

# ART MANAGEMENT HANDBOOK

A Guide to the OPW Management  
of  
Art in State Buildings



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The Handbook is also available on [www.opw.ie](http://www.opw.ie)

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Reference Material:

*Public Art: Per Cent for Art Scheme, General National Guidelines – 2004*,  
Department of Arts, Sport and Tourism, December 2004 (available on [www.gov.ie/arts-sport-tourism](http://www.gov.ie/arts-sport-tourism)).

*The National Trust Manual of Housekeeping*, Sandwith & Stainton, The National Trust,  
London, 1991.

# Art Management Handbook

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## INTRODUCTION

The Art Management Handbook is designed as a reference guide for:

- All OPW personnel involved in the acquisition, management and maintenance of art works.
- All consultant architects and engineers providing a design service to the OPW.
- Accommodation officers, facilities managers and building officers in State buildings who have responsibility for the art works therein.
- Client Departments.
- Building users.
- The public.

The Art Management Handbook sets out the operational procedures followed by the OPW in the implementation of the Government's *Per Cent for Art* Scheme based on the policies and procedures outlined in *Public Art: Per Cent for Art Scheme, General National Guidelines - 2004* (Published by the Department of Arts, Sport and Tourism, December, 2004).

The contents of the Art Management Handbook are guidelines and not intended to be legally binding or to convey legal advice and neither the Commissioners of Public Works in Ireland, nor their agents accept any liability in relation to the operation of these procedures; interested parties must satisfy themselves in those matters. The contents have been compiled on the basis of information and materials available in December 2006.

## GOVERNMENT ART POLICY

The Government is committed to a policy of incorporating an arts dimension into every Government building project as set out in *Public Art: Per Cent for Art Scheme, General National Guidelines, 2004*. These national guidelines provide a common national approach to the implementation of the *Per Cent for Art Scheme* for public bodies.

The Guidelines state:

*Public art creates a dialogue with a people, a time and a place. The Per Cent for Art Scheme gives the Irish public the opportunity to experience a vast range of contemporary art, borne out of capital construction projects, in their everyday life. In turn, it provides a challenge and an opportunity to a wide range of artists to create work for public engagement and response.*

*Public art can be of any form and can work within or across many art forms, such as visual art, dance, film, literature, music, opera, theatre and architecture: including all aspects of contemporary arts practice such as performance, live art, multimedia, video art, sound art, etc. Works under the Scheme can be of any duration, temporary or permanent, and can be centred in an urban or rural context.*

As a Government Department with a construction budget, the OPW funds art in State properties mainly through the *Per Cent for Art Scheme* for capital construction projects. In the context of the *Per Cent for Art Scheme*, the term capital construction project refers to projects that involve construction, restoration, refurbishment, flood relief and arterial drainage.

The implementation of the *Per Cent for Art Scheme* involves setting aside 1% of all construction budgets, subject to limits, for artistic projects. The formula for funding is set out in the OPW Art Management Handbook in the *Per Cent for Art Scheme* Budgets and Funding section on page 7.

## IMPLEMENTATION OF THE *PER CENT FOR ART SCHEME* AND OTHER RELATED ACTIVITIES

### *OPW Responsibilities*

The OPW is responsible for the implementation of the Government's *Per Cent for Art Scheme* in all OPW managed projects. The OPW also has responsibility for the management of works of art purchased, commissioned or inherited by the State and works of art donated to the State that are located in properties managed by the OPW. These locations currently include many Government offices, Áras an Uachtaráin, Dublin Castle, Royal Hospital Kilmainham, Farmleigh, Leinster House, Government Buildings, the Four Courts and certain other Court facilities, garda stations, several Irish embassies and representation offices abroad, heritage properties and certain cultural institutions.

There are currently over 8,900 works of art catalogued on the OPW Art Management database. Works catalogued include paintings, sculpture, original prints, music, and poetry.

For clarification purposes, the OPW does not have responsibility for:

- Works of art commissioned or purchased by other Government Departments with responsibility for their own *Per Cent for Art Scheme* budgets, e.g. the Department of the Environment and Local Government and the Department of Health and Children.
- Works of art purchased or commissioned by the Department of Foreign Affairs after January 1989. However, the OPW has art works on loan to many of the Irish embassies abroad.
- Works of art in the national collections such as the National Gallery of Ireland, the Irish Museum of Modern Art, the Crawford Art Gallery, Cork and the National Museum of Ireland.

### *The OPW Art Management Group*

The Art Management Group currently comprises the following OPW personnel:

- Chairman
- Commissioner
- Principal Architect
- Art Adviser
- Representative, Architectural Services

- Representative, Facilities Management
- Representative, Corporate Services
- Representative, Heritage Services
- Representative, Art Management Office
- Secretary

The Group may co-opt members from time to time. Other people may also be called upon to address matters arising at the Art Management Group meetings.

The Art Management Group is the advisory committee responsible for the implementation of the *Per Cent for Art Scheme* within the OPW and the management of the State Art Collection. In addition, the Group's expertise is available to all Government Departments and other public bodies for advice on the purchase, acquisition, maintenance, commissioning, restoration and valuation of art works.

The Group's functions also include:

- Responsibility for, and management of, all art works in the State Art Collection located in State buildings and spaces arising from the OPW's obligation under the Department of Finance Circular (October 1996), and by extension, the provision of a management service for these art works.
- Maximising public information, awareness and access to the State Art Collection by way of publications, exhibitions and database inventory.
- In co-operation with the Department of Finance and Personnel in Northern Ireland, joint touring exhibition of works of art managed by both organisations.
- Valuation of gifts under the Ethics in Public Office Act, 1995, on behalf of Government Departments and Offices.
- Accepting and granting loans and gifts of art works into the State Art Collection as required.
- Acquisition of art works for location in State buildings and spaces other than through the *Per Cent for Art Scheme*, for example, commissioning of portraits and purchase of exceptional items.
- Maintaining links with all client departments in relation to their care of art works.
- Maintaining links with other cultural institutions and individuals lending works to State properties.

