



**An Artist's Guide
to Working with the
Department of Arts and History
Public Art Program**



Arts & History

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The information contained herein is not guaranteed and is subject to change without notice. The City of Boise assumes no liability for the accuracy and liability of the information contained herein. Artists are responsible for verifying any information contained in this document.

INTRODUCTION

This guide is intended as a resource only. The information provided is based on a similar guide prepared by the staff at the Phoenix Arts Commission and adapted by Boise City Department of Arts and History (A&H) staff to fit our program guidelines. The goal of A&H is to better serve artists in search of additional information about the



business practices of public art. This guide presents general information for artists breaking in to the public art arena as well as the experienced public artist who is working with A&H for the first time. It will also serve as a central resource guide that addresses frequently asked questions about the program.

CONTACT INFORMATION

For artists who are new to the community, applying to our public art program for the first time, or have questions about A&H programs we encourage you to contact staff to set up a personal meeting. Staff can review slides, look at your resume, review your application, or answer questions. Staff does not make decisions regarding commissions, but they do act as non-voting facilitators for meetings and can advise artists regarding what the selection panel may like to see.

Once an artist's has been awarded with a contract, the Boise City Arts and History Public Arts Manager will be her or his primary contact. All direction to and from the city will go through this person. After project completion all information will be recorded in the project file. This file may be updated as needed to help facilitate corrections or any areas of concern for future project artists.

Please forward your concerns, suggestions and any other in formation for this guide to:
Boise City Department of Arts and History (A&H)
Public Art Program Manager
150 Capital Blvd.
Boise, Id. 83701

Or visit our website: www.BoiseArtsAndHistory.org
Or contact them by phone at 433-5677 or 433-5674.

TYPES OF PUBLIC ART FUNDING

City of Boise Percent for Art Projects:

In March of 2001 a Percent for Art Program was established for the City of Boise with the passage of an ordinance that specifies that 1.4% of all eligible, capital improvement project funds be set aside for the commission, purchase and installation of public art. Projects have been completed at Boise Airport, neighborhood parks, downtown streetscapes, and the Wastewater Treatment Plant.

Examples:

“Terra Firma,” the terrazzo floor medallion at the Airport by Elizabeth Wolf

“Reading Circle,” five ceramic seats at Cassia Park by Francis Fox



Other Public and Private Projects:

BCAC currently manages projects on a case-by-case basis as funding is available for Boise City and Capital City Development Corporation (CCDC). A&H works on contract to manage projects for downtown private developers and other public agencies such as Ada County, Idaho Commission on the Arts and Boise State University.

TYPES OF PUBLIC ART COMMISSIONS

The Boise City Department of Arts and History hires artists in a variety of different capacities for public art opportunities. This gives the city the flexibility to facilitate projects that can hire a broad range of professional artists in the valley, region or from across the nation.

The different commission opportunities through the Boise City Department of Arts and History are:

Permanent Public Art: For a Permanent Public Art Project, an artist(s) is responsible for proposing a design solution, refining a final design which includes a complete timeline and budget, fabrication and installation. These types of projects, depending on the funding source, may be created from a new construction project, or possibly developed for an existing facility or remodel. The artist is responsible for



Example: Boise Totems by Rod Kagan

subcontractors, engineers and overseeing the entire project in keeping with the designed proposal for the identified opportunity.

