

# UBC's Vancouver Campus Public Art Strategy

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campus + **community** planning



a place of mind

THE UNIVERSITY OF BRITISH COLUMBIA

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## 1. INTRODUCTION AND PURPOSE

The University of British Columbia (UBC) seeks to create a major collection of public art for the education, inspiration and pleasure of the University community and of visitors to the Vancouver campus. Building on and greatly expanding the current holdings of public art on UBC's Vancouver campus, new public art projects will be carefully selected, prominently displayed and attentively curated.

As UBC becomes one of the world's pre-eminent universities, it is in a position to develop its campus into a site of ecological, social, and artistic experimentation. Efforts are currently underway to achieve this vision through major sustainability initiatives, new types of student housing, innovative design guidelines for new buildings, and the creative use of spaces between buildings. As imaginative public art, some of it controversial, is added to the campus, it becomes part of the process of ongoing experimentation so essential to a vital university.

In building its collection of public art, the University will keep in mind both the vantage point from which it addresses the world and the larger world of ideas with which it must always be in touch. The Vancouver campus is located on the traditional, ancestral, unceded territory of the hən̓q̓əmin̓əm' speaking Musqueam people; this strategy articulates the importance of meaningful engagement with the Musqueam First Nation.

UBC is composed of a unique amalgam of people situated in a diverse and changing society that produces many outstanding artists. Public art at UBC will continue to express these many connections. It will also support the research mandate of an international university, and will reach out to international ideas and artists. The resulting collection will have local roots and global connections. In its domain, it will become as known internationally as the University itself.

So conceived and thoughtfully assembled, the collection will be imaginative and creative, a worthy component of a university given to curiosity and ideas.

This document outlines the policy framework, objectives, and implementation strategies that will guide UBC's public art collection.

## 2. CONTEXT

UBC's 402-hectare (994-acre) Vancouver campus is situated atop cliffs at the western tip of Vancouver's West Point Grey peninsula, in a beautiful west coast setting overlooking the Pacific Ocean. It is separated from the City of Vancouver by the 763-hectare (1,885-acre) forests of Pacific Spirit Regional Park. Both the campus and the park are located on the traditional, ancestral, unceded territory of the hən̓q̓əmin̓əm' speaking Musqueam people.

Over the last 100 plus years UBC has become a major world university. The reach of its scholars, teaching and learning, research, students and alumni is global. The Vancouver campus site, selected in 1910 for the provincial university, has become by day a vibrant university city. Over the past decade, the University has demonstrated a commitment to improving its relationship

with both the Musqueam Nation and Indigenous peoples more broadly. The University acknowledges Musqueam's history in relation to Point Grey (which extends back thousands of years), as well as their ongoing connection to what is now the University campus.

Unlike most universities, the Vancouver campus also includes residential neighbourhoods. By night, the campus remains active with a student resident population on academic lands and a mix of faculty, staff, students and other residents in the campus neighbourhoods.

Outdoor artworks for enjoyment by the public are supported and encouraged both on the academic lands and in the residential neighbourhoods, through the respective land-use policy frameworks and regulations in each of those areas. The Vancouver Campus Plan guides the detailed character and development objectives for the academic lands, and Neighbourhood Plans do the same for each respective neighborhood. Public art is supported and encouraged in both of these planning contexts.

### 3. PUBLIC ART AT UBC

#### **3.1. What is Public Art?**

Public art at UBC refers to works produced in any medium sited in the public realm, outdoors and therefore accessible to everyone. The term signifies particular kinds of art practices, sometimes marked by community involvement and collaboration. In recent years, ideas about public art have expanded in scope to embrace practices that are sometimes process-based and ephemeral. The commissioning of such public art usually results in permanent artworks and sculptures, but can also lead to less permanent installations. The range of possibilities for public art is wide, constantly changing, and subject to debate.

#### **3.2. Public Art on Academic Lands**

UBC began its formal Outdoor Art collection in the late 1940s.