The Art Management Group is supported in its activities by the Art Management Office. Staff of the Art Management Office are available to assist with all art related queries. Enquiries can be directed to [artmanagement@opw.ie](mailto:artmanagement@opw.ie), (01) 647 6076.

## Per Cent for Art Scheme Budgets and Funding

1. *Public Art: Per Cent for Art Scheme, General National Guidelines – 2004* approves the inclusion in the budgets for all capital construction projects of up to 1% as funding for an art project, subject to limits as follows:
  - Construction projects costing up to €2,550,000 may include a maximum art budget of €25,500.
  - For projects costing between €2,550,000 and €6,300,000, a maximum art budget of €38,000 is applicable.
  - For projects costing between €6,300,00 and €12,700,000, a maximum art budget of €51,000 is applicable.
  - For projects costing in excess of €12,700,000, a maximum art budget of €64,000 is applicable.

Thus the overall maximum art budget available through the *Per Cent for Art Scheme* to a construction project is currently €64,000. However, there is the possibility of supplementing the art project funding from other sources, for example, through additional client funding or pooling of resources with other public bodies. Some public bodies may wish to pool funds from different projects in the one area to benefit a more substantial art project in another.

2. Pooling of the *Per Cent for Art Scheme* funds is provided for as follows:
  - For smaller projects, the *Per Cent for Art Scheme* funds may be pooled in order to make the funding of an art project worthwhile. This should only be done by prior agreement with the respective Project Co-ordinators.
  - For co-funding suitable art projects, the OPW can co-operate with other agencies by combining *Per Cent for Art Scheme* funds generated by different construction projects.
3. The *Per Cent for Art Scheme* funds relate to project totals. However, some large scale projects may be sub-divided into discrete units on a contract-by-contract basis. In such circumstances, the *Per Cent for Art Scheme* funding would apply to each contract.

4. A pilot scheme is currently in place in OPW whereby 20% of each *Per Cent for Art Scheme* budget is set aside to maintain and manage the State Art Collection. This funding is earmarked for costs related to the management of the Collection, i.e. conservation, restoration, transportation, installation, research, and public engagement initiatives such as exhibitions and publications. It is important to note that when the *Per Cent for Art Scheme* funding is transferred to the Art Management Office, each budget will automatically have this sum (20%) set aside from it as a fund separate to the purchasing fund.
5. The *Per Cent for Art Scheme* funding allocation is calculated on the basis of the net construction cost. The Project Budget Calculation Form sets out the net construction sum.
6. The actual sum available for an art project on a particular construction project is finalised at the contract acceptance stage. The OPW Project Co-ordinator will inform the Design Team Leader at this point of the art allocation amount. The Project Co-ordinator will authorise and arrange the transfer of funds from the relevant subhead to the Art Management Office.
7. The Art Management Office holds in one place all *Per Cent for Art Scheme* funds for art purchases, commissions, etc and all art related invoices are processed for payment by the Art Management Office with the exception of Design/Build projects.

8. **Design/Build Projects:**

The Project Co-ordinator/Employer's Architect must ensure that the developer is aware of the OPW's policies and procedures in relation to the acquisition of art works. A provision is agreed upon for art on the same basis as the principles of best practice set out in this Handbook and *Public Art: Per Cent for Art Scheme, General National Guidelines – 2004*. The developer's Design Team, together with the Client Representative and a representative of the OPW Art Management Group should agree a *Per Cent for Art* strategy for the building. The developer's architect must submit a proposal to the OPW Art Management Office for approval prior to the commencement of an art project. This can be done by e-mail ([artmanagement@opw.ie](mailto:artmanagement@opw.ie)). The provision of a proposal ensures that the acquisition of all art works meets with the criteria set out in this Handbook.

If it is decided that there is to be a commission, the OPW Art Management Group will draft a briefing document and a short-list of artists in

consultation with the members of the Commissioning Group. Normal OPW commissioning procedures will be followed. A recommendation will be made to the developer to commission the artist.

If it is decided there will be purchases, a proposal must be submitted to the OPW Art Management Group for approval prior to purchasing.

The developer is responsible for payments to artists and galleries in relation to Design/Build projects.

#### 9. Developer Fit-outs:

OPW Property Management Services will transfer *Per Cent for Art* funds to the OPW Art Management Office.

The Project Co-ordinator / Employer's Architect must ensure that the developer is aware of the OPW's policies and procedures in relation to the acquisition of art works. A provision is agreed upon for art on the same basis as the principles of best practice set out in this Handbook and *Public Art: Per Cent for Art Scheme, General National Guidelines – 2004*. The developer's Design Team, together with the Client Representative and a representative of the OPW Art Management Group should agree a *Per Cent for Art* strategy for the building.

The developer's architect or Employer's Architect must submit a proposal to the OPW Art Management Office for approval prior to the commencement of an art project. This can be done by e-mail ([artmanagement@opw.ie](mailto:artmanagement@opw.ie)). The provision of a proposal ensures that the acquisition of all art works meets with the criteria set out in this Handbook.

If it is decided that there is to be a commission, the OPW Art Management Group will draft a briefing document and a short-list of artists in consultation with the members of the Commissioning Group. Normal OPW commissioning procedures will be followed.

A recommendation will be made to the OPW Art Management Office to commission the artist.

If it is decided there will be purchases, a proposal must be submitted to the OPW Art Management Group for approval prior to purchasing.

