

GSA ART IN ARCHITECTURE POLICIES AND PROCEDURES

Table of Contents

Introduction.....2

Stakeholders and Responsibilities .....2

    Regional Project Team .....2

    Office of Design and Construction.....2

    Art in Architecture Panel .....3

Planning and Funding .....4

    Planning Documents for Art in Architecture Projects.....5

    Funding for Art in Architecture Projects .....5

    Use of Art in Architecture Funds .....6

    Determining Suitability with Major Modernization or Repair-and-Alteration Projects.....7

Artist Selection.....7

    Commencing Art in Architecture Projects .....7

    Inaugural Meeting of the Panel.....8

    Review of Artists by the Art in Architecture Panel.....9

    Evaluation Board Meeting .....9

    Contracting the Project Artist .....9

Concept Development, Fabrication, and Installation .....10

    Artist’s Site Visit.....10

    Artist’s Preliminary Concept .....10

    Artist’s Final Concept.....10

    Fabrication and Installation of Artwork.....11

    Final Acceptance of Installed Artwork.....12

Canceling Artist’s Contracts or Art in Architecture Projects.....12

Activities after Installation of the Artwork.....12

    Public Affairs and Education .....12

    Commencing Cyclic Maintenance for Installed Artwork .....13

## Introduction

Throughout history, art has been an essential feature of civic architecture. As the primary patron of federal architecture in the United States, the General Services Administration (GSA) bears a special responsibility to sustain and enrich this tradition. Accordingly, GSA's Art in Architecture Program commissions American artists to create publicly scaled and permanently installed artworks for federal buildings under GSA's jurisdiction, custody, or control nationwide.

This edition of the Art in Architecture Policies and Procedures (the "Policy") revises and replaces the previous edition issued in August 2020.

The source of GSA's policy to commission art for the American public is the Guiding Principles for Federal Architecture, issued by the Kennedy administration in 1962. These guidelines established a new, quality-conscious attitude toward federal architecture, and advocated the inclusion of fine art in public buildings. The Guiding Principles state that "...the Federal Government, no less than other public and private organizations concerned with the construction of new buildings, should take advantage of the increasingly fruitful collaboration between architecture and fine arts," and, "where appropriate, fine art should be incorporated in the designs [of Federal buildings], with emphasis on the work of living American artists." The primary goals of the Art in Architecture program are to commission American artists who are producing the most critically esteemed art of our era, and to integrate their creative contributions in meaningful ways with an equally vibrant federal architecture.

In addition to the AiA Policy, title 41, Code of Federal Regulations ([102-77](#)) and GSA Acquisition Policy ([GSAM 536-70](#)) regarding Art in Architecture must be read together when commissioning artwork under the Art in Architecture program.

## Stakeholders and Responsibilities

Art in Architecture projects are not solo endeavors. They require the commitment and close cooperation of artists, architects, fabricators, construction contractors, federal clients, private-sector communities, and regional and national GSA project teams.

### Regional Project Team

The GSA regional project team includes the project manager, the contracting officer, and the regional fine arts officer (RFAO). The project manager is responsible for managing all aspects of the construction project's delivery, of which the art is just one component. The contracting officer is the individual authorized to enter into contractual agreements for goods and services on behalf of GSA. The RFAO oversees the Art in Architecture program for the regional office, monitoring each art project from inauguration through the installation of the completed artwork, and implementing its maintenance plan.

### Office of Design and Construction

The Office of Design and Construction ensures that the Art in Architecture

Program and its commissions are administered efficiently, effectively, and in concert with the national goals and objectives of the Public Buildings Service (PBS).

The Art in Architecture program specialist (program specialist) and the Center for Fine Arts director (center director) work closely with the regional project team. The program specialist and the center director serve as the PBS professional experts in art commissions.

The program specialist directs the implementation of the Art in Architecture project for the national office, providing technical advice, guidance, and recommended solutions throughout the length of the project.

The center director is engaged in each artist commission to ensure that GSA's policies and procedures are carried out in a consistent manner from project to project and region to region, and to ensure that issues having to do with art conservation and maintenance are addressed.