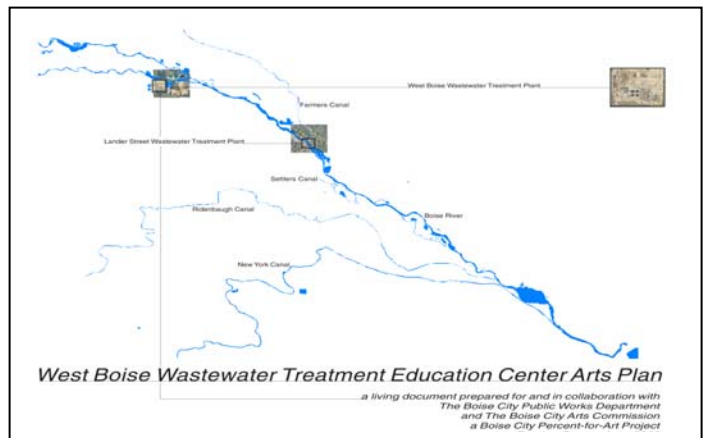
Artist as Planner: The Boise City Department of Arts and History makes every effort to involve artists at the earliest stages of design for any City or private project. It makes it easier for the artist to implement a project before the design; infrastructure or construction is complete. In this approach the artist would be responsible for a seat on a design team for the project. As a member of a design team, an artist contributes to the overall design process and might identify specific opportunities for artistic enhancements, contribute to the overall aesthetic of a project, or be responsible for the overall design. The Artist as Planner position is a collaborative one and other design team members will provide their own unique mix of ideas and concepts.

Typically these other members are engineers, architects and possibly other artists. This process

provides a rich creative source of ideas, but with that comes, a variety of personalities and new challenges. Artists may also develop plans for the future integration of art, but not actually design, fabricate, or install any piece of their own.

Artist Initiated: The artist initiates all aspects of this type of project. The project site may be picked from a variety of predetermined areas that the artist(s) may find to be of some significance to the design. An artist(s) will first be responsible for proposing a design solution, refining a final design, which includes a complete timeline and budget, and then fabrication and installation. These types of projects, depending on the funding source, may be created from a new construction project or possibly

Example: Dwaine Carver developed a plan for the Wastewater Treatment plant’s education center that identifies arts opportunities and design principals.



Example: “Cassia Park Arch” by Michael Zapponi

developed for an existing facility or remodel. The artist is responsible for subcontractors, engineers and completely overseeing the entire project in keeping with the designed proposal for the identified opportunity.

Temporary Public Art: Typically this type of project is displayed for a predetermined amount of time. The temporary nature of these projects provides the artist with exposure for their work, experience working with the business practices of the Public Art field and confidence in their proposal and interview presentations.



Example: “Heros in the Know” by Noel Weber Jr. and Brandv Auld

The project site may be picked from a variety of predetermined areas that the artist(s) may find to be of some significance to the design. The design itself may very well incorporate a temporary medium. The Temporary Public Art Project generally grows from a smaller budget. This allows for more exposure to inexperienced artist for less money and commitment from funding sources while creating a culturally enlightened community.

Boise Visual Chronicle: The Boise City Arts Commission periodically acquires artwork for the City’s collection of portable works. The Boise Visual Chronicle is commissioned, two-dimensional artwork created by area artists about contemporary life in Boise.



Example: Jim Talbot’s photograph of Margaret at the Hollywood Market

Artists may submit either existing work for selection panel consideration or may be selected to create new works for the collection. All work must be archival and meet predetermined criteria for each purchase. This growing collection has over 55 pieces and is available for rotation among all publicly accessible city offices and public spaces. A ten-year celebration of the collection is to be held

in October, 2006.

TYPES OF SELECTION PROCESSES

Request for Qualifications (R.F.Q.): An R.F.Q. asks artists to send in their qualifications to be reviewed by the selection panel but does not ask for a specific proposal to be submitted.

Request for Proposals (R.F.P.): An R.F.P. asks artists to submit their qualifications as well as a proposal for a specific site.

Open Competition: An open call is advertised nationally as an R.F.Q. or R.F. P. for a specific project. This call is available to anyone interested in applying for the opportunity, and may do so provided that they follow the specific guidelines established. This call to Artist is generally



distributed to area homes and businesses from a mailing list in the A&H database. Please contact the Public Arts manager to be added to the mailing list or for an address change.

Limited Competition: A limited competition is advertised regionally, statewide or locally as a request for qualifications for a specific project. This call is available to anyone interested in applying for the opportunity, and may do so provided that they follow the specific guidelines established. This Call to Artist is generally distributed to area homes and businesses from a mailing list in the A&H database. Please contact the Public Arts manager to be added to the mailing list or for an address change.