A variety of public artworks are currently distributed throughout the academic campus. They include pieces in the formal Outdoor Art Collection (see Section 4 and Appendix 1), unique works of cultural significance, objects of interest, and creative displays associated with the university community that have been commissioned or donated to specific faculties and departments.. These works greatly enrich the campus landscape, tell stories about the history of Musqueam, UBC and Vancouver, and are part of a narrative of the ongoing history of art.

Development Permits are required for all proposed public artworks on Academic lands.

#### **3.3. Public Art in the Neighbourhoods**

Public art is also encouraged in the Neighbourhood Housing Areas of campus as part of the overall objectives of supporting vibrant and engaging public spaces. Public Art projects in the neighbourhoods may originate from developer contributions, art donations, community grants, or community fund-raising initiatives and commissioned works.

Development permits are required for all proposed public art installations in the Neighbourhood Housing Areas. Land use regulations that may affect art installations in these areas are found in the UBC Neighbourhood Plans. In the future, UBC will also explore a strategy for outdoor art in the neighbourhood areas of campus. Requests for further information on Neighbourhood Plans or applications for specific public artwork installations should be directed to Campus and Community Planning.

As the desire for more public art on the campus grows, it is important to understand the University's land-use planning regulatory context, the relevant players, and the University's public art objectives.

### **3.4. The Vancouver Campus Plan**

The Vancouver Campus Plan, adopted in 2010, is the policy framework that guides all future physical land-use and development on the Vancouver campus academic lands (the Vancouver Campus Plan does not apply to Neighbourhood Housing Areas), in support of the University's academic mission. The Campus Plan's fundamental strategies are to:

- Create a sustainable campus
- Provide a campus for world class teaching, learning and research
- Nurture a more vibrant and interesting campus for UBC's community of scholars
- Rediscover UBC's sense of place on traditional, ancestral, unceded Musqueam territory
- Ensure a well-connected and accessible campus

The primary character objectives are to rediscover and accentuate UBC's unique sense of place and honour its ongoing relationship with Musqueam, improve the cohesiveness of the buildings and landscapes, and ensure the campus reflects the quality and stature of a world-class university.

The Campus Plan identifies public art as an important contributor to these objectives. Such art is a means of bringing meaning and interest to the campus landscape, enhancing the reach of existing art-related education and outreach programs, and engaging with current research discourses in the arts and sciences.

**Policy 44 of the VCP (Part 2, Section 7.3) encourages the further acquisition of public art on academic lands, identifies potential siting opportunities, and outlines permit requirements for all installations.**

The Campus Plan identifies three types of public artworks:

- Those of sufficient artistic merit to be considered worthy of inclusion in the formal University Outdoor Art Collection, as administered under the curatorial responsibility of the Morris and Helen Belkin Art Gallery;
- Markers of cultural significance, such as Musqueam house posts; and
- Creative displays and initiatives that are not in the formal University Art Collection but may have significant relevance to the UBC campus community. Examples include the

three UBC cairns, temporary student installations such as wood displays from the School of Architecture and Landscape Architecture, or student-led SEEDS projects.

The Vancouver Campus Plan is available at: <http://planning.ubc.ca/vancouver/planning/policies-plans/land-use-governance-documents/vancouver-campus-plan>.

## 4. THE UBC OUTDOOR ART COLLECTION

### 4.1. Introduction

Artworks in the Outdoor Art Collection may originate from donations or university acquisitions and commissioned works, which have been recommended for acceptance by the University Art Committee and approved by the Provost.

In recent years, the University Art Committee, with the Belkin Art Gallery, has arranged for the installation of a number of works of public art on campus.

These works provide an idea of the range of possibilities for public art (see also Appendix 1).