#### 10. Other non-standard procurement methods:

The Project Co-ordinator / Design Team Leader / Client Department /

Developer should contact the OPW Art Management Office before any agreement or contract is placed in relation to an art project. The principles of best practice set out in this Handbook and *Public Art: Per Cent for Art Scheme, General National Guidelines – 2004* should be followed. A proposal must be submitted to the OPW Art Management Office prior to the commencement of an art project. This can be done by e-mail ([artmanagement@opw.ie](mailto:artmanagement@opw.ie)). The provision of a proposal ensures that the acquisition of all art works meets with the criteria set out in this Handbook.

## ACQUISITION POLICIES

As the OPW has responsibility for management of the State's property portfolio, the implementation of the *Per Cent for Art Scheme* in OPW-managed projects is an integral part of the service it offers to Client Departments. Emphasis is placed on the need to acquire art works of increasingly high quality and diversify the range of art works purchased and commissioned. It is the policy of the Art Management Group to ensure best practice principles in relation to all art projects.

**A proposal must be submitted to the OPW Art Management Office prior to the commencement of any art project.** This can be done by e-mail ([artmanagement@opw.ie](mailto:artmanagement@opw.ie)).

In relation to individual departments seeking to purchase art works independently, rather than with the assistance of the Art Adviser, it is imperative that approval is obtained from the Art Management Office **before** art works are purchased. This can be done by email ([artmanagement@opw.ie](mailto:artmanagement@opw.ie)), or alternatively, Art Project Approval Forms can be obtained from the Art Management Office. The provision of a proposal ensures that the acquisition of all art works meets with the criteria set out in this Handbook.

### Commissioning

In relation to the commissioning of art projects under the *Per Cent for Art Scheme*, the Art Management Group adheres to the policies and procedures set out in *Public Art: Per Cent for Art Scheme, General National Guidelines – 2004*. Special provisions are made within the OPW for commissioning art projects that arise outside the *Per Cent for Art Scheme*.

The OPW also commissions painted portraits and bronze busts of Presidents and Taoisigh. These commissions are funded by the OPW. Advice is available to other Government Departments from the Art Management Group on the commissioning of portraits at the request of the appropriate Office.

The OPW organises, facilitates and/or advises on commissioning of art projects for other Government agencies and public bodies if requested to do so. The media that commissions are executed in are determined by their location and function in the building or space they are intended for. *Public Art: Per Cent for Art Scheme, General National Guidelines – 2004* states that: *The scope of public art has widened to include not just sculpture's close relations, architecture and painting, but also music, literature, film, video, multimedia and sound art, as well as the various performing arts including theatre, dance, opera, performance and live art.*

## **Purchasing**

The general principles for purchasing art works are that:

- The Art Management Group does not limit the range of media for acquisition and has to-date purchased paintings, original prints, sculpture, photographs, glass, multimedia installation works, ceramics, and textiles.
- The work of local artists should be considered when purchasing for State buildings. When using this option, selection should be made on the basis of as comprehensive as possible a survey of what is available of good quality from local galleries and artists. The Art Management Office undertakes this in consultation with the local Arts Officer.
- Historic paintings for specific locations are purchased where circumstances arise and funding is available. Art works representative of historic and contemporary Irish art practice which have not been included previously in the State Art Collection may also be acquired.

## **Gifts**

Gifts of art works may be accepted subject to the normal statutory requirements under the State Property Act, 1954, in regard to Ministerial and Government approvals.

Gifts are noted in the Appropriation Accounts.

The Art Management Office should be contacted to advise on the acceptance of gifts of works of art.

## **Loans**

From time to time, art works are offered to the OPW for location in State buildings. Such offers are considered by the Art Management Group for acceptance or otherwise. If accepted, a loan agreement form is completed and insurance arranged. It is recommended that legal and financial advice be obtained by the lender on the provision of loans to State bodies.

Loans of art works from the State collection are also granted in certain circumstances, for example, to an artist, gallery or institution wishing to include a particular work or works in an exhibition. The borrower is required to insure these art works.

## ***Sponsorship***

On occasion, sponsorship is accepted for art projects subject to appropriateness and specific Ministerial approval.

## ***Applied Art Work***

Art works that form an integral part of a building should be included as part of the Building Contract, for example, the fountains and gates in Dublin Castle, and as such are accounted for within the contract budget.

The Art Management Group can provide advice on selection procedures.

## ACQUISITION PROCEDURES

### General

The Art Management Group ensures that the procurement process for the expenditure of the *Per Cent for Art Scheme* budget is fair, open, transparent and accountable in line with the normal principles set down in *Public Procurement Guidelines, Competitive Process*. The guidelines outlined in *Public Art: General National Guidelines – 2004* in relation to best practice principles must also be adhered to.

The OPW Project Co-ordinator and Design Team Leader should be aware of the inclusion of an art element from the start of a project. The approximate amount available for art will be clear from the Sketch Scheme Stage when the Project Co-ordinator and the Design Team Leader plan for the inclusion of an art element in the context of developing the design. Advice can be sought from the Art Management Office on the formulation of a proposal for an art project.

Where it may not be appropriate to provide art as part of a construction project, the art allocation for that project is available for pooling. The Art Management Office should be informed in writing by the Project Co-ordinator that funds are available for pooling.

The Project Co-ordinator/Design Team Leader should inform the Art Management Office in writing of the decision to proceed with an art project and provide details of the proposal prior to making a commitment to an artist or gallery. This can be done by e-mailing the Art Management Office ([artmanagement@opw.ie](mailto:artmanagement@opw.ie)). The development of an art project and the purchasing of art works is subject to the approval of the Art Management Office.

