



Towards a definition of project art
Project art considers value structures outside of the art historical discourse. Project art involves the public and the artist in a dialogue that primarily occurs outside of the art world. Project art often involves artist and non-artist collaborations. Project art often requires research into the space in which the project is occurring. In project art the community influences the content and structure of the project as the project takes place in the community. Project art changes in response to particular environments and situations. Project art usually occurs on the street, on the move, or in your home and only rarely in exhibition spaces. Project art is often defined by its duration and interaction with others and is not limited by physical dimensions. Project art is often ephemeral or transitory. Project art often encompasses activities that are normally considered tangential to or in the service of the art-making process (e.g. the phone call, the letter, the research, the conversation, & the failed attempt). Project art does not set out to create an art object to be sold and resold. Project Art uses social structures to achieve relationships that are often unattainable in other art mediums.

Ethical considerations in project art
Project art should carefully consider the context in which the project is occurring. When participants are involved in a project the participants' needs should also be considered. Projects should not harm participants physically or mentally. Projects should minimize personal risks and hazards to collaborators, the public, and the environment. The artist's intent and actions in a project should not contradict the known will of the participants. Information given to participants should be accurate. Participants should be treated with dignity and artists should try to express appreciation for the participation and contribution of the participants. Projects should respect confidentiality and privacy where applicable. When funds are changing hands in the project, establish a bookkeeping strategy ahead of time, open or closed, with clearly defined guidelines for allocation of funds and profits generated. Be clear with participants as to what can and cannot be provided as part of a project. Explain to participants how their material and contributions might be used afterwards (e.g. in a publication, archive, exhibition, or website) and obtain consent where necessary. When the abovementioned material is being used, make an effort to help the participant understand how their contribution will be viewed, understood, and used. When projects involve production and authorship, be clear with yourself and the participants about where the authorship lies. Honor commitments made through a project and don't make commitments that can't be fulfilled. When conducting a project that is engaged with a participant, whether long or short term, think ahead to how to end the project. Try to be aware of the long-term consequences of the project, if any. In cases of dispute, attempt to resolve the problem through dialogue before resorting to legal action. Do not abuse your authority as artist of the project.



