if not all 5 NUS core values (i.e. Excellence, Respect, Integrity, Innovation, and Resilience), to recognise and memorialise its key contributors, and celebrate its rich legacy and heritage. Art display embodies the shared meanings and creates a sense of place, belonging and community. The purpose of Public Art in NUS is therefore inextricably tied to past, contemporary and future concerns, weaving the core identity of NUS as an established institution that offers quality education, influential research, and visionary enterprise, and functioning as a site for creative experimentation, collaboration, and open participation.

Integrating campus public art into the landscape and architecture of NUS not only connects all of us beyond our internal work and social spaces, but also adds to the visual aesthetic of our campus environment, enhancing the built and natural setting. Additionally, public art communicates our distinctive character as a global institution of higher learning; reminding the entire NUS community of our shared goals.

b. Cultivating and strengthening interdisciplinary connections and relationships

The phases in any campus public art projects involve cultivating and strengthening relationships with a range of stakeholders. This opens up a learning opportunity to engage with differing views that contributes to our growth.

Pursuing our mission requires partnerships with those who share our passion to educate, inspire and transform. Public Art offers an opportunity for NUS to employ its spaces as intentional sites for aesthetic, intellectual, and critical engagement, enriching the cultural discourse within the university, and promoting public social awareness.

It serves as a platform for intellectual and social interactions and dialogue, and encourages a culture of open-hearted engagement involving diverse viewpoints in honest and empathetic ways, thus strengthening relationships among NUS stakeholders and the public within a national and institutional context of multi-perspectival diversity. The ability to navigate differences and work together towards a common goal is a valuable exercise in forging connections and relationships.

c. Educational culture and societal impact

Campus public art facilitates the transmission of values that is central to our educational mission and our culture for innovation and excellence. It generates an educational practice that responds to change and endeavours to improve.

As an institution of higher learning, we are very attentive to what and how we teach, and creating an atmosphere that is conducive to learning. Public art is a potential platform to promote intellectual discourse and social awareness whereby the values that we appreciate can be communicated. Public art permits imaginative experiments for new methods of teaching, learning and scholarship and can challenge our ways of doing and thinking. Through engaging with Public Art, the NUS campus experience can be enhanced, inspiring not only the university community but also society at large.

Public Art is a good platform to support NUS-affiliated and other Singapore-based artists in ways that are consistent with our education mission and culture of innovation. It can be the catalyst to leverage, develop and feature the untapped competencies and talents of the diverse groups of NUS stakeholders, including educators, researchers, students, staff, alumni, donors and the public.

2.2 Strategies

- a. Public Art on campus complements the University's Campus Master Plan. By recognising the shared purpose of Public Art and the Master Plan, the development of Public Art is sustained in tandem with the growth of the Campus.
- b. Wherever possible, activities related to Public Art shall be supported by expertise within the University. This is facilitated by the PAC and its Secretariat, and the extended network of expertise available on campus.
- c. The role of Departments/Units will continue to be relevant as project owners, with the related responsibilities for the Public Art, unless otherwise determined. Their commissioning and acquisition activities shall be guided by the relevant processes and criteria involving the Office of the President, the PAC and Secretariat.
- d. Wherever possible. Public Art on campus endeavours to engage with initiatives and innovations in design guidelines for new buildings, and the creative use of spaces including connectors and green spaces. Public art forms part of an ongoing interest to develop a campus defined by sustainability and experimentation, including the adoption of an Integrated Approach. Collaborations and active involvement of stakeholders define such interests.
- e. Departments/Units are to identify sources of funding for its acquisition activities. Where recommended by PAC and approved by the Office of the President, new commissions may be funded through capital projects associated to the Department/Unit, guided under the principle of Percent for the Arts.
- f. Departments/Units are to identify sources of funding for the general care and maintenance of the collection, including insurance, conservation and site preparations.
- g. To facilitate the work of PAC, coordination across Departments/Units and outreach activities relating to Public Art, Office of the President will provide funds for the Secretariat, including manpower and its work.