Artist Short list: When an opportunity arises and time does not allow for a formal mailing of a call, a short list may be created to find a group of experienced professional artists for a project. The Public Arts Manager may choose the list by him or herself but typically consults with the Visual Arts Advisory Committee, Arts and History Commission and or its Executive Director to find artists who could complete the project. The artists are selected from other areas via reference guides or mailing lists from other agencies, word of mouth or proven professionalism. The artists are typically local, regional or nationally recognized artists who have proven success in the public art field. They will represent a cross section of techniques, mediums and abilities to give the selection panel a fair and diverse pool to choose from.

Direct Selection: In certain limited circumstances, an artist may be directly selected for a project. Input may be solicited from local curators or other arts professionals for selection.

SELECTION PANELS, COMMITTEES AND BOARDS

Selection Panel: With every project, a new and specific selection panel is organized. Each selection panel generally includes an artist, arts professional, member of City Council, staff from the particular department or other business funding the project, and a community member. Other panelists might include design team members, architects, engineers or City staff.

All selection panel meetings are open to the public. Artists and community members interested in learning more about the selection process are encouraged to attend and observe selection meetings.

Once a selection has been made, that recommendation is presented to several groups for review and approval. These groups are:

Visual Arts Advisory Committee: Volunteer based group that consists of local artists, art professionals, architects, designers and community members and a youth member that acts as the first approval stage for the Public Arts Manager.

Arts and History Commission: This group, based on volunteer support, is the next governing body for the Public Arts Manager. All of the selection panels and VAAC recommendations are presented for approval at this stage. This committee consists of Arts and History commissioner, a City Council liaison, business owners, developers, artists, art advocates and one youth member.

City Council: Approval for the project must eventually go through the City Council. Upon where, all budget, department and selections will be scrutinized for inconsistencies and misappropriation.

Other Funding Sources: If a developer or department with a commission or board is a funding source, these bodies must also approve the panel selection.



PANEL SELECTION PROCESS

Application Meetings and Details: In the first phase of an open competition selection process, artists are typically asked to submit a maximum amount of slides of previous work, a resume, and a one page letter of interest or artist statement. A&H Department staff generally schedules a pre-submission meeting for each public art project in order to allow applicants to ask questions and receive additional project information before submission deadline. The Public Art Manager usually asks that a designer, architect or representative from each project give a presentation to the group to help them grasp the concepts or challenges in front of them.

Application Organization: When all of the applications are received they are then organized for a blind selection. The names and contact information are whited-out for anonymity. This will allow for an unbiased response to the artwork by the selection panel. The packets are then sent to them for an early look at the written text in each of the applications. This anonymous review includes resume, cover letter and artist statement.

First Selection Meeting:

First Stage: A brief introduction and project review is given. All of the slides are then viewed very quickly one time through. This gives the panel a general grasp of the body of work that they are going to be discussing, and allows them a good look at the artistic quality of the applicants without being burdened with the written word or discussion. It also helps them form some initial questions and possibly form an opinion on some of the applicants they would like to spend more time discussing. The next step is to start at the beginning and read the applications just before reviewing the slides. After brief discussions and questions on each application, an open forum begins. The panel narrows it down to some favorites and the artists work is continually compared and contrasted to each other. As many as three finalists are typically sorted out to go on to the next stage of project development. The applicants that were not selected are sent a letter of rejection with an invitation to ask about the process and any comments in regards to their work.

Second Stage: The finalists are contacted by phone to let them know that they are moving on to the next stage. They will be given a new set of parameters to follow for their design needs. The Public Art Manager and staff are always available to help guide the finalists through this stage of project design development. The artists are all given a predetermined sum of money for proposal design and presentation material. They are generally given up to one month to get prepared for the next selection process.

Third Stage: The finalists turn in their submissions by the deadline and they are put on display for public comments. The site for the display is usually in City Hall or in the facility in which the project will be carried out. The comments are put in to the database and copies are made for the finalists and selection panel. This gives the public an opportunity to voice their opinion and the selection panel can take them in to consideration if needed.

