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1 Report Objective

Recommend basis for written policy and procedures by which public art installations in Durham County are implemented. This includes creation of vision statements, methods by which public art locations are determined, procedural documents, creation of governmental managing bodies, advisory boards, committees, panels, opportunities for community input, and identification of additional funding opportunities.

2 Background Document and Information Overview

Public art policies, procedural information, and program histories from other communities was gathered and studied to create this report. Those communities include Cary, NC, Chapel Hill, NC, Raleigh, NC, Charlotte, NC, the City of Durham, NC, and Seattle, Washington. NC cities were selected based upon size and proximity, whereas Seattle was selected based upon its leadership reputation in public art in the United States.

The background documents are primarily the result of online searches and may not fully illustrate any community's entire policy or practices. Email and/or voice conversations were held with representatives from Cary, Raleigh, and Seattle to obtain operational information that was not readily available online. Due to the large number of pages associated with the background documentation, only the most pertinent information is excerpted and included within the body of this report or attached for reference. All gathered data is available upon request.

“Being engaged in the life of a city means planning for its future, recognizing what is most meaningful to a vibrant healthy community and putting those core values literally into the concrete. It means participating in that dialogue, asking for input from informed sources, listening to and learning from each other, asking hard questions and making tough decisions. In today’s society, celebrating differences and recognizing how individual voices together form communities is at our core. Artists, and within this term I include craftspeople, have an active role to play. It is their job, so to speak, to observe and reflect back to us, in material terms, the fears, joys, aspirations, accomplishments, and questions that challenge, comfort, or confound us.” *Jean W. McLaughlin, Executive Director, Penland School of Crafts*¹

3 Findings – Master Planning

Master Planning for public art is essential to success of any public art initiative. The planning occurs at two levels: long-range master planning that establishes broad goals and objectives based upon extensive research, workshops, community input, and yearly plan updates that identify specific installation locations and their associated cost projections for funding requests each fiscal year.

Long-range master planning for public art is a different concept from that of an ‘art in public places’ model. The ‘art in public places’ model has no long-term vision or goals, and identifies a limited number of prominent places where public art will be installed. While this may be better than having no public art at all, this model does not utilize proven strategies for successful installations, nor does it assist in the community’s understanding and appreciation of art. This ‘shotgun’ approach lacks the processes that engage and inspire citizens to embrace the artwork recommended by its own arts community. This method can result in controversies and criticism that significantly lower the quality of public artwork, or jeopardize installation entirely.

In comparison, long-range master planning involves research, community outreach, and focus groups with input from the art, business, and public sectors. The result is a strong consensus vision of the future for public art.

Yearly master plan updates are necessary for incremental implementation of the long-term Master Plan. These updates are generated for the purpose of stating where public art will be installed in a particular year, and requesting funding for those installations.

Example 1: Master Plan Rationale²

“Introduction and Rationale

The Charlotte-Mecklenburg Public Art Master Plan outlines goals, objectives, and implementation strategies to enhance and expand the public art program as administered by the Arts and Science Council of Charlotte-Mecklenburg. The plan contains findings and recommendations, five year funding projections, a public art ordinance and guidelines for both the City, the County and the Charlotte Area Transit System, and recommendations on program administration and staffing, as well as potential project areas.

The plan is a result of more than a year of meetings, interviews with individuals, workshops for the public and for artists, focus groups, community presentations, and extensive national and regional research. The planning process was overseen by the Public Art Master Plan Steering Committee, a body that was appointed by ASC and the Public Art Commission. The final plan captures the aims and intentions of the community and focuses on specific action steps for implementation.

Charlotte-Mecklenburg County possesses an imposing and recognizable skyline and urban landscape. Along with its distinctive physical appearance, the area has an intrinsic personality and tradition that remains intact despite the burgeoning growth it has seen throughout the twentieth century, and particularly over the last decade.

Public art – art that is created with public involvement in its siting, content, context, and creation – is most often successful when it results from the community’s engagement in the entire process. This interpretation differs from the earlier model of “art in public places,” which is an artwork or series of artworks that are created and placed into a public arena without a direct relation to that public site, or to community interests, values and attitudes.

Public art can play a significant role in the visual and sociological development of communities. When done without proper thought and attention paid to community attitudes and feelings, it can be a controversial and sometimes divisive element in the community.