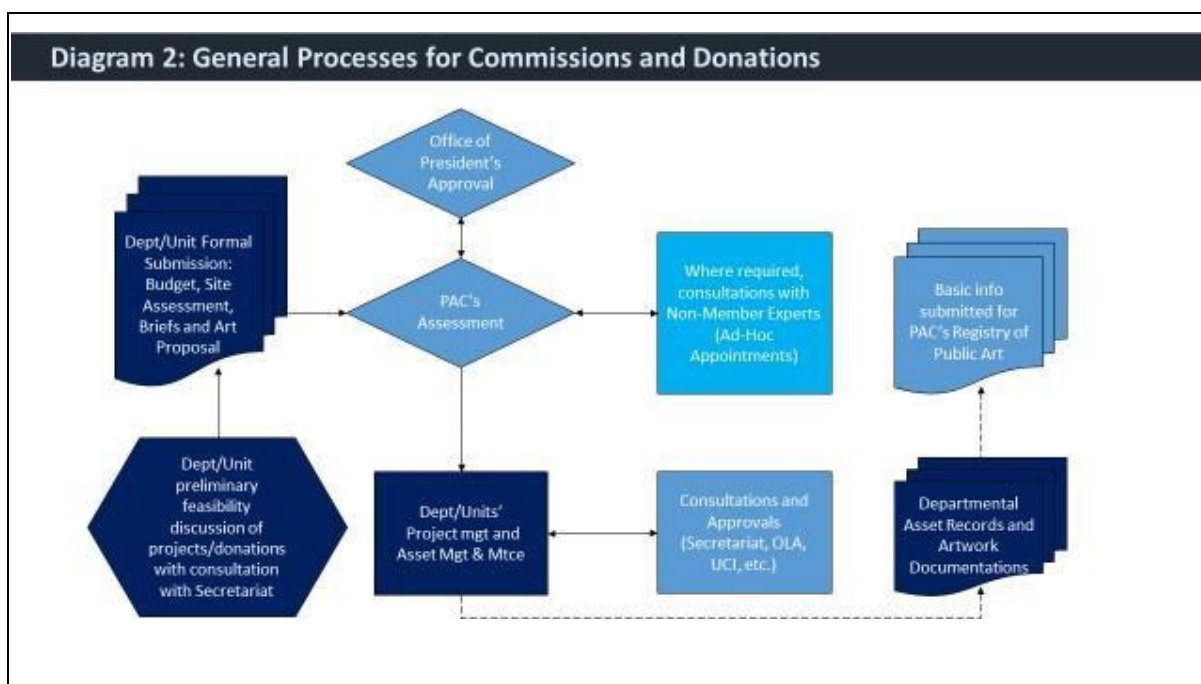
B. PROCEDURES

Part III. Guidelines for New Commissions and Donations: Organising Proposals and Criteria for Evaluation

1. General Process

The following describes a general process involved in the acquisition of Public Art. [Refer to Diagram 2: General Processes for Commissions and Donations](#). This process may be elaborated depending on the project's complexity:

- Proposals are prepared by Departments/Units and submitted to the PAC through its Secretariat. See "[Guide for Departments/Units in Developing Proposals](#)" in this section for details.
- PAC reviews the submitted proposal. See "[PAC's Assessment Criteria of Proposal](#)" in this section for details. Following its evaluation, PAC submits its recommendations to the Office of the President for the President's decision.
- After receiving approval, Departments/Units may continue to develop the project, working and consulting with the various offices in NUS, including but not exclusive to, UCI, UCO, DVO and OLA.
- Upon completion of artwork project, Departments/Units are required to submit artwork details to Secretariat, and independently maintain relevant documentations essential to the maintenance and care of the Artwork.



2. Preliminary Preparations for Developing Proposals

Departments/Units are advised to undertake detailed initial preparations. These will help with tasks of identifying type of artwork, artist and production methods to be considered for the project. To guide the thought processes of the commissioning Department/Unit, refer to [Annex 2: Departmental Checklist for the Commissioning of Public Art Project](#). These tasks may include:

- Departments/Units are advised to develop a broad understanding about Public Art,

its possibilities, creative processes and administrative processes entailed. Departments/Units must appoint a staff to undertake the planning, supervision and coordination for projects and artworks and their eventual care.

- b. Where a commission is associated to a Capital Project, Departments/Units should integrate phases of the planning, budgeting and management of Public Art into the Capital Project's overall planning and design, and to avoid inserting an artwork into an incidental space for convenience or as an afterthought. This approach will also allow the Departments/Units to take into consideration materials and methods of manufacture to minimise eventual requirements for cleaning and repair of artworks.
- c. Departments/Units are advised to consult relevant stakeholders (among others may include staff, students, donors, architects, artists, and design professionals, and administrators) connected to the Public Art project, so as to boost the collective support and shared ownership for the artwork. This is crucial to be respectful and inclusive to the varying views, concerns, interests and needs of our stakeholders. If productive, such consultations may also be translated into creative collaborations and partnerships contributing directly to the Public Art project.
- d. For artwork proposed for donations, Departments/Units are advised to conduct due diligence to ensure that its Donor is of sound reputation and able to demonstrate ownership, and donation does not contradict ethical standards of the University and relevant international conventions such as UNESCO's 1970 treaty to combat the illicit trafficking of cultural property. Departments/Units are advised to consult DVO on matters concerning Donor relations.
- e. Where the description of artwork's physical attributes (dimensions and materials) are available and sites provisionally identified, early discussions with UCI should take place to assess technical requirements and potential costs.
- f. As eventual custodians of artwork, Departments/Units must deliberate and secure sources of funding, including budgets for maintenance and sustainable long-term maintenance and repair of artworks. Departments/Units are also advised to understand its obligations to OFN's requirements to the capitalisation, maintenance and retirement of assets.
- g. Depending on the specific nature or complexity of the Public Art project, preliminary preparations may differ. Consultations with PAC's Secretariat may be useful.

3. Submission to PAC: Proposal Format for New Commissions

A proposal from Departments/Units presented to PAC must include pertinent information that includes a commissioning brief, curatorial and artist's intentions. **See Annex 3: Submission Format for the Commissioning of Public Art.** The philosophy and strategies on Public Art as outlined in this document are important references to guide commissioning and curatorial briefs, and artistic proposals. Departments/Units are encouraged to seek feedback from Secretariat before submitting their proposals to the PAC.

a. Commissioning Brief

A commissioning brief is a document drafted by commissioners of a project, being the Departments/Units. It contains relevant and practical information to initiate the shortlisting and eventual appointments of curator(s) and artist(s). Accompanied by relevant visuals including site plans, information contained in such document may include:

- Contexts of commissioning, e.g. a Capital Project and its objectives;
- Project timeline;