- *Stela I* and *Stela II* (1963) by Elza Mayhew, are a pair of abstract, cast aluminum sculptures that were first shown in 1964 at the Venice Biennale. The sculptures were a gift to the university and were installed in 2021 with support from the President's office.
- *The Shadow* (2018) by Esther Shalev-Gerz is a large to-scale shadow of a Douglas Fir, laid in shaded pavers in the University Plaza in front of The Nest. This was commissioned with support from donors and the Outdoor Art Matching Fund.
- *Reconciliation Pole, Honouring a Time Before, During and After Canada's Indian Residential Schools* (2015 – 2017) by Haida artist, James Hart, 7idansuu, is a monumental pole carved from an 800-year-old cedar log. This was a commission supported by a donor and the Outdoor Art Matching Fund.
- *Native Hosts (1991/2007)* by Edgar Heap of Birds consists of twelve aluminum signs that address the relationship between First Nations and British Columbia. The modestly-sized signs are sited in different locations on the campus. This was a gift of the artist.
- *Millennial Time Machine* (2003) by Rodney Graham is a 19<sup>th</sup> Century horse-drawn carriage converted into a camera obscura and housed in a glass walled pavilion. This sculpture is the first work of art to be commissioned for the UBC campus since 1976. The commission was supported by donations and grants.
- *Wood for the People* (2002) by Myfanwy MacLeod consists of 214 identical, cast concrete logs stacked in the form of a woodpile installed along the entrance walkway of the Belkin Art Gallery. The work makes a statement about environmental and economic issues particular to BC. This was a purchase made with grant funds and donated funds.

## 4.2. Curatorial Directions & Objectives for UBC's Outdoor Art Collection

The UBC Outdoor Art Collection aims to stand out from other institutional collections by celebrating and reveling in its university context. Like the University itself, the Collection should be experimental, cerebral, and provocative. It should comment on the processes and products of thoughtful enquiry, innovation, and critical thinking. In various ways, it should address the human condition, science, and beauty.

An exhibit in the formal Outdoor Art Collection on academic lands may range from landmark sculptural works to temporary installations. It may take the form of participatory, process-based projects, or of collaborations of various types. It may lead to an artist in residence for a time, or to competitions that assemble a number of selected artists.

In assessing proposed additions to the Outdoor Art Collection, the University Art Committee is guided by the following considerations:

- The Collection should acknowledge its presence on Musqueam territory. This may be achieved through familiarizing commissioned artists to the relationship between UBC and Musqueam; through permanent signage and other initiatives to animate the Collection, and through the creation of opportunities for Musqueam artists.
- The Collection should continue to express a diverse and changing society and its relationship to the world.
- Artworks should signal a creative, idea-rich campus, and support the University's research, teaching and learning mandates, and reach out to international ideas and artists.
- Artworks should be carefully chosen to enhance social interaction and discussion in public places. Some artworks may be tucked away in quiet spaces.
- Artworks should include a wide variety of quality pieces.
- Artworks may identify particular sectors of the University's intellectual life. Departments or faculties, for example, can be marked off in the campus landscape by relevant outdoor public art.
- Artworks may bring artists and groups of scholars together. Consider an artist attached for a time to the Department of Physics, or Biochemistry, or French -- and the fruits of such collaborations.

## 4.3. The University Art Committee

The University Art Committee's role is to provide advice and recommendations to the Provost on acquisitions, installation and maintenance of artworks in the University Art Collection, both indoor and outdoor. UAC voting membership includes faculty, staff, students and community members. The UAC's Terms of Reference, appended, describe the UAC's membership and decision-making process in more detail.

The University Art Committee has a Subcommittee on Outdoor Art to provide recommendations on the management and acquisition of Outdoor Art and to consult on matters regarding the Collection and its placement on Musqueam territory. Along with UAC voting members, the

Subcommittee also includes non-voting UBC staff members to provide advice on technical issues related to Outdoor Art acquisitions, such as ongoing maintenance and siting in UBC's public realm.

The University Art Committee's recommendations are guided by the Belkin Gallery's administrative and curatorial expertise, including from the Curator of Outdoor Art. The Curator of Outdoor Art is responsible for: initiating and developing contacts with artists; recommending particular artists and projects to the University Art Committee; managing the curatorial development and logistical delivery of Outdoor Art projects, including making early contact with Project Services and Campus and Community Planning to manage installation and siting, as section 4.6 describes; obtaining the permissions required at various levels at UBC; and providing curatorial expertise to support public programs, maintenance and restoration of the Outdoor Art Collection.