In order to create a successful Public Art Program, one that both reflects and enhances the community, it is important to go through an extensive and comprehensive planning process, which takes into account the views and attitudes of multitudes of persons, agencies, and organizations from the entire community and area which the Public Art Program will ultimately affect.”

4 Findings – Vision & Mission Statements

The larger and more experienced communities studied for this report, and the Town of Cary, publishes clear public art policy Vision and/or Mission Statements online.

The smaller, less experienced communities studied for this report have no stated public art policy Vision and/or Mission Statements online at this time.

Example 2 – Charlotte^{3,4}

“Public Art Commission Mission Statement

The Charlotte-Mecklenburg Public Art Commission is committed to the creation of a program that views public art as integral to the fabric of a community recognizing its potential to:

- Create livable cities
- Enhance neighborhood identity
- Strengthen economic development and tourism
- Educate children and adults, and
- Enrich the spirit and pride of its citizens

The Charlotte-Mecklenburg Public Art Program is further committed to expanding the opportunities for its citizens to experience public art, thereby creating a more pleasing and humane environment that will improve the quality of life.

Individuals interested should apply for the Public Art Commission “

Arts & Sciences Council:

“What We Do

We serve as the designated “Office of Cultural Resources” for the City of Charlotte, Mecklenburg County and six suburban towns by providing advocacy, cultural education programs, cultural planning, fundraising, grant making, public art, and workshops and trainings for the cultural community. We work to ensure Culture For All by combining resources from local and state government with those of the private sector to maximize community impact throughout the cultural sector.

We work every day to ensure access to an excellent, relevant, and sustainable cultural community for the Charlotte-Mecklenburg Region.

Resource Hub

Because strategy, standard setting and capacity building are critical components in ensuring access to a rich cultural life for all, we serve as a resource hub for arts, science, history and heritage organizations and creative individuals, enabling the Charlotte-Mecklenburg cultural community to adapt to 21st-century trends in philanthropy, demographics and citizen participation.”

We help ensure Culture For All by investing in cultural education experiences, diverse cultural festivals, creative individuals, professional development opportunities and organizations.

Lead Advocate

We advocate for the regional cultural community to build community engagement in its cultural life.

Funder

Mission and Vision

Mission

Ensuring access to an excellent, relevant, and sustainable cultural community for the Charlotte-Mecklenburg Region

Vision

A vibrant cultural life for all.”

Example 3 – Seattle^{5,6}

“The Seattle Office of Arts & Culture (ARTS) manages the city's public art program, cultural partnerships grant programs, the Langston Hughes Performing Arts Institute, and The Creative Advantage initiative in the effort to foster a city driven by creativity that provides the opportunity for everyone to engage in diverse arts and cultural experiences. In alignment with the City's Race and Social Justice Initiative, we work to eliminate institutional racism in our programs, policies and practices. The Office is supported by the 16-member Seattle Arts Commission, citizen volunteers appointed by the mayor and City Council.

For more information on the history of the Seattle Office of Arts & Culture visit HistoryLink.org

Mission

We activate and sustain Seattle through arts and culture

Vision

The Office of Arts & Culture envisions a city driven by creativity that provides the opportunity for everyone to engage in diverse arts and cultural experiences.

Commitment to Racial Equity

The Seattle Office of Arts & Culture commits to an anti-racist work practice that centers the creativity and leadership of people of color - those most impacted by structural racism - to move toward systems that benefit us all. We also acknowledge that we are on Indigenous land, the traditional territories of the Coast Salish people. We envision a city of people whose success, safety and health are not pre-determined by their race. A city where all artists, performers, writers and creative workers have the freedom, agency and platform to share and amplify their stories, art, cultures and experiences. At the same time, we acknowledge that our actions - both conscious and unconscious, past and present - have benefited some communities while limiting opportunities and outcomes for communities of color. We work toward our vision by addressing and working to eliminate institutional racism in our programs, policies and practices.

In alignment with the City's Race and Social Justice Initiative, we seek new solutions that use arts as a strategy to drive not only our office, but the City as a whole toward racial equity and social justice. We will continue to break barriers and build arts-integrated tools that challenge the status quo, and push us toward the inclusive society we envision.