- Budgets and fees, and source of funds;
- Proposed site and its specifications (including preliminary assessment by UCI);
- Preferred size of artwork;
- Duration of Display (if for limited period);
- Preferred materials to be used by an artwork; and
- Preferred curatorial and artistic approaches, e.g. involvement of academic partners.

b. Curatorial Brief / Artist's Proposal

A curatorial brief and artist's proposal provide important indication to the contents and the physical forms of the artwork. These may be written separately by curator and artist, or may be presented as a single document led by the curator. Elements will include:

- Curator's interpretations in response to the commissioning brief and the essential points it contains. It outlines curatorial ideas and strategies to establish criteria and justify selection and appointment of artist(s).
- Artist's proposal in response to the curatorial brief. Supported by artist history, visuals and technical specifications, it contains details of the artwork proposed. Given the complexity of gathering technical data and line costings, the project commissioners may take a two-step approach, requesting a preliminary proposal from the artist to facilitate an initial assessment from PAC before seeking a full details giving technical and budgetary details.

4. Submission to PAC: Proposal for Donation/Loan

For Donations or Loans, [see Annex 4: Submission Format for Donations/Loans of Public Art](#), proposals must contain relevant and practical information and accompanied by relevant visuals, including:

- Background of proposed gift;
- Description of artwork including dimensions, weight and materials;
- Biography of artist, and artistic and historical significance of artwork;
- Significance of artwork to Departments/Units
- Proposed site and its specifications;
- Timelines, including duration of loans if relevant;
- Condition report of artwork including history of repairs;
- Budgets and fees, and funding sources; and
- Expected maintenance requirements.

5. PAC's Assessment Criteria

In addition to an overall alignment with NUS Vision, Mission and the five core values of Innovation, Resilience, Excellence, Respect, and Integrity, and mindful to the University's reputational association with the artwork and its contents, the following criteria, relating to **conceptual, critical and aesthetic merit, and other technical considerations** guide PAC's assessment of proposals:

- a. Intellectual interactions and cross-disciplinary collaborations: Being Public Art conceived for a university, the artwork must possess the promise of heightened

social and intellectual interactions; inter- and cross-disciplinary collaborations; serving as a site for pedagogical and research explorations. The work may underscore Singapore's and NUS's encouragement of diversity in cultural and intellectual life. To this end, the works of NUS-affiliated and Singapore-based artists are to be actively supported, though not to the exclusion of excellent artists from the region or the world.

- b. Tools for pedagogy and serve as stimulating sites for critical enquiry: Displayed artworks must bear the potential to become innovative tools for pedagogy and serve as stimulating sites for enquiry and reflection. They must push the envelope of criticality by (re)writing existing narratives and integrating disciplinary boundaries. Displayed works must explicitly encourage productive interactions among members of the NUS community, and between the NUS community and the public. Artworks must contribute to the development of a more informed society by raising social and public awareness to local, regional and international issues that shape our lives.
- c. Transformational dialogue and cross-cultural engagement: The artwork should possess deep conceptual rigour that provokes open, transformational dialogue and cross-cultural understanding, and embodies a spirit of experimentation through its thematic, stylistic, material, interactive and/or other expressive possibilities. For example, it may serve as a platform for engaging Singapore's long history from colonialism to (post)modernity, cultural heritage and identity; its past, current and future (re)configurations of her place in the world; its evolving identity as a modern, cosmopolitan, multi-cultural city; its tangible and intangible heritage; and its aspirations to be a global, smart, sustainable and inclusive city-state.
- d. Place and contexts: By way of concepts and/or form, it must meaningfully engage with the site and its associated contexts and publics. The proposal must show a good understanding of the site, its use and the activities/behaviours associated to the site. For example, artworks located in link ways or bridges must take into account publics that are constantly moving, and accordingly seek to create an aesthetic experience that incorporate such situations.
- e. Formal qualities: Public art shall display a high level of visual, compositional, stylistic and material quality and innovation, which define its overall artistic merit, craftsmanship and aesthetic appeal. The work must explicitly enhance and enrich the experience of spaces on campus, and contribute to wellness in the community through an appreciation of art.
- f. Materials selection: Choice and use of materials must be well considered in relation to durability, public safety and conservation considerations. Where relevant, the question of environmental sustainability must also be addressed.

6. Post-Approval Activities

Along with approval from President, the PAC's comments will be relayed for the Departments/Units' consideration. Departments/Units is encouraged to obtain clarifications from Secretariat where needed and make adjustments accordingly. In addition to the endorsed plans and comments made by PAC, the following are some relevant aspects Departments/Units may wish to consider:

- a. In preparing and signing of contracts with Curators, Artists or Donors, Departments/Units may clarify important details such as milestones, compensations, copyrights. Agreements may also cover terms of concerning repairs and maintenance, as well as removal or disposal of artwork. Consultations with OLA is

encouraged.

- b. Working with the artist and in consultation with a professional conservator, Departments/Units may outline a maintenance plan and artist's intention for the artwork; identifying the finishes and understanding of artist requirements and requests for future conservation treatment. The plan may cover frequency of checks and cleaning, and materials and methods.
- c. All matters pertaining to procurement, payments and receipts must comply with CPO and OFN guidelines. Enquiries into the appropriate category of asset class and insurance requirement should be made. Departments are advised to explore and understand its obligations to OFN's requirements for capitalisation and retirement of artworks as assets.
- d. Placement of artworks must comply with all UCI requirements, including the application for the Temporary Occupation License (TOL), and other external permits as advised by UCI. Departments/Units may consult OFM, OSHE, OCS etc. on matters pertaining to installation, public safety and security.
- e. Also see **Part IV** of this document on guidelines in the care of Public Sculpture.