#### **4.4. Acquisition Methods**

The University Art Committee may recommend additions to UBC's Outdoor Art Collection be obtained in various ways, including:

*The commission of a particular work:* an artist is commissioned to create a work, usually for a particular site, either in association with a building project, or on its own.

*The commission of a resident artist:* an artist is invited to work with a group of faculty (a department, for example) and/or students to achieve a permanent or temporary artwork of particular relevance to the group involved.

*The creation of an artistic event or festival:* an important date in the history of the University, for example, may be the occasion to bring a number of artists to the campus for a few weeks to create permanent or, more likely, temporary works of art.

*Purchase:* an existing artwork is purchased (see Section 4.6.1 for more detail).

*Donation:* a donated artwork is accepted from an artist or private donor. The University has established a process for the acceptance of donated artworks into the formal UBC Art Collection (see Section 4.6.2 for more detail).

#### **4.5. Outdoor Art Funding**

##### *4.5.1 General Funding*

In the past, acquisitions for the Outdoor Art Collection were secured through donations, fundraising and external grants. These projects have been administered by the Curator of Outdoor Art and staff of the Belkin Art Gallery with the University Art Committee's advice. These funding options continue to be available for Outdoor Art acquisitions.



#### *4.5.2 2011-2025 \$2.5 Million Matching Fund Program*

In 2011, after considering recommendations from the President's Advisory Committee on Campus Enhancement, the University approved a matching fund of \$2.5 million over 15 years for Outdoor Art on campus, to be supported through the Infrastructure Impact Charges (IIC) fund. With this financial support from the University, the opportunity is at hand for a bold and sustained commitment to Outdoor Art on UBC's Academic lands.

The University Art Committee makes recommendations for UBC to use the Matching Fund Program to acquire Outdoor Art for the collection. UBC's IIC Planning Committee – made up of senior academic, financial and operational staff – considers the recommendations for including in the University's annual IIC Plan.

For Outdoor Art, the IIC Planning Committee's only consideration is the prioritization of funding requests relative to other IIC project needs; the Committee has no role in assessing artistic merit or deciding whether to acquire an Outdoor Art piece. UBC's Board of Governors approves the IIC Plan annually. Campus and Community Planning administers the IIC funds under IIC Planning Committee direction. Campus and Community Planning and Belkin Gallery staff work closely with the University Art Committee to prepare and update requests for IIC funding for Outdoor Art.

The following conditions apply to using IIC matching funds for Outdoor Art:

- a) The program only applies to Outdoor Art for Academic lands, not UBC Neighbourhoods.
- b) The program only applies to Outdoor Art that is supported by the University Art Committee and becomes part of the formal UBC Art Collection.
- c) The intent of the matching funds program is that funding from IICs is combined with other sources to support a fully funded Outdoor Art project. To provide sufficient flexibility for the University Art Committee:
  - i. The UAC may recommend the approval of IIC funds to initiate a commission or engage an artist in a research phase of a new work of art in advance of securing outside contributions towards the project (noting that the full match may not be achievable in some circumstances).
  - ii. In recognition of the importance of leveraging IIC funds, the Belkin Gallery will seek these outside contributions through grants and donations for new commissions and acquisitions of existing artworks on a case-by-case basis.
  - iii. Partial financial donations to UBC may be accepted and bundled towards eventual collective submission to the matching fund program when the total will yield sufficient funds to result in a completed Outdoor Art project on campus.

- d) A completed Outdoor Art project must include acquisition or commissioning and all installation costs consisting of any combination of the following: project management services; transportation; hard costs (cranes, foundations, any required infrastructure, site preparation); lighting; interpretive signage including electronic media; minor restoration associated with relocating the piece; and artist fee as part of interpreting and recreating the piece in the UBC context for works that are not installed identically in each location.
- e) The University Art Committee may still support Outdoor Art projects that do not qualify under the 2011 Matching Fund Program if projects can be justified and funded through other channels.