## Art in Architecture Panel

Commissioning artists to participate in GSA projects requires the professional guidance of an Art in Architecture panel (the "panel") that includes a federal client representative, a community representative, and industry experts from the fields of art and architecture. This panel is critical to the success of each Art in Architecture commission and the overall building project. Each member of the panel contributes distinct expertise to the project, the design philosophy and practice of the architect/engineer (A/E) lead designer, the programmatic and functional needs of the federal client, and the character of the community in which the project is located.

The primary responsibilities of the panel members are to:

- Review artist applications and recommend artists for inclusion in the GSA National Artist Registry (the "registry").
- Review artists from the registry or other sources (e.g., nominated directly by a panelist, respondent to a request for information) and recommend artists for GSA to solicit specifically (in addition to the general solicitation on SAM.gov).
- Review and provide critiques—for both artistic merit and long-term maintainability—of the commissioned artist's final design concept (post award).

Each panel consists of the following seven individuals:

- Art peer from the PBS Commissioner's National Register of Peer Professionals. The Center for Fine Arts director (or designee), in consultation with program staff, is responsible for appointing the panel's art peer. The peer assumes the role of educator, advocate, consensus builder, and communicator during the panel meetings. The Center for Fine Arts coordinates and funds the peer's travel.

- Art professional from the city, state, or geographic region of the building project. The Center for Fine Arts director (or designee), in consultation with program staff, is responsible for appointing the panel's regional art professional. To qualify as an art professional, individuals must have knowledge of contemporary American art and their local art community, as evidenced by their profession (e.g., art curator, art museum director, public arts administrator, art educator, art historian, art critic, or artist); their education (e.g., a master's degree or higher in art history, fine arts, or other art-related field); or their professional association (e.g., representatives of arts organizations or individuals recognized for their knowledge of and leadership in the visual arts). Art gallery owners or employees, consultants or agents representing individual artists, and artists under consideration for GSA commissions in other locations cannot be considered, given the conflict or the appearance of a conflict of interest. The art professionals on Art in Architecture panels cannot be elected officials or representatives of the project's federal client agency.
- Representative of the building project's primary federal client. The PBS regional commissioner (or designee) is responsible for appointing the panel's primary federal client representative. This representative should serve in a leadership position within the client agency, and must have the ability to make decisions on its behalf. If the regional commissioner determines that more than one federal client representative should attend the panel meetings, the regional project team will explain to the clients that any additional attendees are non-voting observers.
- One community representative. The PBS regional commissioner (or designee) is responsible for appointing the panel's community representative. This representative should be recognized by the community as a spokesperson for the cultural, political, and social issues of the locality. Suggested individuals include representatives of the mayor's office or city council, congressional delegation, civic organizations, and county government.
- PBS regional commissioner's representative. The PBS regional commissioner (or designee) is responsible for appointing a GSA regional headquarters representative, who is usually the RFAO.
- Architect/Engineer (A/E) lead designer for the building project. The A/E lead designer is substantially involved in the integration of art into the design of new or existing federal buildings and must personally participate as a member of the panel.
- Art in Architecture program specialist. The program specialist is a staff person in the Art in Architecture program with an in-depth knowledge of GSA policies and procedures and expertise in commissioning, developing, fabricating, and installing commissioned artworks.

## Planning and Funding

Art in Architecture projects are an integral part of PBS's overall mission, and as such are incorporated into the standard planning for all prospectus-level projects.

## Planning Documents for Art in Architecture Projects

The capital project management plan (PMP) addresses all aspects of project management and acquisitions for the construction or modernization of federal buildings. The acquisition of artists' services and their artworks will be included in that plan. The Center for Fine Arts Center for Fine Arts, in collaboration with the Office of Acquisition Management, may provide prototypical language for including Art in Architecture acquisitions in the PMP.

The RFAO will work with the regional portfolio management office and other appropriate offices to ensure that all planning documents reference appropriate funding, goals, and milestones for the Art in Architecture project.

Opportunities for capital construction contracts for A/E and design-build teams are listed on the SAM.gov procurement website. The RFAO will work with the contracting officer to ensure that: (1) each opportunity includes the following information: "The lead designer will participate in GSA's established process for commissioning project artists and assist with the successful integration of their artworks into the architectural design, per the GSA Art in Architecture Policies and Procedures."; (2) the Art in Architecture Policies and Procedures are included in the A/E or design-build contract so that the lead designer and A/E or design-build team will be aware of their responsibilities during the commissioning process, and can budget accordingly; and (3) the A/E or design-build contract will require the lead designer to work with GSA and all project artists to ensure that art is an integral component of the building project.