The Client Department/Building Users should be consulted at all stages. Issues concerning the provision of suitable works and their location, including whether these requirements would best be met by purchase or commission, are decided upon in consultation with the client.

Public consultation may also be required in certain cases and this can be undertaken with the advice of the local Arts Officer.

### Commissioning

Good practice principles for the commissioning of art projects prioritise:

- good planning
- early integration
- expert artistic advice

- clear artists' brief
- provision of administrative and technical support to the artist from the commissioning body

The Art Management Office consults with relevant cultural bodies in relation to the commissioning of art projects such as The Arts Council, Visual Artists Ireland, the Irish Museum of Modern Art, the National Gallery of Ireland, the National Sculpture Factory, the Crafts Council of Ireland, the Contemporary Music Centre and Poetry Ireland.

**In all cases of commissioning art projects, irrespective of budget, the Art Management Office must be informed of the decision to commission.** This can be done by e-mail ([artmanagement@opw.ie](mailto:artmanagement@opw.ie)). The Office can then advise on the appropriate commissioning process to be undertaken.

It should be noted that the commissioning process will take at least six months, from the initial stage of inviting artists to submit a proposal, to the final installation on site. The OPW Project Co-ordinator and the Design Team Leader should therefore consult with the Art Management Office at least six months prior to the programmed practical completion.

It is essential to note that in relation to the commissioning of an art project, the *Per Cent for Art Scheme* budget must take into account costs such as the commission amount; fees to be paid to short-listed artists; fees and expenses due to members of the Selection Panel; and any attendances that may be necessary in relation to the commission.

Within OPW, the commissioning process is undertaken as follows:

1. In consultation with the Client Department/Building Users, the OPW Project Co-ordinator and the Design Team Leader may decide to use the *Per Cent for Art Scheme* funding to commission an art project. The Art Management Office is then informed of this intention and can advise on how to proceed with the formal commissioning process.
2. When a consultant architect is involved in the commissioning of an art project, it is the responsibility of the Project Co-ordinator/Design Team Leader to ensure that the consultant architect is aware of the policies and procedures set out in this Handbook.
3. **Formal competitive procedures apply when commissioning works of art costing over €20,000.** This involves the setting up a commissioning group and a selection panel. The Art Management Office manages the formal commissioning process as follows:

- a)** The Project Co-ordinator/Design Team Leader sets up the Commissioning Group. The Commissioning Group should consist of the Client Department/Building User, the Design Team Leader, an Art Management Group representative, and the Project Co-ordinator. The Art Management Office administers the process.
- b)** In consultation with members of the Commissioning Group, a short-list of artists is drawn up by the Art Management Office in consultation with the relevant cultural body (i.e. the Contemporary Music Centre for a music commission or Poetry Ireland for poetry). The Commissioning Group may also involve the local Arts Officer in the consultation process.
- c)** The criteria for selecting the short-list of artists for a particular commission generally refers to their geographical location (as it is OPW policy to support the work of local professional artists) and their experience. The short-list also takes into account the nature of the art project and the budget.
- d)** The briefing document and letter of invitation are prepared by the Art Management Office in consultation with members of the Commissioning Group. The briefing document comprises:
- the background and/or history of the building or project
  - a general description of the architecture or the refurbishment works and a description of the proposed location
  - scaled drawings of the space
  - the total value of the commission, including VAT
  - the items for which the artist will be responsible
  - the number of attendances to be supplied by the contractor on site
  - a timetable of the key dates which includes: issue of letters of invitation; site visit; submission of application; submission fee; placing of commission; proposed completion of art project/installation
- e)** The briefing document and letter of invitation are issued to the short-listed artists by the Art Management Office. The letter of invitation states that a current tax clearance certificate is required

for the award of the commission.

- f) A Selection Panel generally consists of:
- OPW Project Supervisor and/or Design Team Leader
  - nominee(s) of The Arts Council or other relevant cultural body
  - nominee(s) of the Client Department/Building User (maximum of three people)

A representative of the Art Management Group chairs the Panel. A representative of the Art Management Office minutes the meeting of the Selection Panel and acts as Registrar for the artists' submissions. The make-up of the Selection Panel is included in the briefing documents issued to artists.

- g) The artists' submissions are delivered to the Art Management Office for the attention of the nominated Registrar. The Registrar notes the time and date of receipt of each submission. The Registrar also completes a check that each submission complies with the requirements set out in the briefing document and notes same for discussion at the Selection Panel meeting.
- h) The Selection Panel meets to assess the submissions and to recommend a proposal for commissioning. The Selection Panel may offer particular comments that they wish to be conveyed to the unsuccessful artists in the letters of regret issued by the Art Management Office. The Selection Panel confirms that the submissions meet the requirements set out in the briefing document, so that the submission fee may be paid. The submission fee currently paid to each artist is €510.
- i) The Selection Panel makes a recommendation to the Commissioning Group from the submissions received.
- j) As stated previously, the selected artist is required to provide a current tax clearance certificate.
- k) The commission should be awarded in writing by the Art Management Office through the issuing of a formal letter of commission. The unsuccessful artists should also be informed in writing that the commission has been awarded.
- l) The selected artist is introduced to the members of the Design Team. **If the strategy is for an art project to be physically integrated into the building or structure, the process should be**

**timed while the building contractor is still on site.** Members of the Design Team should be available to the artist to advise on items such as lighting, foundations, structural loading and other matters as necessary for the satisfactory installation of the commission.