To take advantage of the 2011-2025 Matching Fund Program, UBC will undertake the following:

- a) Explore opportunities for additional matching funds through: private donor support (as managed by Development and Alumni Engagement); academic department support; and government and other agency grant funding.
- b) Develop clear donor guidelines and explanatory materials to help Development and Alumni Engagement make effective use of donor opportunities and to ensure that donor expectations are realistic regarding: opportunities for donations; acceptance procedures; installation and siting approvals; curation; and de-accessioning.

#### *4.5.3 Operations and Maintenance Funding*

The Belkin Art Gallery and UBC Building Operations collaborate to maintain UBC's Outdoor Art Collection. The Belkin's Curator of Outdoor Art advises on maintenance needs and prioritization. With the advice of a professional conservator, the Curator of Outdoor Art develops a conditions assessment and maintenance plan for each Outdoor Artwork and conducts or oversees the inspections, maintenance and repairs. Funding for inspection and minor repairs is allocated from General Purpose Operating funds. Funding for major renewal or maintenance is allocated from UBC's existing Capital Renewal Deferred Maintenance funds as necessary.

### **4.6. Installation and Siting Approvals**

#### *4.6.1 Planning for Installation and Siting*

Outdoor Art installation and siting requirements are important considerations in the acquisition process. Identifying these needs early ensures cost or other challenges do not prevent a successful project.

For Outdoor Art, UBC Project Services manages the entire installation process and Campus and Community Planning manages siting decisions. The University Art Committee and Curator of Outdoor Art provide expertise to support installation and siting, along with other UBC groups like Building Operations and Development and Alumni Engagement, as required. To ensure information sharing and encourage successful projects, the University Art Committee's Sub-Committee on Outdoor Art includes non-voting administrative staff from Project Services and Municipal Services.

The University Art Committee and the Curator of Outdoor Art are responsible for working with Project Services and Campus and Community Planning to identify installation and siting needs and the cultural significance of sites from Musqueam perspectives as early in the acquisition process as possible. For small commissions or purchases this may be after acquisition. For larger pieces, such as those that require excavation, the Curator of Outdoor Art works with Project Services and Campus and Community Planning early in the acquisition process to confirm feasibility.

Campus and Community Planning may refer projects to the Provost or other University Executive for guidance on location options prior to approval or rejection of a proposed installation. In turn, the Provost or another University Executive may seek guidance from UBC's Board of Governors as necessary.

#### *4.6.2 Accepting and Siting Donations*

In some instances, a donor may generously offer UBC an Outdoor Art piece for the University Art Collection. To take advantage of these opportunities, Development and Alumni Engagement will contact the Associate Vice President of Campus and Community Planning and the Curator of Outdoor Art as part of the initial donor conversation. This will ensure project approval, funding, installation and siting needs are clearly addressed before the donation is presented to the University Art Committee for their recommendation of acceptance to the Provost. Project Services will manage this process, ensuring there has been input from Musqueam about siting, collaborating with Campus and Community Planning, the University Art Committee and Development and Alumni Engagement to explore donor interests and potential sites. Confirming a site will depend on technical requirements, alignment with the guidelines below, and the University Art Committee and Campus and Community Planning support.

#### *4.6.3 Impact of Redevelopment on Siting*

Any artwork that is part of or in the vicinity of a new building or public realm development or redevelopment will trigger a process of reassessment of the artwork and its relationship to site and context. C+CP shall advise the Outdoor Art Curator of a proposed development in the vicinity of existing outdoor art as soon as they become aware of such a proposal. The Belkin Art Gallery will then undertake an assessment of the impact, if any, and make recommendations to C+CP for its protection, incorporation in the proposed development, or relocation. A decision to move or relocate an existing artwork is to be included as part of the project.