Part IV: Public Art Management Guidelines

Upon the receipt of artworks (through Commissioning, Donations or Loans), Departments/Units are expected to manage and make provision for the care of artworks. They are also expected to provide relevant details of these artworks for inclusion into a Registry to facilitate Secretariat's work. The following describes the responsibilities of Departments and Units:

1. Registry of Public Artworks

A Registry is maintained by the Secretariat as a listing to facilitate PAC's overview into Public Art on campus. It contains descriptions and key information about each artwork. Secretariat shall, from time to time, conduct checks on items in the Registry. See [Annex 5: Submission Format for Registry of Public Artworks](#).

2. Departmental Responsibilities for the Management and Care of Artworks

a. Funds

Departments/Units are to ensure its own sources of funding necessary for the continual care and maintenance of the artwork. These will include insurance premiums and professional fees such as the appointment of conservators. Ideally, such provision is to be estimated and planned at the point of the acquisition of artworks and adjusted over time, or, if without initial estimates, to be determined in consultation with UCI.

b. Documentations

Departments/Units are required to maintain any Agreement pertaining to Commissioning, Gift or Loan. Departments are advised to refer to these documents to aid decision making, including plans to remove, relocate or alter artworks under their care.

Departments/Units are also further advised to maintain, as departmental records, relevant documents such as artist's intent of the work, maintenance history and technical information of materials.

c. Asset Records and Insurance

To ensure adequate record keeping and compliance, Departments/Units may refer to OFN's guidelines on the capitalisation and retirement of assets.

To ensure adequate coverage for artworks, Departments/Units may consult insurance providers recommended by OFN. Insurance needs for items not listed as NUS fixed-assets, such as temporary art installations / murals and Loans are also to be evaluated accordingly, referenced to, wherever available, signed Agreements with artists or lenders.

d. Artwork Signage

Departments/Units are expected to ensure that all artworks are appropriately labelled on-site and visible for public access, and continue to be in good order. See [Annex 6: Template for Artwork Label/Plaque](#).

e. Condition Checks

Secretariat will conduct yearly condition checks of the artworks and if deemed necessary, require Departments/Units to conduct detailed examination of the artworks, assisted by a conservator and UCI staff.

Scope for such examination may include, but not exclusive to, the following:

- The structural integrity of the artwork, including stability of materials, joints and foundations;
- Stability of surface or finishing, including the appearance of corrosion, presence foreign pigments or paints, or infestations; and loss of original pigment, or protective coating; and
- Status of the immediate environment where artwork is located, including assessments of risks and public safety.

For change to the artworks and/or around the artworks, Departments/Units are expected to assess and respond to risks to artworks, general security and public safety working with UCI, OSHE and OCS. However, before taking remedial actions that may change the original purpose and intentions of the artwork, and subject to urgency of actions required, Departments/Units are encouraged to consider communicating with the original curator/artist or donor to share its concerns, and consider developing solutions that integrate their perspectives.

f. Cleaning and Repairs

Guided by recommendations of the Secretariat, Departments/Units are to conduct periodic cleaning or repairs of artworks, appointing contractors and conservators where required. Safety at work requirements in accordance to NUS policies are to be observed.

Documentations of cleaning and repairs are to be kept and updated as reference for future actions.

g. Removal or Relocation of Artworks

Plans for removal or relocation of artworks owned by Departments/Units and included in the Registry are to be referred to the PAC through the Secretariat for

assessment and recommendations (see **Part V** of this document on **Relocation, Removal or De-accessioning of Artworks**)

Part V: Relocation, Removal or De-accessioning of Artworks

This section applies to all artworks listed in the **Registry of Public Artworks**. However, it does not apply to the removal of Loan or temporary display of artworks at the end of its contracted period. For such cases, Departments/Units are to adhere to the terms and conditions stipulated in their Agreements with Lenders or Artists/Artists' Estates, and update the PAC's Secretariat accordingly.

Departments/Units, as rightful owners of artworks, or during the contracted period of loan or temporary display, may have to consider the relocation, removal or de-accessioning of artworks. It is important that Artists/Artists' Estates, Donors and Lenders continue to be regarded as Stakeholders by informing them of the desired action to the artwork as a goodwill gesture. Keeping these Stakeholders informed in a timely manner will reduce the exposure to undue reputational risks involving negative publicity and the Stakeholder's reactions. If the artworks are in good order, considerations may include finding a new location within the Departments/Units' grounds, or with the assistance of UCI an alternative location on campus.

Departments/Units are advised to seek PAC's recommendations before initiating efforts to relocate, remove or de-accession artworks. See **Annex 7: Submission Format for Relocation, Removal or De-accessioning of Artworks**. Departments/Units are strongly discouraged from disposing artworks without consulting the PAC.

1. Relocation of Artworks and PAC's Review

Relocation refers to the emplacement of artwork to a new site away from its original. Such action may become necessary for any number of reasons including;

- Aesthetic considerations as part of a broader effort to develop cohesion between artworks and the campus experience;
- Change to property titles;
- Redevelopment of sites;
- Lack of public access and safety resulting from physical changes to environment around sites; or
- To prevent material degradation of artworks where cleaning and repairs may achieve limited outcomes.