Final Selection Meeting and Procedures

First Stage: Finalist proposals are displayed at the meeting site. All of the artists are asked to present their concepts and designs personally. There is a question and answer segment about the ideas they presented after each presentation. Each artist is then asked to leave for the next presentation. After a discussion segment, a final proposal is selected and all the artists are notified of the results. The artist(s) selected is then brought in to start implementing the project.

APPLICATIONS, PRESENTATIONS AND PROPOSALS

R.F.Q. Applications

Slides: Slides are generally the most important part of any application. The applicant's slides are shown to the selection panel for a very limited amount of time. **It is important that the slides be of very high quality.** It is recommended that you have slides of your work taken by a professional photographer. Be sure that the front of the slide is labeled with the artist's name, date, title and top of slide is indicated. It is to the artist benefit to send only the maximum amount of slides allowed. You may also be asked to include a slide identification list with the pertinent information listed.

Resume: A resume demonstrates your previous experiences and accomplishments to a selection panel. If you have experience, such as community organizing, that you feel is relevant for a particular project, it is important that that experience is reflected in your resume.

Resume category examples:

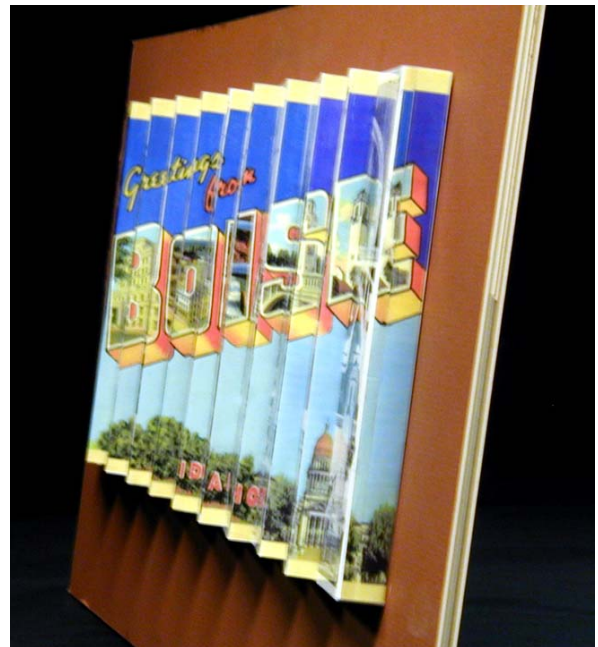
Education	Year(s), area of study, degree, institution, city, state
Solo Exhibitions	Year, exhibit title, gallery or space, city, state
Group Exhibits	Year, exhibit title, gallery or space, city, state
Awards/Fellowships/Grants	Year, name organization, event
Collections	Description, collection, city, state
Commissions	Year, description, city, state
Residencies	Year(s), description, organization, city, state
Related Experience/ Jobs	Year(s), organization, title, description, city, state
Representation	Gallery or agent name(s), contact information

Statement: Submitting a statement to a selection panel is a means of communicating your specific skills and interest in a particular project to a panel. Here is an opportunity to let the panel know what skills you have and in what capacity those skills will make you right for the job. You need to let them know how those skills can translate even if you have not worked on a project similar to the one you are applying for.

Selection panels do not typically respond well to a general statement that does not address the specific project they are selecting an artist for or a statement that only discusses the artist. Also it is not always the best idea to give the panel the idea that you already have the project figured out so early in the game. If it's the first selection panel, it is better to give them a taste of all your skills as well as information about how they translate to this project.

DEVELOPING A PROPOSAL

For most projects, artists are asked (as finalists or through an R.F.P.) to develop a site-specific proposal that will be presented to the selection panel by the artist. They will be asked questions relating to the site, concepts, public interaction, budget, maintenance and liability. Things the panel will be reminded to consider are appropriateness for the site, complete budget for the project, timeline, and the artist's availability for the project. The proposal, which is presented as part of the selection process, is considered a preliminary proposal only. Changes may be necessary due to safety, liability or unforeseen conflicts.



Example: Proposal for “Penny Postcard: A Hometown Greeting” by Mark Baltes

Proposal Presentation Materials: Many factors come in to play when a selection panel makes a recommendation. Each project has its own specifications that will most likely call for an original or unique approach from each individual artist for every new project. If you have any questions please call the Public Art Manager.