## Funding for Art in Architecture Projects

The funding for each Art in Architecture project is at least 0.5 percent (one-half of one percent) of the building project's total estimated construction cost (ECC). Historically, Congress has appropriated project funds in two separate appropriations: an initial appropriation for the building's design, followed by a second appropriation for its construction. During the design phase, PBS allocates one-quarter of the total Art in Architecture budget—i.e., 0.125 percent of the current ECC. This first allocation of art money pays for the artist's design concept development.

The allocation given at the time of construction includes the remaining three-quarters of the Art in Architecture budget—i.e., 0.375 percent of the current ECC. These percentages are based on the historic norms for these projects; actual funding and payment should be based on the individual determination for each project. The project manager and the RFAO will ensure that funds are available for the art commission during both the design and construction phases of the building project.

If the building project's ECC escalates prior to GSA's selection of the project artist, the regional office will increase the dollar amount reserved for Art in Architecture so that it again equals 0.5 percent of the ECC. If the ECC escalation occurs after GSA awards the artist's contract, the regional office will determine if

an increase to the artist's contract price is warranted and justified. In either case, if the ECC escalation is substantial, then the regional office may also consider selecting additional project artists. (Refer to Section 5.4 for further information on possible ECC escalation and recalculating the Art in Architecture funding.)

The regional office, in consultation with GSA's chief architect, may increase a building project's percentage of funding allocated for art if the project team believes this would benefit the overall project. One instance when the regional office may wish to increase the minimum 0.5 percent for art would be for a building project with a comparatively small ECC, but where art is still warranted. Other instances may be for a new building that will serve a pivotal role in a community's urban redevelopment, or where the federal client's interest in the project's art commission is particularly strong.

The project manager will request funds for Art in Architecture commissions separately from design and construction allowance requests. GSA's chief architect (or designee) will concur with the art allowance.

## Use of Art in Architecture Funds

Art in Architecture funds are used to pay for artists' design services and for the fabrication and installation of their artworks in areas accessible to employees and visitors. Art in Architecture funds are also used for the payment of artists' expenses—such as travel, concept presentation models or maquettes, shipping, insurance, photography, maintenance instructions, and other allowable costs.

In most cases, the Art in Architecture budget is intended to fund the entire material, fabrication, and installation costs of the artwork. However, the project team is sometimes able to make more economical use of overall GSA project funds by including some portions of art fabrication and installation in the general construction budget. This method is most common and beneficial when the artwork is incorporated into an architectural element of the building or its site (such as a plaza or landscape space).

By the end of a project artist's design development phase, the project team, including the contracting officer, will decide whether the artist or the general contractor and subcontractors will be responsible for fabrication and installation of the artwork, and how it will be funded.

Art in Architecture funds will not be used to pay consulting, project management, or any other type of fees to A/E teams or other consultants to GSA. The regional office will fund site preparation and related technical costs, including the A/E or construction manager. Art in Architecture funds will not be used by the building project's general contractor or subcontractors to fabricate, construct, or install items that have not been designed or selected by the project artist and approved by the regional office. To ensure appropriate use of Art in Architecture funds, the chief architect (or designee), in consultation with the Office of the Chief Financial Officer, will approve the release of these funds to the regional office.

## Determining Suitability with Major Modernization or Repair-and-Alteration Projects

Art in Architecture funds are allocated by PBS for prospectus-level modernization or repair-and-alteration projects. The RFAO and the program specialist, in collaboration with the project manager, will evaluate the building project and determine whether appropriate public spaces for artwork will result, as well as whether newly commissioned artwork would contribute to the enhancement of the project.

If the building already contains artwork from the GSA Fine Arts Collection, then the RFAO and the program specialist will assess whether some or all of the Art in Architecture project funds should be dedicated to the existing artwork before GSA commissions any new artwork.

For projects involving historic buildings or sites, the RFAO and program specialist will also work with the regional historic preservation officer (RHPO) and the Center for Historic Buildings to determine the most suitable approach, since any action may require review under the National Historic Preservation Act, as amended.