Although being part of the University's asset, current Department/Unit charged with ownership of artworks should take an active role in developing options including to initiate discussions with the Artists/Lenders to share perspectives and potential solutions. PAC will provide its recommendations to the Office of the President on the relocation of artworks based on the review of the following:

- a. Evaluation of the reasons for relocation and alternatives;
- b. Evaluation of artwork's history and, conservator's report into its physical condition and risks related to its de-installation, move and reinstallation;
- c. Evaluation of proposed relocation site(s);
- d. Evaluation of contractual obligations with artist; and
- e. Cost-benefit analysis.

2. Removal or De-accessioning of Artworks and PAC's Review

Removal refers to the withdrawal of artwork from public circulation and into storage

without the intent of de-accessioning. This may be done provisionally before a considered decision is made about its future. **De-accessioning** refers to the retirement of artwork from asset records along with its physical disposal. A **Removal** or **De-accessioning** of an artwork may become necessary for any number of reasons including;

- Redevelopment of site where there is no practical means to safely or securely remove artworks;
- Resulting from physical changes to environment or condition of materials related to artwork, public safety is severely compromised; or
- Artwork is damaged or has deteriorated beyond repair.

Removal of an artwork from site or de-accessioning of an artwork involves great reputational challenges and as such to be considered carefully. The PAC will evaluate background and circumstances, and explore alternative solutions if any and where removal or de-accessioning becomes unavoidable, propose mitigating actions. The latter may involve a close discussion with Donor, Artists/Artists' Estates on ways to mark or manage the impending action, including but not limited to, allowing the salvage of materials if requested by Artists. Subject to NUS's asset management policy (including OFN's guidelines for the retirement of Assets) and/or the Approved Museum Scheme for artworks donated through NHB's tax incentive scheme, PAC will recommend to the Office of the President the removal or de-accessioning of artworks after a review of the following;

- a. Evaluation of artwork's history and, conservator's report into its physical condition;
- b. Evaluation into reasons for removal or disposal which may include:
 - New information about donor, artist or status of artwork that brings to light legal or ethical concerns that may cause considerable reputational risks to NUS;
 - Artwork has been damaged beyond repair; Or damaged artwork forms part of a building's architectural feature with no practical means of repair; Or where a building or part of a building is to be demolished, and the artwork forms part of a building's architectural feature with no practical means of extraction;
- c. Evaluation of contractual obligations with donor or artist; and
- d. Evaluation into post-removal plans and methods of disposal.

C. GENERAL

3. REVIEW OF POLICY DOCUMENT

- 3.1 This Policy Document shall be reviewed by the Policy Document Owner in accordance with the requirements set out in the University Policy Framework, or more frequently if deemed necessary by the Policy Document Owner. Any recommendation for changes to this Policy Document (whether amendments, repeal or otherwise) must similarly be carried out in accordance with the requirements of the University Policy Framework.
- 3.2 The University shall be entitled to revise, amend or update this Policy Document and to issue additional Policy Documents from time to time. All such revisions,

amendments, updates and additions shall be deemed to be a part of this Policy Document. Any revisions, amendments, updates or additions to this Policy Document issued by the University may be published or notified through written notice, electronic mail, the University website, or such other form of communication as the University may deem appropriate.

4. QUERIES

All questions as to the interpretation of this Policy Document shall be referred to the Policy Document Owner. Please contact **Karen Lim, email: karenlim@nus.edu.sg, Secretariat, Public Art Committee.**

5. INTERPRETATION

5.1 Headings

The headings of the provisions of this Policy Document are to facilitate reference only and do not form a part of this Policy Document, and shall not in any way affect the construction or interpretation thereof.

5.2 Inconsistency with this Policy Document

In the event of any inconsistency between the requirements set out in this Policy Document and those set out in any other Policy Documents or other documents relating to the subject matter of this Policy Document, the requirements set out in this Policy Document shall prevail unless otherwise stated.

6. ADHERENCE TO POLICY DOCUMENT

Compliance with this Policy Document is mandatory and any failure to comply with this Policy Document (including any arrangements that are established under it) may, at the University's absolute discretion, be investigated and result in such corrective and/or disciplinary action(s) as the University deems fit.

7. EXCEPTIONS TO THIS POLICY DOCUMENT

Any exceptions to the requirements of this Policy Document requires prior written approval from:

- For University-wide Policy Documents - President (or such other appropriate senior management personnel as the President may from time to time designate)
- For Academic/Administrative/Innovation & Enterprise/Research & Technology categories - Cluster Head of the Policy Document Owner;

and such approval will only be granted in very exceptional circumstances.

8. RELATED DOCUMENTS

This document should be read in conjunction with the Related Documents set out in Appendixes 1 to 8.

9. LIST OF APPENDICES

No.	Appendices
1.	NUS Public Art Committee (March 2021- March 2023)
2.	Annex 1: Public Art Committee Letter of Invite and Statement of Undertaking
3.	Annex 2: Departments/Units Checklist for the Commissioning of Public Art Project
4.	Annex 3: Submission Format for the Commissioning of Public Art
5.	Annex 4: Submission Format for Donation/Loan of Public Art
6.	Annex 5: Submission Format for Registry of Public Artworks
7.	Annex 6: Template for Artwork Label/Plaque
8.	Annex 7: Submission Format for the Relocation, Removal or De-accessioning of Artworks

APPENDIX 1

NUS Public Art Committee (March 2021-March 2023)

Chairman Ho Puay Peng, SDE

Koh Yan Leng, UCI

Sharon Tan, CFA

Ahmad Mashadi, NUS Museum

Suriani Suratman, FASS

Rajeev Patke, Yale-NUS College

Kua Harn Wei, DOB/SDE

Randy Chan, Architect, NUS Alumni

Debbie Ding, Artist & Technologist, NUS Alumni

Karen Lim, Secretariat, NUS Museum, CFA

ANNEX 1
Public Art Committee Letter of Invite and Statement of Undertaking

(Date)

Dear (PAC Member's Name)

Invitation to serve on NUS Public Art Committee – MM YYYY to MM YYYY

I am pleased to invite you to serve on the NUS Public Art Committee (PAC). The term of service is for atwo-year renewable term, starting from <date>.