Of course, effective proposals generally consist of an information package that describes the proposal concept, a budget and scale renderings and/or models that effectively convey the artist's intended approach. You may request to see examples of past proposals submitted by artist selected for project commissions.

Please keep in mind that the renderings and models that you develop will need to be transported by staff to numerous meetings and community presentations. It is recommended that they be durable, lightweight and easily transported. Renderings should be mounted on foam-core or another suitable, lightweight rigid backing. Oversized materials are discouraged unless presented with smaller versions for public meetings.

The department of A& H, for educational and public exhibits, retains all proposals that are recommended for projects. The materials submitted by those who are not finalists will be returned. Artists should ensure that the presentations are sent in sturdy, shippable containers clearly marked or make other arrangements for the safe return of their materials.

Artists are not recommended solely on the basis of a good presentation. Although a well presented proposal often demonstrates enthusiasm and professionalism. Previous professional experience and the quality and appropriateness of proposals for the site are also important factors in the selection process.

The Boise City Department of Arts and History assume no liability for loss or damage to any submitted material.



Example: Proposal for design on glass windows and sinks by Amy Westover



Example: Proposal for fountain design at Ada County Courthouse by Brian Goldbloom

ELEMENTS OF A PROPOSAL

Written Proposal

When presenting your concept to a selection panel, you need to have a package of written material that can be distributed to the panel during your interview process. Make sure it is typed and legible. Please do not use paper clips, staples, binders or any presentation materials for the copies of the proposal

Abstract Overview: A short paragraph that describes what you are proposing for the project. Examples may include a description of a sculptural form, a method of public participation, or in the way in which your proposal responds to the specific site.

Proposal Design Process: A summary of the process to develop your concept including any public or community participation and site or historical research.

Site Conditions: Overview of any existing or planned constraints, opportunities on the site such as building design, site layout, traffic patterns, landscaping or other specific elements as they relate to the proposed project.

Community Involvement: Plans for any input or participation by the community. Public participation is sometimes a requirement of A&H guidelines. Examples of methods of community participation include workshops, open houses, or public meeting to present design concepts. Staff of the public art program can provide examples of successful community involvement on completed projects and may be available to help facilitate such meetings.

Needs for Electrical or Plumbing: Descriptions of any lighting or plumbing need to be included. Be sure to show these types of aspects as a possibility in the budget.

Materials: Description of the materials to be used in the work such as bronze, acrylic paint, polychrome enameled steel, high- or – low fire ceramic, etc.

Fabrication: A detailed description of the methods of fabrication, as well as any uncommon or unusual details regarding the approach to creating the work.

Installation: A detailed description of the installation procedure if the work will not be fabricated directly on –site, such as painting a mural on existing wall. Installation would include the construction of any required footings or foundations, lighting, site work, transportation of the work to the site (flatbed truck or other), and final placement of the work (crane, traffic control, permits etc.).

Maintenance: Maintenance is a critical aspect of preserving the integrity of the artwork after the commission has been completed. A&H carefully reviews proposed maintenance requirements during the design of projects to ensure that the City of Boise will be able to commit the resources necessary in order to maintain the work according to the artist intention. A&H also strongly encourages artists to consult with a professional conservator regarding maintenance issues and concerns, particularly if unusual materials are being proposed.

Selection panels and A&H also consider the susceptibility of proposed projects to potential acts of vandalism. The siting of work can be a critical factor in mitigating the likelihood of vandalism.

Safety and Liability: Safety and liability are also significant factors that must be considered when designing a work of public art. A work with public access cannot pose a safety or liability hazard of any kind. For example, the edges of a cut or perforated steel must be grounded and finished, avoiding sharp sedges.

BILLING

Hourly Billing Statement: For design team participation, or for design, artists may be paid hourly or upon completion of project milestones. Requests for payment must include a detailed description of services provided and time spent per activity. Hourly summaries should be rounded to the nearest quarter hour. Hourly billing statements should be completed and submitted monthly. Please include the date, description of activity, hours completed and hourly billing. Please total for the week in all categories and list the total due.