- m) The Design Team Leader should keep in regular contact with the artist while the art project is in progress, so that all technical and safety aspects can be considered and modifications made if necessary. This will also ensure that progress of the art project is in accordance with the timescale and specifications set out in the contract, and that payments to the artist can be verified.
  - n) The Design Team Leader certifies the payment of the commission. Arrangements for interim payments should be agreed with the artist at the outset of the commission. All certified invoices are sent to the Art Management Office for payment.
  - o) The Project Co-ordinator/Design Team Leader should inform the Art Management Office as soon as the art project is complete, and supply the Office with all information necessary for the art database.
  - p) The Design Team Leader should ensure that the artist provides two photographs or other relevant documentation in relation to the completed art project for cataloguing purposes.
4. **Competitive procedures apply when commissioning art projects costing less than €20,000.** For art projects costing less than €20,000, a competitive element in commissioning is required to ensure best practice principles are adhered to. However, the setting up of a Commissioning Group and a Selection Panel is not necessary. It is essential that the Art Management Office is informed of the intention to commission prior to the undertaking of any commitment with an artist. This can be done by e-mail ([artmanagement@opw.ie](mailto:artmanagement@opw.ie)). It is also essential that the Client Department/Building User is consulted prior to the commissioning of an art project.
5. A short-list of artists is drawn up by the Project Co-ordinator/Design Team Leader in consultation with the Art Management Office. In drawing up a short-list, the suitability of the proposed art form and the geographical proximity of artists to the site must be considered. The advice of the local Arts Officer and/or a relevant cultural body is required and recommended for the creation of a short-list of artists working in an art form appropriate to the commission.

6. The provision of a formal letter of commission and a clear briefing document setting out responsibilities and timeframes should be provided to the selected artist by the Project Co-ordinator/Design Team Leader in consultation with the Art Management Office.
7. By following these procedures, all art projects commissioned by the OPW adhere to the criteria set out in this Handbook and are undertaken in an open, transparent and objective manner.
8. **Commissioning art projects by direct invitation.** The Art Management Office may directly appoint an artist to a commission in consultation with the Project Co-ordinator/Design Team Leader. This can only be undertaken by the Art Management Office when it is felt after a period of research and discussion that an artist's practice or work is absolutely and exclusively appropriate to the aims and objectives of the commission and when other commissioning options have been considered. The advice of the relevant cultural body and local Arts Officer will be sought by the Art Management Office. **The Art Management Group must sanction the commission.**
9. The Building Users/Client Department must be consulted by the Project Co-ordinator/Design Team Leader prior to the commissioning of any art project.
10. A commission undertaken by direct invitation must comply with all the relevant procedures set out in this Handbook and adhere to best practice principles as set out in *Public Art: Per Cent for Art Scheme, General National Guidelines – 2004*. The criteria used for selecting an artist by direct invitation must be documented and should be objective, transparent and open. The process must also comply with the procedures set down in *Public Procurement Guidelines Competitive Process*.
11. Commission by direct invitation will be considered only on an individual project basis where the suitability of an art form is particular to the building project.

## Purchasing

1. It is essential that the Art Management Office is provided with a proposal in relation to the purchase of art works prior to any commitment being made to a gallery or artist. This can be done by e-mailing the Art Management Office ([artmanagement@opw.ie](mailto:artmanagement@opw.ie)). The provision of a proposal ensures that the acquisition of new art works meets with the criteria set out in this Handbook. It also ensures that all new acquisitions are included in the Assets Register to meet with OPW's responsibilities

under the Department of Finance Circular 9/96.

When a consultant architect is involved in the management of a construction project, it is the responsibility of the Project Co-ordinator/Design Team Leader to ensure that the consultant architect is aware of the policies and procedures set out in this Handbook in relation to the purchasing of art works.

2. It is essential that all suppliers of art works to the OPW provide a current tax clearance certificate.
3. The Building Users should be encouraged to participate in the process of selection of art works. Works may be delivered from a gallery on approval. Most commercial galleries are willing to do this, within reason.
4. All certified invoices for art works purchased should be sent to the Art Management Office for completion of the Instruction to Pay Form. The invoice should include the following details: project sub-head; project title; the intended location of the art work; title of the art work, medium and the artist's name. This will allow preliminary information to be included on the art database.
5. Departmental Purchases: If an art work is purchased by the OPW acting as an agent for a Department, the invoice should be sent directly to the receiving Department.

## TECHNICAL SUPPORT

### Management of Art Works

1. The OPW is required to account for certain works of art located in State buildings in line with the Department of Finance 6/96 requirement: *Art works which form part of the collection owned and managed by the Office of Public Works will be included in the Assets Register of that Office.*

Art works purchased through other Departments' funds that are located in State buildings can also be managed by the OPW at the request of the Department. These art works will be catalogued on the OPW art database but ownership will be noted.

2. An integral part of the Art Management Group's role is to catalogue, research and provide access to the art works acquired under the *Per Cent for Art Scheme*. Information is available to researchers, curators and the general public in Ireland and abroad from the Art Management Office.
3. The OPW engages graduates in relevant disciplines from third level institutions in Ireland to survey art works in the State art collection on an annual basis. The annual survey serves a dual role – verifying the location of art works and cataloguing new acquisitions or previously uncatalogued works. The survey also offers the opportunity to conduct inspections of the condition of the works. The objective is to catalogue all art works, historic and contemporary, in State care. Illustrated summary catalogues have been published by the Art Management Office under the title *Art in State Buildings*.
4. Art works may be displayed in rotation, within and between Government Departments, under the direction of the Art Management Office. This can occur at the request of the Department or because of a conservation requirement. The mobile nature of the collection makes the cataloguing of the works challenging and the assistance of other Departments in the management of the State Art Collection is essential.
5. It is the responsibility of the Art Management Office to have damaged art works identified during the annual survey. These works can then be restored. The Art Management Office provides advice on restoration.
6. It is the responsibility of the Art Management Office to ensure that art works are housed in appropriate environments to ensure art works are not damaged by incorrect light levels or inappropriate humidity levels.
7. Disposal of art works is a matter for the Art Management Group only. At

present disposal may only occur when works are badly damaged beyond restoration. The artist will be informed before disposal takes place.