If you have any questions about our commitment, or would like to know more about the work we are doing, please call us at 206.684.7171 or email at Arts.Culture@Seattle.gov."

Seattle Arts Commission:

"About Us

The 16-member Seattle Arts Commission, citizen volunteers appointed by the mayor and City Council, supports the city agency. Commission members include artists, arts professionals and other citizens with diverse backgrounds and strong links to Seattle's arts community. The mayor appoints seven of the commissioners; the City Council appoints seven, and a 15th member is selected by those 14. An additional commissioner is selected through the YMCA's "Get Engaged" program.

Mission

The Seattle Arts Commission supports the City by advocating for arts policy, creating access for equitable participation in the arts, and fostering enriching arts engagement for all residents.

Commitment to Racial Equity

The Seattle Arts Commission emphatically shares the Office of Arts & Culture's Commitment to Racial Equity. As an advisory body grounded in our common pledge to fostering racial and social justice, we leverage our collective strength and breadth of knowledge to advocate for racial equity in arts policy, programming and funding. We do this work by centering communities of color in our united effort with the City to help build a just and liberated society for all."

5 Findings - Public Art Policies and Processes

Public Art Policy Development

The larger and more experienced communities studied for this report, and the Town of Cary, relied upon consultant master plan studies and/or extensive experience combined with internal studies by panels of experts, focus groups, and community input for policy development and refinement. These documents are refreshed at approximately ten-year intervals. The master plans drive policy development and implementation since they constitute long-range visions of the community as opposed to studies that identify only specific art placement opportunities.

The Town of Cary commissioned a comprehensive long-range master plan update by a Philadelphia consultant, and updated their public art policy and procedures in 2012. Their policy resembles that of the larger, more experienced communities and is far more refined and sophisticated than the size of their community would suggest. Their master plan is a sleek, thoughtful model that will facilitate successful art installations throughout their community.

Charlotte-Mecklenburg commissioned a Master Plan Update for the years 2002-2007. This comprehensive study by a San-Francisco consultant analyzed the existing policy and procedures and proposed numerous improvements based upon historical data, Charlotte-Mecklenburg's growth, and economic development projections.

Seattle and Charlotte have decades of experience and successful public art that evolved over time in response to both positive and negative outcomes. Their histories and refined current policies and processes, are valuable assets to be considered during policy development. The City of Seattle Mayor's Office of Arts and Culture, as part of its mission, willingly shares its expertise, printed resources, and advice with other communities who are developing or updating their Public Art Policy.

Public Art Policy Development Bullet Point Synopsis

- Larger and more experienced communities rely upon consultant master plan studies and/or extensive experience combined with internal studies by panels of experts, focus groups, and community input for policy development and refinement. Periodic updates occur at approximately ten-year intervals.
- The City of Seattle Mayor's Office of Arts and Culture, as part of its mission, willingly shares its expertise, printed resources, and advice with other communities who are developing or refining their Public Art Policy.

Public Art Planning Bullet Point Synopsis

- The larger and more experienced communities create long-range master plans from which yearly project specific projects are specified, approved, and funded
- Smaller, less experienced communities have no formal public arts plans of either variety but may have non-specific goals in place.

Public Art Policy Management and Oversight Bullet Point Synopsis

- Larger and more experienced communities assign responsibility for public art policy implementation to hired or appointed bodies of primarily art, design, and economic development professionals.
- Larger municipalities establish city departments staffed with arts, design, and economic development professionals with deep ties to the arts community, to administer the public arts policy and approve installations
- Larger municipalities establish boards, councils, and/or panels of public volunteers with arts or design backgrounds and strong ties to the arts community, as well as at-large community representatives to determine and advise the city department on the merit of specific proposed art
- Smaller, less experienced communities appoint board and committee members who have no art or design background to determine the merit of proposed art
- Smaller, less experienced communities allow elected officials and the public-at-large to determine the merit of proposed art

Vision & Mission Statements Bullet Point Synopsis

- The larger and more experienced communities offer clear Vision and/or Mission Statements
- Smaller, less experienced communities have no stated Vision and/or Mission Statements at this time