The RFAO and the program specialist will make a recommendation to the regional office and the Center for Fine Arts director as to how the Art in Architecture funds should be applied. The regional office will not initiate an Art in Architecture project for a prospectus-level modernization or repair-and-alteration project without written concurrence from the chief architect.

## Artist Selection

The artist selection and approval process must be integrated into the overall project schedule, in order to afford the opportunity for a successful collaboration between the project artist and A/E team. While most of the selection process is handled by the contracting officer (much like any other acquisition), members of the PBS project team play an important role.

## Commencing Art in Architecture Projects

Once GSA approves the A/E lead designer or design-build team, the Art in Architecture process commences. During the time between the A/E or design-build team selection and contract award, the PBS regional commissioner and the Center for Fine Arts director will identify the project's panel members.

Once GSA awards the A/E or design-build contract, the RFAO and program specialist will schedule an introductory web meeting with the A/E or design-build team. This meeting will occur early in the project schedule before the lead designer and A/E team have produced a design concept for the project. Following this introductory meeting between GSA and the A/E lead designer or design-build team, the RFAO and program specialist will schedule the inaugural meeting of the panel. All panel meetings may be held virtually or in person.

## Inaugural Meeting of the Panel

The purpose of this meeting is (1) to provide the panel with an introduction to the Art in Architecture program; (2) to learn about the building concept for the GSA project and the A/E lead designer's existing body of work and design philosophy; and (3) to explore potential sites that would be accessible to the public or visitors and approaches for integrating art into the project.

Panel members are required to sign a conflict-of-interest acknowledgement and nondisclosure agreement before the activities of the panel commence. No persons may serve as panel members if they or any member of their family has any direct financial or employment interest in any of the artists considered for the project. Each panel member is responsible for identifying any possible conflict of interest once competing artists are identified. Any conflict should be reported to the contracting officer. All observers at panel meetings are required to sign a nondisclosure agreement.

The program specialist and the RFAO will explain the Art in Architecture program's objectives by presenting to the panel an illustrated overview of existing GSA building projects and art commissions. They will convey to the panel GSA's goal to commission the broadest possible spectrum of America's most talented artists, and its mandate—as with federal architecture—not to endorse or promote an official or preferred style for art in federal buildings. They will inform the panel that commissioned artwork is intended to be in the publicly accessible spaces in the building or on its site. The program specialist and the RFAO will explain that the Art in Architecture program has a national scope, and so artists who were born in or currently reside in the city or state where the building project is located will not be afforded preference in selection. The program specialist and the RFAO will show images of completed GSA art commissions as examples of artists' diverse approaches to federal commissions, and they will describe the steps the panel will use to identify the best artists for the project.

The lead designer will present the building concept for the GSA project. If the project's building concept does not yet exist, the lead designer will outline their design philosophy as exemplified by past building projects, including those that featured collaborations with artists, and will discuss ways they can envision working with artists on the GSA project.

The federal client representative will be asked to describe the function and uses of the proposed building, and to share any philosophical viewpoint (e.g., about the mission and history of the federal agency, or the role of the judiciary) that may aid the panelists in their search for and review of artist candidates. Similarly, the panel's professional and community representatives will be invited to share their thoughts or questions about the role of civic art, the identity of the project city and region, as well as the character of the local and regional art communities.

The project manager will outline the project's design milestones and projected construction schedule.

The program specialist and the RFAO will record the panelists' recommendations

and report them to the project's evaluation board.

The RFAO and the program specialist will prepare meeting minutes and distribute them to the panelists for their review and written concurrence.

### Review of Artists by the Art in Architecture Panel

The panelists will meet to review the portfolios of artists from the registry or other sources (e.g., nominated directly by a panelist or respondents to a request for information). The panelists may consider the media, materials, content, and style of the artist's work and may recommend a small group of artists for GSA to solicit specifically (in addition to the general solicitation on SAM.gov).

### Evaluation Board Meeting

The evaluation board will convene soon after the inaugural meeting of the panel. The evaluation board will finalize the weights of the project's selection criteria in response to the panelists' recommendations.