### ***Procedure regarding Movement of Art Works***

Works of art in the State Collection managed by the OPW are listed on the Government Assets Register. It is the task of the OPW to account for these art works, their location and condition. These art works are valuable and unique cultural resources that require care and attention.

In undertaking this task, the following guidelines should be adhered to:

1. The Accommodation Officer/Building Manager should be informed if personnel in a Department wish to relocate art works. The Officer should inform the Art Management Office so that art records may be amended and kept up-to-date.
2. The Art Management Office should be informed immediately when the Accommodation Officer becomes aware of damaged art works.
3. If in the case of an office refurbishment, the need arises to move a number of art works temporarily, the Art Management Office should be informed, as expert care may be needed in handling the works and arrangements can be made for professional assistance to be given.
4. Should a Department have art works in storage, the Art Management Office should be informed, as damage often occurs to art works when they are in poor storage conditions.
5. If new art works are acquired by a Department from sources outside the OPW, and the Department wishes to have these works catalogued into the Collection, details should be sent to the Art Management Office for inventory purposes.
6. If any work of art goes missing, the Art Management Office should be informed immediately.

7. **Checklist: Handling Art Works**

Basic questions to answer when considering the movement of art work:

- What is it made from?
- Is it in good condition? Can it be moved without causing further damage?
- Are there any handling instructions attached?

- How can damage be avoided?
- Can one person move it? Is it heavy? Is a trolley needed?
- Are lifters' hands clean? Should gloves be worn to protect the work?
- Should an expert transport/installation company be called in?
- Have you noted the name of the artist, title or art number and have you passed on these details together with the new location of the art work to the Art Management Office?

Call the Art Management Office if you are in doubt about your ability to proceed.

It is in the interest of security and basic care of the State Art Collection that the above guidelines are followed. This prevents art works being lost or needlessly damaged.

**It is important that all new staff members involved in the management of art works are provided with a copy of the OPW Art Management Handbook.**

***The Art Management Office is available at all times to assist and advise on art related matters.***

## **Maintenance of Art Works: Care and Conservation**

### **1. General Guidelines**

To keep art works in prime condition, preventative conservation is essential. Early detection of damage can prevent expensive restoration work or the complete deterioration of an art work at a later stage. The aim is to ensure art works do not decline into a state beyond repair.

If in doubt on any matter, consult the Art Management Office. It is often the repairs carried out by well-intentioned amateurs that cause most damage in the long term.

The Art Management Office carries out annual surveys of the art works in State buildings but it is the day-to-day care of the work that is important. It is essential that those responsible for the upkeep of the building are aware of some of the issues involved in the care of art works as it is only with their assistance that the Art Management Office can keep track of the location and condition of art works.

If a work is damaged beyond repair or moved from the building without the

knowledge of the Art Management Office, it is lost from the State Art Collection.

## **2. Paintings and Graphics**

- a)** It is vital that pictures are placed in the right environment. Too much light, heat and fluctuating humidity will damage pictures. Because sunlight causes photochemical damage and its infra-red radiation heats surfaces, it is extremely damaging.
- b)** Pictures should not be placed directly opposite a window or in a bright sunny location.
- c)** All works on paper (particularly watercolours, photographs and drawings) are particularly at risk from sunlight and will fade completely over a short period of time if placed in direct light. When a picture is beginning to fade from exposure to sunlight, there is still time to act. A more suitable replacement can be found or a switch can be made with another work which is less likely to fade (oil paintings can withstand a little more light than some other media).
- d)** Picture lights should only be used with great care. They should be checked to ensure that they do not cause heating on the surface of the picture. They should be positioned at a correct level from the picture. If artificial lighting is required, it is preferable that spot lights are used and that light levels are kept as low as possible to prevent damage but bright enough to allow adequate visibility. If possible, a UV barrier film should be fitted to the lamp cover.
- e)** Pictures should be hung correctly. Ensure that they are hanging securely. Picture wire or cord of suitable strength should be used, not string or wool, which can snap. Wall fixings should be strong. Obtain advice from the Art Management Office.
- f)** Do not hang a picture nearer than five metres from an open doorway onto a street.
- g)** If possible, pictures should not be located directly over a radiator in use. If it is necessary to do this, the picture should be glazed and in a strong frame. Unglazed paintings on canvas will crack if placed over a radiator. It is advisable to use a suitable radiator cover to deflect the heat.
- h)** If refurbishment work is taking place, pictures should be taken down carefully and stored in a secure dry and dust free area until

work is complete. If it is not possible to remove a picture, it should be covered by a lightweight, clean cloth. Obtain the advice of the Art Management Office.

- i)** When moving a picture, ensure that there are sufficient people available to do it safely. Most pictures need two people to carry them. A picture should be carried upright by its shortest sides and held securely either by the sides of the frame or the picture wire or cord.
- j)** The surface of an unglazed painting is extremely vulnerable and should never be touched. Ensure that unglazed picture surfaces are not dusted or wiped with a cloth. Fibres from the cloth can become attached to the surface of the picture. If a picture is excessively dirty, contact the Art Management Office for advice on whether or not professional attention is necessary.
- k)** Spraying pictures with cleaning fluids or furniture polish should never be undertaken. Over time, the fluid will penetrate under the frame and will cause damage to the picture surface. Only use a clean feather duster to dust a picture. If necessary, wipe with a clean slightly damp cloth to remove stains from the glass or frame, then dry the surface immediately.
- l)** Do not place anything against a picture surface. In particular, care should be taken with flower arrangements and plants to ensure they do not rest on frames or picture surfaces.
- m)** Furniture should never be rested against pictures.
- n)** Pictures in unsuitable storage areas on a long-term basis are at high risk of damage. This is where a lot of the damage is occurring – art works that are dirty or damaged are put into storage and their condition worsens over time. Apart from other considerations, oil paint darkens in storage over time, and paper tends to deteriorate. It is not recommended that pictures are stored on the floor. They should be hung on a wall where possible.
- o)** Do not store a painting in damp conditions.
- p)** It is also important not to place a painting in a busy storage area where other objects, such as furniture, are being moved frequently – the risks of damage are obvious. If a painting is not in use, it should be returned to the Art Management Office so it can be re-located to another Government office.