Example 4: Past Experiences Implementing Public Art Policy⁷

“History of Public Art in Charlotte-Mecklenburg

Public art has had a presence in Charlotte for more than 20 years. The original public art program for Charlotte-Mecklenburg was established in 1981 as a 1% for art program. At that time, it was administered and staffed by the City/County Planning Commission, with a volunteer board. Controversies about public art erupted in the late 1980s and early 1990s. Joel Shapiro was selected to create a sculpture for the Coliseum. This internationally recognized artist creates highly abstracted forms that minimally suggest human figures. Shapiro’s proposed work came under attack by a local radio station that labeled the work “Gumby.” This controversy effectively derailed the plans for Shapiro’s sculpture. A second artwork proposal for the Coliseum was developed by Maya Lin – again, an internationally recognized artist and landscape architect who designed the Vietnam War Memorial in Washington, DC. Her project, entitled “TOPO,” consisted of a series of small trees that were to be pruned to a round shape, creating the illusion of huge balls rolling down the large central median of the roadway leading up to the Arena.

This work, too, was little understood and became the center of further controversy. As a result, there were serious discussions about abolishing the City and County public art programs.

In 1992, a special task force was convened to study ways of restructuring the public art program to address the perceived shortcomings of the programs and the controversies it had engendered. They issued what became known as the Eddie Knox Report in June 1992. This report called for a redirection of the public art program, moving away from a “project-by-project approach” where projects are judged on aesthetic merits alone to a “comprehensive agenda of interrelated Public Art activities.” It identified five “greater civic goals” toward which the reconstituted public art program should be directed: Urban Design, Community Identity, Education, Economic Development/Tourism and Artistry.

In order to achieve these goals, nine specific strategies were recommended: 1) development of a public art master plan; 2) creation of a public art program in the public schools; 3) placement of public art throughout the parks system; 4) enhancing the public transportation system through public art; 5) continuing the program of public art at the airport; 6) continuing, where appropriate, to identify opportunities to place public art in a variety of public spaces; 7) encouragement of gifts and donations of public art; 8) establishing a stronger public/private partnership, with organizations like Queen’s Table and with private developers; and 9) developing public art outreach and information services.

The Knox Report recommended that the restructured program be administered by Arts and Science Council – an agency that provides “a bridge between public and private purposes.” It was thought that this approach would maximize the opportunities for private fundraising for public art and the ability to contract with corporations to manage their public art projects. ASC would be able to create links to the schools and other cultural institutions. It was further thought that qualified professional staff would be more cost effective outside government. Finally, advocacy for public art and community education activities would more easily accomplished in a non-political environment.

The Public Art Commission was expanded to 12 members and moved under ASC, with members having these specific qualifications: 1) three from the field of education; 2) three from artistry/architecture; 3) three from business; and 4) three at large.

New public art governing resolutions were passed by the County and the City in May 1993.”

Table I – Current Public Arts Policy and Process Comparison by City

City	Public Art Policy Initiated	Policy Administrator			Advised by Appointed Committee		Specific Proposed Art Juried by					Published Documents			
		Government Arts Department	Government Non-Arts Department	Contracted Non-Profit Arts Organization	Artists & Designers	No Art Background Required	Appointed Board of Artists & Designers	Appointed Board, No Art Background Required	Project-Specific Panel Artists & Designers	Elected Officials	Public-At-Large	Mission and Vision Statements	Operating Procedure Documents	Long-Range Public Art Master Plan	Yearly Plan with Specific Project Funding
City of Durham	2011		✓		✓	✓		✓		✓	✓				
Town of Cary	2012*	✓			✓				✓			✓	✓	✓	✓
Town of Chapel Hill	2002		✓			✓		✓		✓	✓		✓		
Charlotte-Mecklenburg	1993**			✓	✓		✓					✓	✓	✓	✓
Raleigh	2009		✓			✓			✓			✓	✓		
Seattle	1973	✓			✓		✓		✓			✓	✓	✓	✓

“Juried” in this context is direct approval or rejection of specific proposed art and the authority to instigate redesign

* Program administration model used today. The original Master Plan was adopted in 2001

** Program administration model used today. The original Art in Public Places initiative began in 1981.

6 Findings – Organization of Administrative Bodies

The most organized, comprehensive, and experienced model comes from the city of Seattle, WA, who implemented their public art policy in 1973. Their program is considered exemplary across the U.S., and is an excellent resource for proven strategies that can be considered and adapted for inclusion in Durham County's policy. The Town of Cary adopted a model very similar to Seattle's in philosophy, but scaled to the size of their community. Cary's policy would be a perfect fit for Durham.