### Contracting the Project Artist

The contracting officer will award a fixed-price contract, not to exceed the project budget as established in Section 3.2. The project manager will confirm the current ECC so that the contracting officer can determine the limit of the project budget. The contract will establish a fixed price for the preliminary design concept, final design concept, and, as a contract option, the fabrication, installation, and documentation of the resulting artwork once GSA has approved the final concept.

The contracting officer will consult with the RFAO and the program specialist to develop the documents necessary to award the contract. This contract will describe the scope of services or work, roles and responsibilities, the sequence of tasks, schedules (including travel and meeting attendance), payments, and requirements for photographic documentation and maintenance instructions for the completed artwork. The RFAO—if qualified by the necessary training—will serve as the contracting officer's representative (COR). The Office of Acquisition Management, in consultation with the Center for Fine Arts, will provide sample contracts or templates as needed.

The RFAO will work with the contracting officer to ensure that each artist's contract will require the artist and regional project team to coordinate all activities related to artwork installation with the A/E team and GSA's contractors, in order to avoid any duplication of labor, any removal and reconstruction of building elements affected by an artwork, and any negative impact to the project schedule.

## Concept Development, Fabrication, and Installation

Once GSA awards an artist's contract, it is important for the artist to be introduced to the project and the other members of the team. The artist then develops their design concept, which moves through the approval process, and ultimately results in the fabrication and installation of the artwork.

### Artist's Site Visit

Each project artist will visit the building site and meet with representatives of GSA, the A/E lead designer, and the federal client(s) to learn about the building concept and the mission(s) of the federal clients(s); to develop an understanding of the project site's geography, history, and identity; and to begin identifying potential locations for the commissioned artwork(s). The payment schedule of the artist's contract will contain a line item for this site visit.

### Artist's Preliminary Concept

The artist is responsible for developing a preliminary concept that determines the artistic expression of the work, including its scope, design, location, size, material, color, texture, and all other aesthetic and material aspects of the work. The artist's preliminary concept will consist of drawings, models, photographs, or digital renderings and animations, as applicable, plus supporting narrative materials that clearly convey a meaningful concept of the artwork and its relationship to the building or site design. In developing this preliminary concept, the artist will work in consultation with the A/E lead designer and the GSA project team.

The artist will forward a copy of the preliminary concept to the RFAO and to the program specialist. The RFAO will review the preliminary concept with the contracting officer, the project manager, and the regional chief architect, and will advise them on the acceptability of the concept. The RFAO is responsible for any other briefings and approvals in the regional office. The program specialist will review the artist's preliminary concept with the Center for Fine Arts director.

Once the regional chief architect and the Center for Fine Arts director approve the artist's preliminary concept, the contracting officer will notify the artist of the approval and issue a notice to proceed on the development of the final concept.

### Artist's Final Concept

The artist will be responsible for developing a final concept that describes their approach to the artwork, proposed materials, and preliminary fabrication and installation techniques. The artist will include drawings, models, photographs, digital renderings and animations, written narratives, or other materials as necessary to fully convey the final concept. The final concept will also address maintenance requirements, including descriptions of any special materials or techniques that will be required for proper maintenance of the artwork. The artist's final concept submission also must include an itemized budget.

Unless otherwise stipulated by the artist's contract, the artist's final concept presentation materials will become the property of GSA. These drawings, maquettes, or other materials will be of a quality that is suitable for public exhibition and will represent as closely as possible the appearance of the full-scale, finished artwork. The Center for Fine Arts is responsible for cataloging and tracking artists' concept presentation materials and maquettes.

The artist will present their final concept to the panel. Panelists will ask any clarifying questions and will discuss the merits or drawbacks of the concept. Panelists will offer their recommendations to GSA on whether fabrication and installation of the artwork should proceed.

The RFAO and the program specialist will prepare meeting minutes and distribute them to the panelists for their review and written concurrence.

If not previously addressed, a conservation peer must review the artist's concept to assess the materials and the proposed fabrication and installation details.

After the artist's final concept presentation, the RFAO will incorporate the panelists' comments into a memorandum from the PBS regional commissioner (or designee) to the chief architect, who authorizes the final approval of the artist's concept.