- q) No framing or repair work should be commissioned without prior consultation with the Art Management Office.

For further advice, contact the Art Management Office.

### 3. Sculpture

#### *Marble Sculpture*

- Marble is composed of crystal masses and it is easily damaged. It is also porous and very absorbent, and so stains easily.
- Ensure that marble sculpture is not polished, waxed or washed as this will damage the surface. Some of the chemicals in sprays contain acids that erode the surface. Obtain the advice of the Art Management Office on cleaning marble.
- Stains should only be removed by a professional conservator. Consult the Art Management Office.
- Sculptures should never be vacuum cleaned as over time the abrasive action will cause surface damage.
- Ensure that nothing is placed against or left leaning on the sculpture. Particular care should be taken with the placement of flower arrangements and plants.
- During refurbishment or redecoration work, cover sculpture with a clean dustsheet. Tie securely at base and identify clearly with a large label. Do not cover with plastic for a long period as this causes condensation.
- Do not move sculpture unless absolutely necessary. Always ensure there are enough helping hands and the route is clear. A trolley is usually the most effective way of moving sculpture. Obtain the advice of the Art Management Office when moving large-scale sculpture.
- Avoid storing sculpture long term. If it is necessary to do so during refurbishment work, ensure the storage area is not damp and cluttered. Place sculpture on a dry surface. If a sculpture is no longer required, contact the Art Management Office.
- Contact the Art Management Office if a sculpture is damaged. Keep all the pieces that have fallen off in a secure holder, such as a box,

no matter how small the fragments are.

### *Bronze and Copper Alloy Sculpture*

The treatment of bronze and copper alloy sculpture is complicated and specialised. Bronze should only be cleaned by expert conservators. Although the surface may appear resilient, it may be quite soft under layers of patination making it quite vulnerable. Sometimes works are coated with varnish and/or waxes which also makes them quite vulnerable.

Bronze sculpture should only be displayed/stored in an area having a stable relative humidity of less than 55%.

- Do not use water or solvents to clean bronze.
- The surface can be dusted lightly with a clean feather duster. This should not be done frequently – only once or twice a year. Polishing is to be avoided at all times.
- Bright green spots are a sign of corrosion and could indicate ‘bronze disease’ which destroys the surface area of a sculpture. If there are signs of this, contact the Art Management Office immediately.

Contact the Art Management Office for any advice or assistance on the care of bronze and copper alloy sculpture.

## **4. Textiles**

In the State art collection, the majority of important textile items are wall-hangings. There are also some specially commissioned craft items such as curtains, carpets and upholstery.

- Textiles are very vulnerable to sunlight. The fabric rots and the colours fade if they are exposed to direct sunlight or bright artificial lights for long periods. It is not possible to reverse the effects of sunlight damage.
- It is impossible in a working environment to avoid sunlight, but some preventative measures can be taken. Wall-hangings should be hung in shadowed or poorly lit areas, ultra-violet filters should be placed on windows and light tubes, and blinds should be used to lessen light levels. This involves placement of a film over a lamp or window that prevents damaging UV rays from destroying the

pigments in the art works. Lights should be switched off when a room is not in use.

- Excessive handling of textiles causes wear and tear.
- Ensure that furniture is not placed directly against textiles, for example, the back of a chair resting against the surface of a tapestry.
- Wooden castor caps should be placed under the legs of heavy furniture to protect vulnerable carpets. This is particularly important if metal castors are used on the base of the furniture.
- If a textile piece is no longer in use, do not place it in long-term storage. This is where most damage occurs to textiles. They are rolled up and left in a corner, and other objects are placed on them. Contact the Art Management Office so the work can be re-located in another suitable place.
- Never fold a textile – always roll onto a support.
- Do not pin or tack textiles to panels.
- Fragile textiles used as wall hangings should be stitched to a support fabric and the support fabric fitted to the wall.
- When damage has occurred, it is wise to obtain the opinion of a professional conservator. The cost involved in undertaking textile conservation can be high and therefore repairs by unqualified personnel should not be carried out as they can cause more damage. Do not use adhesives, which harden and discolour textiles and are difficult to remove.

Contact the Art Management Office for advice.

## **5. Ceramics**

- Ceramics is a term which covers pottery and porcelain objects such as sculpture, vases, figurines, urns, display plates and crockery made from clay.
- If an object is damaged or broken, do not attempt to stick it together. Keep the pieces together, preferably in a sturdy box, and label the contents clearly. Consult a professional conservator. Check with the Art Management Office for a list of suitable

conservators.