SAMPLE BUDGET AS PART OF PROPOSAL

The following sample budget worksheet is intended to assist artists in developing an estimated budget for public art projects for the City of Boise. This example does not apply to budgeting for design team opportunities. The following worksheet is intended as a guide only and is not necessarily inclusive of all costs which may be incurred when undertaking a public art project. Not all costs listed will pertain to every project. A contingency of ten percent (10%) of the project total is highly encouraged to cover unexpected costs. The artist's fee is generally 15%-20% of the total project budget design and fabrication projects.

Sample Budget Worksheet

Artist: (Suggested 15%- 20% of total budget)

Final Design Development: (Includes final proposal, engineering documents, budget and schedule.)

Hourly Fee for Design
Engineering

Travel: Airfare
Car Rental
Per Diem

Insurance: (Not All Insurance Is Required For Each Project)

Artwork
Inland Marine
General Liability
Workers Compensation
Automobile/ Hired Vehicle

Professional Consultation Fees:

Architect
Structural Engineer
Electrical Engineer
Conservator
Other
(Consultants must be licensed in the State of Idaho)

Administrative Expenses:

Shop Drawings and Contract Documents
Studio Costs
Correspondence
Phone/ Fax
Supplies
Copyright Registration
Project Documentation (In Progress and Completed)

Materials and Supplies:

Itemize all anticipated aspects and components with per unit and total costs estimates.

Fabrication Costs:

Include and itemize all portions of subcontracted fabrication work work to be completed by artist

Site Preparation

Transportation:

Materials and Finished Work to the Site
Storage
Other

Installation Costs:

- Labor
- Equipment (Crane, Scaffolding or other)
- Base or Mounting Devices and Components
- Traffic Barricades/ Control
- Off-Duty Police
- Landscaping
- Site Restoration
- Electrical and Plumbing Alterations

Additional Lighting:

- Design
- Fixtures
- Bulbs
- Site Preparation
- Installation

Permits and Taxes:

- Sales Tax
- Use Tax
- Development Services Permit

Other Costs

Contingency: (Suggested 10% Of Project Total)

TOTAL:**COPYRIGHT**

Copyright is a form of protection provided by the laws of the United States (1976 Copyright Act, title 17, U.S. Code) to the creators of “original works of authorship” including literary, dramatic, musical, artistic, and other intellectual works. Since every situation is different and copyright laws do not always provide definitive answers, we encourage anyone dealing with copyright issues to contact an attorney.

One of the roles of A&H is to professionally administer public art projects for the City of Boise, CCDC and other public or private entities. The primary goal of this program is to enhance the City’s public spaces and citizen’s experiences of those places by integrating public art into them. We also ensure just compensation to artists for their work and deal with legal issues fairly and appropriately. The goal of these guidelines is to assist all parties involved in the developing, funding, and maintaining public art that may need to respond to

copyright and licensing issues.

It is important to note that selection of an artist is not contingent on his or her desire to enter into a license agreement, nor can an artist that has been selected for a project be dismissed should they not wish to license his or her work.

To summarize copyright:

1. Artists of original artistic, historic or scientific works are given exclusive rights for limited times (generally lifetime of contracted artist, + 70 years, with exceptions) to copy and distribute their work.
2. Artists may control the use of and seek payment for their original creations and for things derived from their work.

Copyright law makes possible the whole economic structure of the art, publishing, and software worlds. The basic requirements that a work of art must meet to qualify for copyright protection are:

1. It must be original.
2. It must be creative.
3. It must be fixed in a tangible medium.

Rights under the Copyright Act:

- Artists have the exclusive right to reproduce his/her copyrighted work.
- Artists can prevent anyone else from reproducing copies.
- Artists can license the right to reproduce his/her work to others.
- Artists have the exclusive right to prepare derivative works based on his/her copyrighted work.
- Artists have the exclusive right to distribute copies of his/her copyrighted work to the public by sale or other transfer of ownership, to prevent others from doing so, and to license others to do so.
- Artists have the exclusive right to perform his/her copyrighted work publicly in the case of literary, musical, dramatic and choreographic works, pantomimes, and motion pictures or other audiovisual works.
- Artists can sell or license any or all of these rights, piecemeal or all together.
- Copyright protection is available for both published and unpublished works.