#### *4.6.4 Development Permits*

**For final approval of installation and siting, all Outdoor Art projects must obtain a Development Permit from Campus and Community Planning. The Belkin Art Gallery is responsible for submitting Development Permit applications unless, based on the scale and complexity of the project, Development Services and Infrastructure Development in consultation with the Belkin Art Gallery, deem it is appropriate for Project Services to apply on gallery's behalf.** The Director of Planning, Development Services is responsible for

issuing a Development Permit. The Development Permit will confirm the site that best responds to technical feasibility, UBC policies, University Art Committee advice, artist input, Development and Alumni Engagement guidance, and the following principles:

- a) Outdoor Art is encouraged in locations visible from campus social spaces or main vehicle and pedestrian routes.
- b) High prominence locations in the campus public realm will be reserved for artworks of considerable distinction in the formal Outdoor Art Collection, with meaning to the whole campus community.
- c) The majority of the collected Outdoor Art is to be concentrated within five minutes walking distance of the campus core or high density academic hubs, to increase the Collection's impact and accessibility.
- d) In the South Campus Research precinct, Outdoor Art should be located in the high visibility zone between the South Wesbrook roundabout and the intersection of the Main Mall greenway with Wesbrook Mall.
- e) Works in the formal Collection normally will be installed where, with the use of accessible pathways or viewing points, they can be seen by the broader UBC community.

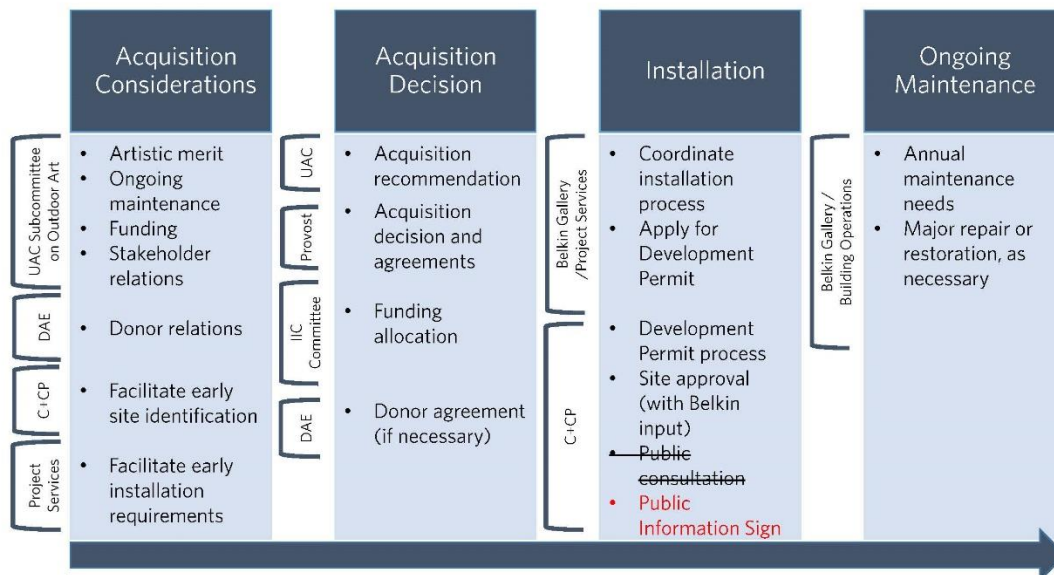
#### **4.7. Public Notification**

Decisions on technical installation plans and siting of Outdoor Art are part of the Development Permit process, coordinated by Campus and Community Planning. In order to keep the public informed about upcoming installations in the public realm as well as to provide an opportunity to learn about new additions to UBC's outdoor art collection, the Belkin Art Gallery will design and install information signage at the site of upcoming outdoor art installations in collaboration with C+CP.

#### **4.8. Process Overview**

UBC's Outdoor Art Collection is remarkably successful to date. This success comes from ongoing coordination between the University's artistic, administrative and operational departments, from the first acquisition discussions through to ongoing maintenance of the Outdoor Art Collection. The following chart summarizes the processes described above and shows departmental responsibilities in the Outdoor Art process.

## Outdoor Art Process and Responsibilities



## 5. COMMUNITY AND CULTURALLY-SIGNIFICANT PUBLIC ART

UBC also supports public art that is not part of the formal University Art Collection:

- Markers of cultural significance, such as Musqueam house posts; and
- Creative displays and initiatives that may have significant relevant to the UBC campus community. Examples include the three UBC cairns, temporary placemaking installations such as wood displays from the School of Architecture and Landscape Architecture, or student-led SEEDS projects.