- Ceramics should be handled as little as possible. When doing so, ensure that you have plenty of space to pick up the object and use both hands. Check that hands are clean. In the case of delicate objects, gloves (synthetic, not fabric) should be used. Do not lift an object by its handle. Cradle it in both hands under the base. Check for hairline cracks before lifting as these may not be obvious until it is too late and breakage occurs. Obtain the advice of the Art Management Office where necessary.
- Do not place ceramics on the edge of a table or in any place where they are in danger of being knocked over.
- Ceramics should be cleaned with a dry clean soft cloth. It is wiser to dust objects thoroughly on an infrequent basis rather than quickly on a regular basis. This means less handling, so less chance of breakage.
- Ceramics are usually at high risk if placed in long-term storage. Do not place objects on overcrowded shelves. If an object is no longer required, contact the Art Management Office and it can be relocated to another office.

The above guidelines also apply to mosaic work.

## **7. Emergency Procedures for Art Works**

Contact the OPW Art Management Office immediately to report damage or loss of art works as a matter of priority.

Telephone: (01) 6476076; 6476077; 6476078

E-mail: [artmanagement@opw.ie](mailto:artmanagement@opw.ie)

If damage occurs to art works out of office hours, adhere to the following guidelines:

- a) If a damaged picture has to be moved, apply sticky tape to broken glass to hold broken glass in place. Ensure personal safety in handling broken glass and aim to avoid damage to surface of art work.
- b) Place the damaged art work in a secure location. If there is more than one damaged picture, ensure that pictures are stored safely. Do not pile a lot of pictures together – place only two/three pictures

together in a pile. Stack pictures with front of frames facing each other or back-to-back. If frames are damaged, keep broken pieces in an envelope. Key issue is to protect picture surface.

- c) Damaged sculptures, ceramics or glass works should be handled with great care. Ensure personal safety by taking care when handling broken fragments. Place all broken pieces into an envelope.

## GLOSSARY

***Accommodation Officer/Building Manager/Facilities Manager:***

Individual(s) responsible for the management of buildings and their contents, including art works.

***Applied Art Work:***

Art works that are an integral part of a building project, i.e. fountains, lighting, windows or gates, that can be included in the contract budget.

***Architectural Services:***

One of seven core business units within OPW. Architectural Services provides a design and project management service for public sector building projects. It also provides a conservation management and advisory service, and offers independent advice to the Government on architectural issues. The Art Management Office works closely with Architectural Services in implementing the Government's *Per Cent for Art Scheme*.

***Art Adviser:***

A member of the OPW Art Management Group. Advises the Art Management Group, other OPW business units and the Office of the President on art related issues. The Art Adviser is assisted by the Deputy Art Adviser who is also a member of the OPW Art Management Group.

***Art Management Group:***

The Art Management Group is the Advisory Committee responsible for ensuring compliance within OPW of the implementation of the Government's *Per Cent for Art Scheme*. The Group also advises and directs all art related projects to ensure the effective management of art works in all OPW managed properties. The Group comprises the Chairman, one Commissioner, the Principal Architect, the Art Adviser and representatives from other core business units.

***Art Management Office:***

One of seven business units operating under OPW Corporate Services. The Art Management Office is the administration unit within OPW responsible for the implementation of the *Per Cent for Art Scheme* and other art related activities. The Office supports the activities of the Art Management Group.

***Arts Officer:***

The Arts Officer is employed by the Local Authority and has responsibility for the implementation and development of the arts and related policies in each county. A listing of arts officers located throughout Ireland is available from The Arts Council.

**Chairman:**

The Chief Executive of the OPW.

**Client Representative:**

Client department or building user representative.

**Commissioner:**

Member of the OPW Board and the OPW Management Advisory Committee (MAC). There are two Commissioners in the OPW.

**Corporate Services:**

OPW business unit providing support to the seven core business units. Operates under the responsibility of the Director of Corporate Services and includes Accounts Branch; Art Management Office; Internal Audit; IT Unit; Management Accounting Services; Personnel, Development and Organisation Services; and Freedom of Information and Legal Services.

**Design/Build Projects:**

The design and construction of the building development is the responsibility of a developer and the developer's Design Team.

**Design Team:**

The Design Team normally comprises of, as a minimum: the architect, structural engineer, mechanical and electrical engineer and quantity surveyor. Other specialist consultants could include a landscape architect, fire safety consultant, health and safety consultant, acoustics consultant etc.

**Design Team Leader:**

The Design Team Leader is usually the project architect (either in-house or consultant) who is responsible for certifying payments to the contractor.

**Developer Fit-outs:**

The design and fit-out of an existing building is the responsibility of a developer and the developer's Design Team.

**Employer's Architect:**

OPW architect responsible for overseeing Design/Build, Developer Fit-out or Public Private Partnership projects.

**Gifts:**

Governments and dignitaries may offer or receive gifts, including art works. The Art Management Office is available to advise on suitable items and their valuations.

***Heritage Services:***

One of seven core business units within OPW. Heritage Services is responsible for the conservation, management, presentation and development of over 700 historic properties comprising houses, historic parks and gardens throughout Ireland.

***Instruction to Pay Form:***

Form used in the OPW to process invoices.

***Net Construction Budget:***

Sum calculated in the Construction Project Budget Estimate prior to inclusion of VAT, consultants' fees, and contingency (Total Construction Budget). The *Per Cent for Art Scheme* budget is calculated on the basis of the Net Construction Budget.

***OPW:***

Office of the Commissioners of Public Works in Ireland.

***Principal Architect:***

Director of OPW Architectural Services business unit.

***Project Co-ordinator:***

Individual(s) responsible for the management of projects within OPW. Usually, staff member(s) of Project Management Services.

***Public Procurement Guidelines Competitive Process:***

The Public Procurement guidelines are available on the National Public Procurement website [www.etenders.gov.ie](http://www.etenders.gov.ie) under Guides/General Procurement Guidance.

***Sketch Scheme Stage:***

Early stage of project when Design Team are involved in preliminary design proposals, prior to planning application. The stage of a project where the inclusion of art work is considered.