Reporting to the Office of the President, PAC's role advises on matters relating to the Public Art Policy & Procedures, reviews and recommends proposals for the Office of the President's approval, and provides oversight for the management of the Public Art on campus and outreach activities related to it. Attached, please find the Terms of Reference of your appointment and the Letter of Undertaking.

The work of the PAC is supported by a dedicated Secretariat. There will be up to four meetings in a year, to be determined by the number of proposals the PAC is sought to review.

I hope you will consider our invitation.

By way of email, please inform my colleague, <name>, of your kind confirmation for the appointment. Should you require any information or clarification, my colleague can be contacted at <phone no., email>

With best regards,

<name> President
National University of Singapore cc

<name>, PAC Secretariat,

enc: Terms of Reference
Letter of Undertaking

Date:

Office of the President
National University of Singapore

Letter of Undertaking

I, _____, hereby agree to undertake the due responsibilities and the term of service as a member of the NUS Public Art Committee (PAC).

As a PAC member, I acknowledge that I am;

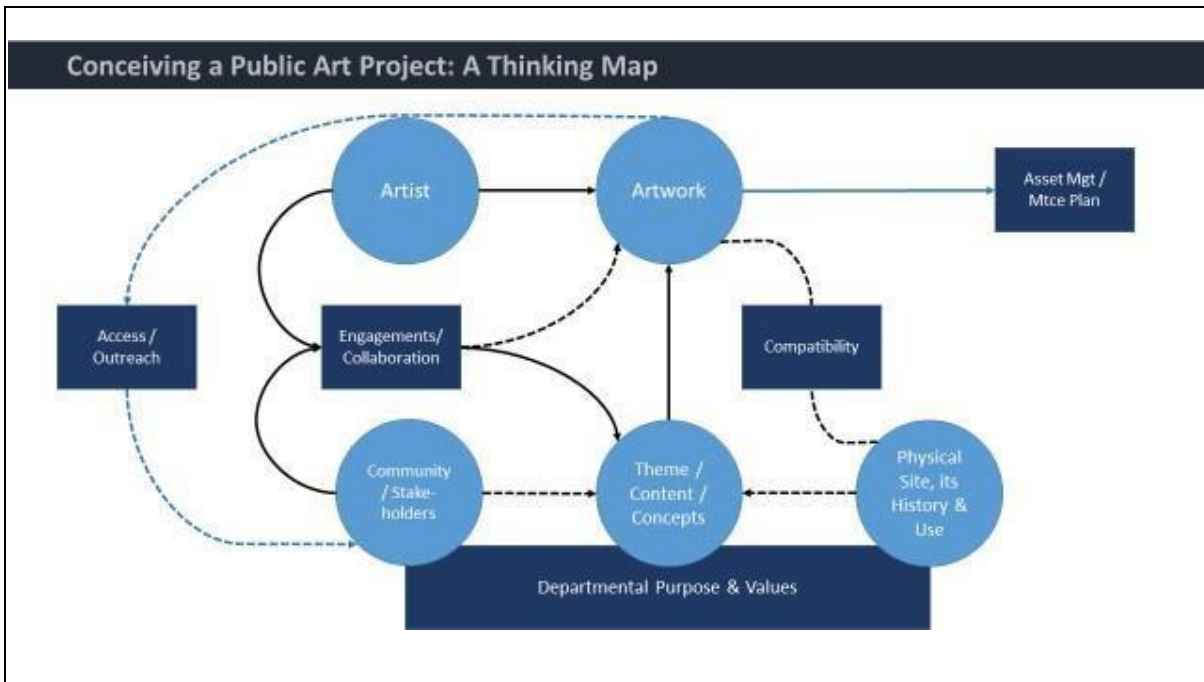
- (b) To advise on matters relating to the public art policy & Procedures;
- (c) To sustain the policy in tandem with physical developments on campus;
- (d) To review upcoming capital projects and recommend potential public art initiatives;
- (e) To review and recommend proposals submitted by NUS Departments/Units, for acquisitions or commissioned art work to the Office of the President approval; suggestions for modification, or rejection of the public art, and its siting; and where required review progress, working alongside project owners;
- (f) To provide oversight for the management of the artwork and its related outreach.
- (g) To comply with the University's Conflict of Interest Policy requiring each member to declare and disqualify themselves from participating in the discussion and subsequent recommendation(s) in which they or their close relatives or any other persons who are closely associated with them have any financial relationship or other interests which may give rise to conflict of interest. Under this policy:
 - All actions of the committee shall be such that they avoid an apparent as well as an actual conflict of interest. Should a conflict of interest develop between the needs of the individual and NUS, those of NUS will prevail.
 - All related party transactions must be declared.
- (h) To comply with the University's Data Management Policy, Personal Data Protection Policy and other applicable policies and keep in confidence the decisions about the NUS Public Art and the use or disposition of its assets, which are made solely in terms of the benefits to NUS and are neither influenced nor appear to be influenced by any private, personal gain or outside benefit for staff, board / committee members and volunteers; their friends and family members or any organisation or company with which they are affiliated.
- (i) To attend the meetings scheduled up to four times in the calendar year, to review the progress on public art and provide guidance and recommendations for NUS' development.