## Fabrication and Installation of Artwork

Before the artwork fabrication and installation phase begins, the project manager will recalculate the project's total dollar amount reserved for Art in Architecture funding based on the current ECC. If an ECC escalation results in an increase to the project's overall Art in Architecture budget, the project manager, contracting officer, RFAO, and program specialist will determine whether a modification to the artist's contract for additional funds is warranted. If the ECC escalation is substantial, the regional office may also consider selecting additional project artists.

The fabrication and installation of all artworks—or artist-designed elements of a building or its site—are achieved with the close cooperation of the project artist, the lead designer and A/E or design-build team, and the regional project team, regardless of who assumes primary responsibility for fabrication and installation of the artwork.

The project manager with the support of the RFAO will coordinate all installation activities with the artist and their subcontractors, ensuring adequate and appropriate access to the construction site, security clearances, and onsite escorts as needed.

The project manager and the RFAO are responsible for monitoring the progress of the artist's work, and the artist is responsible for completing the project in accordance with the construction schedule. All parties will take appropriate measures to protect the artwork if its installation must occur while building construction is ongoing. Depending on the nature of the project, the installation

should occur by the time construction of the building is complete or substantially complete, and before the building is opened to the public.

## Final Acceptance of Installed Artwork

Each artist's contract will require the artist to provide professional photographic documentation of the fully completed and installed artwork; information on the artwork's fabrication, materials, and installation; and specific maintenance instructions for the artwork.

The Center for Fine Arts will provide the exact requirements for the photographic documentation of the artwork.

The photographs of the artwork will be properly archived by the national and regional offices of GSA. The photographs will be part of the official record of the commission, and will be used to develop educational materials and to provide a standard for cyclic maintenance and future conservation needs.

The artist also will provide a statement about the completed artwork that contains the artist's thoughts about the artwork. The artist will forward a copy of this statement to GSA.

Upon final acceptance by GSA, the artwork is accessioned into the Fine Arts Collection. The artwork's official project file—including correspondence, evaluation, contracts, photographs, maintenance instructions, and the artist's statement—will be stored in the Office of Design and Construction and a duplicate file will be stored in the regional office.

## Canceling Artist's Contracts or Art in Architecture Projects

If the regional office intends to cancel an artist's contract, the PBS regional commissioner will forward a memo that outlines the reasons for recommending the cancellation to the chief architect for concurrence. The cancellation or postponement of an artist's contract must occur through an action of the contracting officer in consultation with the Office of General Counsel or regional counsel's office. If the regional office wants to cancel a building project's overall Art in Architecture component, the PBS regional commissioner will forward a memo that outlines the reasons for recommending the cancellation to the PBS commissioner for approval. Only the PBS commissioner can cancel or postpone Art in Architecture projects.

## Activities after Installation of the Artwork

### Public Affairs and Education

The RFAO and the program specialist will work with GSA's public affairs offices to ensure that artworks are introduced to the public through various outreach activities. Such events may include, speaking engagements, receptions, public

inaugurations or workshops, media coverage, educational brochures, and interpretive plaques.

The RFAO ensures that the project artists and members of the panel are invited to the building dedication, and that the artists are recognized by appropriate officials during the ceremony.

Interpretative materials such as plaques and brochures are critical tools in assisting employees, visitors, and the general public to gain understanding and appreciation of the full content and meaning of the artworks, beyond their physical appearances.

The program specialist and RFAO are responsible for providing or obtaining the text for plaques and brochures. The RFAO will arrange for the fabrication and installation of a plaque (in an appropriate size, material, and location) that provides identifying information about the artwork, and will coordinate the design and printing of any brochure. When possible, the plaque's design should be consistent with the signage standards established for the building.

### Commencing Cyclic Maintenance for Installed Artwork

The RFAO is responsible for acquiring a cost estimate for yearly maintenance of the artwork and for developing an annual maintenance plan that will be shared with the building manager.

Cyclic maintenance instructions will be reviewed by, or developed in conjunction with, a fine arts conservator to ensure that the instructions offer the best techniques possible. In addition, conservator peers, fabricators, and property managers will review cyclic maintenance instructions. Copies of the cyclic maintenance instructions will be maintained in the building manager's office on site, in the files of the RFAO, and in the project file in the Office of Design and Construction.