Registering a copyright:

Copyright protection is automatic once a work is created. Copyright registration is not

necessary but is highly recommended. Should you end up in court it will be easier and more lucrative if you've registered your copyright. Why? You can't proceed with a lawsuit unless you've registered and you may be eligible for certain kinds of money damages and for reimbursement of attorney's fees if you've registered.

To register a copyright, call 202-707-9100 to obtain a copy of Form VA (visual art). Send the form, copies of your images, and a \$20 fee to:

Register of Copyrights
Copyright Office
Library of Congress
Washington D.C. 20559

A copyright symbol is not necessary but desirable. The worldwide symbol for copyright is ©

Or you can use the word copyright or the abbreviation copr. There are exceptions for certain artworks whose design would be impaired by a prominent copyright notice.

Exceptions – When copyright does not apply:

As with any law there are exceptions and permissions allowed. Once again we must advise that we can't provide legal advice and please consult an attorney if you have an issue. But generally copyright does not apply in the following situations:

1. Creations in the public domain, and ideas.
Anything published in this country before January 1, 1922 is in the public domain, which means anyone who want to may use it freely without permission or paying a license fee. Most material in the public domain goes there because it is old. It has lived out its copyright life span, which is the artist's lifespan, plus 50-75 years.
2. Ideas – copyright protects the expressions of ideas, not ideas.
3. Images that merge a concept with execution, called the “merger doctrine.” Defined as where a concept and its execution are inextricably merged i.e. the two point perspective in drawing.
4. Fair Use is intended to protect freedom of speech or to promote a public benefit such as education (Section 107 of the Copyright Act). Provides for use in criticism, comment, news reporting, teaching, scholarship or research. This is a very gray area of copyright law. Don't take chances.

Relevant contractual clause typically used in all Boise City Arts Commission public art

contracts:

Artist warrants and represents that the artwork transferred by contractual agreement has never heretofore been published or copied and that Artist is the sole owner of all rights therein. The Artist shall retain the copyright and all other rights in and to the artwork, provided that the Arts Commission and funding agency is hereby granted an irrevocable license to photographically reproduce the image of the artwork and all preliminary studies, models and maquettes thereof that have been delivered to and accepted, and to authorize third parties to photographically reproduce and all of the same, as are desired by Arts Commission and funding agency for educational and public information purposes only. On each such photographic reproductions the Artist shall be acknowledged to be the creator of the original subject thereof, provided that reproductions of preliminary studies, models, and maquettes shall not be identified as or represented as the finished artwork.

Artist and funding agency may negotiate additional fees for license agreements, which allow use of the artwork's image for other purposes. The original contract may include an addendum to address licensing agreements or a separate contract may be drafted.

Artist Guarantees/Assurances to the City of Boise

- The work is solely the result of the artistic effort of the artist
- The work has never been published, copied, or sold elsewhere
- The artist is the sole owner of the work
- The work is unique and original and does not infringe on any copyright
- The work is free and clear of any liens or claims from any source whatsoever

Website Information:

www.starvingartistslaw.com/index.htm
www.artistresource.org/copyrite.htm
www.the-artists.org/exh/art-copyright.cfm
www.artcalendar.com
<http://www.copyright.gov/>

You can also contact the Copyright Office (<http://lcweb.loc.gov/copyright>) for further information. If you are an artist facing VARA issues, you may want to contact an organization such as Volunteer Lawyers for the Arts or the Washington Area Lawyers for the Arts that provides legal assistance to artists. You may also want to consult organizations in your field, such as the International Sculpture Center for sculptors.

Visual Arts Rights Act of 1990

See attached complete copy of Visual Artists Rights Act in appendix.

Links for the Visual Artists Rights Act can be found at:

<http://www.artslaw.org/VARA.HTM>
<http://www.studiolo.org/CIP/VARA/CIP-VARA.htm>

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