Name:
Department / Organisation

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

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

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



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

1. Establishing a Broad Picture:

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

integrated art project?

2. Theme, Content, Community/Stakeholders:

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

3. Artist and Artwork

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

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

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

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

5. Anticipate Post-Commissioning Activities

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

Annex 3: Submission Format for the Commissioning of Public Art

Depending on the scale and complexity of the proposed project, the PAC through its Secretariat may request additional information to facilitate its review.
Departments/Units may wish to consult the Secretariat prior to submission.

Please address the submission to **Ling Jia Le, email: jiale01@nus.edu.sg, Secretariat, Public Art Committee.**

Section 1: Departmental Details	
Name of Departments / Unit: _____	
Department Head:	
Name: _____	_____
	Signature
Primary Contact:	
Name: _____	Designation: _____
_____	Email: _____

Section 2: Budget Overview	
Funding Overview:	
<input type="checkbox"/> Total Initial Project Cost \$ _____	
Estimated Yearly Recurrent Costs:	
<input type="checkbox"/> Maintenance Cost \$ _____	
<input type="checkbox"/> Insurance \$ _____	
Funding Sources (Indicate type, and amount):	
<input type="checkbox"/> Source 1: _____	\$ _____ (Secured / Seeking Approval)
<input type="checkbox"/> Source 2: _____	\$ _____ (Secured / Seeking Approval)
<input type="checkbox"/> Source 3: _____	\$ _____ (Secured / Seeking Approval)
<input type="checkbox"/> Source 4: _____	\$ _____ (Secured / Seeking Approval)
<input type="checkbox"/> Source 5: _____	\$ _____ (Secured / Seeking Approval)
Additional Funding Requested from Office of the President:	
<input type="checkbox"/> Amount \$ _____ (provide justification)	

Section 3: Commission Brief

Describe background, context, objective of commission, and other specific instructions to curator/artist.

Section 4: Artwork Concept

Describe curator’s/artist’s concepts, themes, research approaches and proposed pre-production stakeholder engagements.

Supporting Materials:

- Brief CV of Artist and images of relevant past projects completed by artist.

Section 5: Artwork Physical Description

Describe appearance, dimensions, medium, dimensions, and proposed methods of production.

Supporting Materials:

- Drawings, images, 3D rendering or marquette (optional) of proposed work
- Maintenance requirements of proposed work, including artist’s intent.

Section 6: Proposed Site

Describe significance of proposed site.

Supporting Materials:

- Drawings, plans, images/photographs of proposed site (if applicable).

* For Secretariat’s Use

Public Art Committee’s Review

Committee’s Comments

Committee’s Recommendations to Office of President

Artwork to be listed in the **Registry of Public Artworks** after completion:

- Yes
- No
- Pending (please elaborate)

Date of Review:

Recorded by: <name>, <designation>

Annex 4: Submission Format for the Donation/Loan of Public Art

Depending on the scale and complexity of the proposed donation, the PAC through its Secretariat may request additional information to facilitate its review. Departments/Units may wish to consult the Secretariat prior to submission.

Please address the submission to **Ling Jia Le, email: jlale01@nus.edu.sg, Secretariat, Public Art Committee.**

Section 1: Departmental Details

Name of Departments / Unit: _____

Department Head:

Name: _____

Signature

Primary Contact:

Name: _____ Designation: _____

Email: _____

Section 2: Budget Overview

Funding Overview:

Total Initial Project Cost \$ _____

Estimated Yearly Recurrent Costs:

Maintenance Cost \$ _____

Insurance \$ _____

Funding Sources (Indicate type and amount):

Source 1: _____ \$ _____ (Secured / Seeking Approval)

Source 2: _____ \$ _____ (Secured / Seeking Approval)

Source 3: _____ \$ _____ (Secured / Seeking Approval)

Source 4: _____ \$ _____ (Secured / Seeking Approval)

Source 5: _____ \$ _____ (Secured / Seeking Approval)

Additional Funding Requested from Office of the President:

Amount \$ _____(provide justification)

Section 3: Background

Name/Organisation of Donor/Lender: _____

Describe background to proposal, including, if any, Donor's/Lender's requirements.

Section 4: Significance of Artwork

Describe the content, subject or theme of the proposed artwork, and how it may fit into the criteria established by the Public Art guidelines.

Supporting Materials:

- Brief CV of Artist and images of important past projects completed by artist.

Section 5: Artwork Details

Complete the description details for artwork(s). Separately, provide images of artworks, showing differing views if necessary.

Artist Name:

Title:

Year of Completion:

Dimensions (Height, Width, Depth):

Medium (accurate description of all materials used by artist):

Condition of artwork (indicate if assessment was completed by a conservator):

Value (indicate if market or purchase value):

Installation requirements:

Maintenance requirements and Artist's intent:

Section 6: Proposed Site

Provide locations of proposed site and supporting architectural plans.