### 5.1. Installation and Siting Approvals

Public art that is not part of the formal University Art Collection does not require an artistic merit recommendation from the University Art Committee. All public art must be sited through the Development Permit process. Markers of cultural significance, such as Musqueam house posts, may be sited across the campus. Creative displays and initiatives are for the most part located in the internal courtyards of, or in close proximity to, the buildings or precincts associated with the sponsor.

Campus and Community Planning will use the Development Permit process to verify that these proposals are of significance to, generated or commissioned by the UBC academic community, and to seek input on proposals. With the UAC's recommendation, some community-level art and markers of cultural significance may be installed in other primary and secondary public spaces on

the campus. Campus and Community Planning may invite input from the UAC or UBC administration in considering these projects.

## APPENDIX 1: ARTWORKS IN THE OUTDOOR ART COLLECTION

Visit the Morris and Helen Belkin Art Gallery's website for a current list of public artworks:

<http://www.belkin.ubc.ca/outdoor>

## APPENDIX 2: UNIVERSITY ART COMMITTEE TERMS OF REFERENCE

### University of British Columbia Vancouver Campus University Art Committee (UAC)

#### TERMS OF REFERENCE

##### ***Purpose***

The University Art Committee (UAC) is an acquisition committee for the Morris and Helen Belkin Art Gallery (the "Belkin") which houses the University Art Collection and manages the outdoor art in the Collection. All proposed acquisitions to the University Art Collection must be approved by the UAC, on the recommendation of the Director/Curator of the Belkin, prior to an acquisition taking place.

The UAC also provides advice and recommendations to the Provost regarding:

- all matters relating to the University Art Collection, including outdoor art; and
- the choice of artists to execute portraits of the President and the Chancellor.

Although the UAC is not responsible for campus collections other than the University Art Collection, the UAC's advice may be sought by managers of other campus collections. The Chair of the UAC may establish advisory subcommittees from time to time to provide such advice.

##### ***Committee Membership:***

The UAC shall be composed of:

- Director/Curator of the Belkin (*ex officio, non-voting*)
- Curator of Outdoor Art (*ex officio, non-voting*)
- Provost and Vice-President, Academic, or designate
- Associate Vice-President, Campus and Community Planning, or designate
- Five faculty members
- One staff member
- One student member (preference will be given to a graduate student enrolled in a program of the Department of Art History, Visual Art & Theory)
- Three members who are not faculty, staff or students of UBC

##### ***Subcommittee on Outdoor Art:***

The UAC is responsible for recommending to the Provost outdoor art pieces for inclusion in the University Art Collection. The UAC's Subcommittee on Outdoor Art considers outdoor art commissions, acquisitions and management, and makes recommendations to the UAC. The UAC Chair appoints Subcommittee members from the UAC membership and the artistic community. A member from the Musqueam community is appointed in consultation with the designated liaison between Musqueam and UBC. In addition, to provide advice on technical issues related to outdoor art acquisition, siting, installation and ongoing maintenance, the Subcommittee includes the following non-voting UBC staff members:

- Director, Municipal Services, Facilities, or designate
- Director, Project Services, Infrastructure Development, or designate



***Procedures:***

Where recommendations are to be made or other action taken by the UAC, it shall be done by way of resolution voted upon by the members of the UAC. An affirmative vote by the majority of members present will constitute approval of a resolution. Each member of the UAC shall have one vote except the Director/Curator of the Belkin and the Curator of Outdoor Art who shall be non-voting members of the UAC.

The Provost shall appoint the Chair of the UAC. The Chair, subject to confirmation by the Provost, shall propose UAC membership and appoint UAC members to the Subcommittee on Outdoor Art.

Meetings will be held as necessary and shall be called by the Chair of the UAC.

***Quorum:***

The quorum for meetings of the Committee is seven voting members.

***Term of Appointment:***

Committee membership shall be for five years and may be renewed.