* For Secretariat's Use

Public Art Committee's Review
Committee's Comments
Committee's Recommendations to Office of President
Artwork to be listed in the Registry of Public Artworks after completion: <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Pending (please elaborate)
Date of Review:

Recorded by: <name>, <designation>

Annex 5: Submission Format for Registry of Public Artworks

The following information are to be compiled following the completion of the project endorsed by the PAC. Please submit a separate form for each artwork. Please address the submission to **Ling Jia Le, email: jlale01@nus.edu.sg, Secretariat, Public Art Committee.**

	Item	Description	
1	Department:	Head of Department Name:	
2	Category	Year of Acquisition	Source
	<input type="checkbox"/> Commissioned / Purchased		If not Artist, Vendor's Name and Contact:
	<input type="checkbox"/> Donated		If not Artist, Donor's Name and Contact:
	<input type="checkbox"/> Loan		Lender's Name and Contact:
3	Artist's Name:	Artist's Contact: Address: Contact: Email:	
4	Artwork Title: (If translated, to include original title)	Year of Completion:	
5	Medium (to elaborate in cases of multiple materials. To include artist's intent and production techniques where relevant, e.g. vitreous enamel panels)	Additional Notes (if any) & <u>attached Image of work here.</u>	
6	Dimensions:	Height:	Weight (if available):

		Width:	
		Depth:	
7	Asset Numbers:	SAP Asset Number:	Dept. Ref. No. (if any):
8	Location:	Z o n e	Building: Floor: Area:
9	Duration of Display (For loans and temporary commissions only)	Beginning Date:	Expected End Date:
10	Signed Agreement Type <input type="checkbox"/> Sales Agreement <input type="checkbox"/> Commissioning Agreement <input type="checkbox"/> Loan Agreement <input type="checkbox"/> Gift Agreement	Additional Notes (if any):	
11	Value:	Original Value:	Commissioned Value / Purchased Value / Value Agreed with Donor *(indicate appropriately):
		Current Value (if depreciable):	Life of Asset (Years):
		Insured Value:	Type of Insurance:
12	Condition Status:		
	<input type="checkbox"/> Good / Stable		
	<input type="checkbox"/> Requiring Repairs / Attention	Elaborate:	
13	Asset Management:	Frequency of Condition Checks (e.g. Yearly):	Source for Conservation Budgets (e.g., Departmental OOE/Sinking Funds):

14	Estimated Yearly Budget Allocations	Maintenance:	Insurance:
15	Contact Person (s)	Department Asset Manager I/C:	Maintenance Manager I/C (if different department):
		Name and Designation:	Name and Designation:
		Email:	Email:

Submitted by:

Name and Designation:

Date:

Department:

Annex 6: Template for Artwork Label / Plaque

A standard format to be used for the purchase and installation of plaque for the artwork. Production and installation of plaque is the responsibility of Commissioner (Departments/ Units).

1. Considerations for making of plaque:

- Placement of Label / Plaque is easy to access.
- Readable from 1- 2 meters away.
- Use of typeface, colours and logos must conform to Corporate Identity Guidelines (see <http://www.nus.edu.sg/identity/guidelines>)

2. Format:

Name of Artist/s Nationality / Year of birth

Title of Artwork, Date of completion Short Biography of artist

- Description of artist's history
- If NUS Alum, include Faculty and Year

Short explanation of Work

- Description of theme / concept / unique information related to work, e.g. anniversary commissions, collaborations with staff/student

Credit Line

- Indicate ownership
- Acknowledge Donor, Patron, Sponsor or Foundations
- Indicate year of gifting
- Ensure consistency with signed Agreement and/or consultation with DVO

Annex 7: Submission Format for the Relocation, Removal or De-accessioning of Artworks

This submission is only applicable to artworks listed in the Registry of Public Artworks. Depending on the scale and complexity of the proposal, the PAC through its Secretariat may request additional information to facilitate its review. Departments/Units may wish to consult the Secretariat prior to submission. Please address the submission to **Ling Jia Le, email: jlale01@nus.edu.sg, Secretariat, Public Art Committee.**

Section 1: Departmental Details
<p>Name of Departments / Unit: _____</p> <p>Department Head:</p> <p>Name: _____</p> <p style="text-align: right;">Signature</p> <p>Primary Contact:</p> <p>Name: _____ Designation: _____</p> <p>_____ Email: _____</p> <p>_____</p>
Section 2: Artwork Details
<p>Separately, <u>provide images of artworks</u>, showing differing views if necessary.</p> <p>Artist Name:</p> <p>Title:</p> <p>Year of Completion:</p> <p>Value:</p> <p>Year of Commission / Donation: SAP Asset No:</p> <p>Donor / Sponsor(s) (If applicable):</p>
Section 3: Proposal *(Relocation / Removal / De-accessioning)
<p>Describe proposed action, and estimated costs.</p> <p>Describe alternative actions considered, and if available, associated costs.</p> <p>If artwork is proposed for Relocation, please indicate if a transfer of ownership will take place.</p>

Section 4: Reasons

Describe reasons, summarizing consultations done with artist, conservator, UCI, OSHE, OCS, DVO, OFN etc., where appropriate.

Section 5: Contractual Obligations

Based on consultations with OLA, describe provisions in the Artist / Donor Agreement that supports proposed action.

Section 6: Risks and Mitigation

Describe risks connected to the proposed action. Where applicable, describe risks to NUS reputation.

* For Secretariat's Use

Public Art Committee's Review

Committee's Comments

Committee's Recommendations to Office of President

Date of Review:

Recorded by: <name>, <designation>

End of Document