Town of Cary: The Cultural Arts Division of the Parks Recreation & Cultural Resources Department administers the public Art Program and works closely with the Public Art Advisory Board (PAAB) in its role as advisor to Staff and Town Council. The PAAB is a nine-member Town Council-appointed committee whose members are typically members of local visual arts organizations, artists, architects, private developers, and the general public. The PAAB works closely with the town's Public Art Coordinator, who manages the Public Art Program and coordinates the involvement of all stakeholders. The PAAB also appoints a member to serve as Chair on ad-hoc Artist Selection Panels, and reviews and approves the Panels' members. The Public Art Coordinator submits the Annual Work Plan to the PAAB for review, and the Public Arts Advisory Board submits the plan to the Town Council for funding authorization.

The Town of Chapel Hill established The Office of Public Arts to administer the 1% for art program. Staff is not required to have arts or design backgrounds. The Town Council appoints members of the Chapel Hill Public Arts Commission (CHPAC,) which is a citizen advisory committee whose members are not required to have arts or design backgrounds. CHPAC recommends artists and possible projects, and the Office of Public Arts manages and implements the process. Numerous other committees may be formed if The Office of Public Arts determines a need.

The City of Charlotte and Mecklenburg County jointly established a Public Art Commission, which is a community board comprised of members appointed by the City of Charlotte, Mecklenburg County, and the Arts & Sciences Council (ASC.) The ASC is a not-for-profit agency promoting and supporting the arts in Charlotte-Mecklenburg and the surrounding area. ASC receives funding from the City of Charlotte, other municipalities, grants, and donations, and serves the same function as Seattle's OAC without being city employees. The PAC includes members appointed by the City, County, and ASC, most of whom have strong ties to the community and backgrounds in arts or design. *Current appointees include the Johnson C. Smith University Director of Communications and Marketing; The Mint Museum Director of Community Relations; the Executive Director of Queen City Forward; a Project Engineer/Project Manager with The Keith Corporation; the Executive Director of Beyond The Arts, Inc. a Senior Architect/Principal with ODELL; and the Director/Curator of Van Smith Galleries, Davidson College.*

The City of Durham utilizes appointed committees and subcommittees working under the existing Department of Economic Development. Durham's Cultural Advisory Board (CAB) advises the Department of Economic Development on art projects. CAB members do not have arts or design backgrounds. The CAB Chair appoints a Public Art Committee (PAC) that advises the CAB on the merits of specific artists and projects. Some members of the PAC for each project will have arts or design backgrounds. The CAB presents recommendations to the City Council.

The City of Raleigh established a Public Art Policy that resembles Seattle's on a smaller scale, but without the concentration of artist and designer members on its committees and panels. Public Art is administered by the Office of Raleigh Arts (under Parks & Recreation) and directed by the City of Raleigh Arts Commission (CORAC) and the Public Art and Design Board (PADB). These committee members are appointees and do not appear to have arts or design backgrounds. The PADB Chair appoints an Artist Selection Panel (ASP) Chair, who selects members of the Panel for each individual arts project.

Seattle established the Mayor's Office of Arts and Culture, which forms the baseline for governmental oversight. The OAC is a city agency staffed with an impressive array of economic and community development professionals, artists, grant writers, art historians, and others with art-related or design backgrounds. The OAC is supported by a sixteen-member Arts Commission comprised of citizen volunteers appointed by the Mayor and City Council. These appointees include artists, arts or design professionals, and others with diverse backgrounds and strong ties to Seattle's arts community. Seattle's Public Art Advisory Committee advises City officials on the 1% Percent for Art Program. The PAAC works with staff from the Office of Arts & Culture to set review goals for artworks commissioned under the program.

In addition to their 1% for art program policies and procedures, Seattle's OAC website also provides extensive, clear step-by-step instructions, including guide documents, checklists, and forms, for use by individuals, business owners, and neighborhoods who wish to request, privately fund, and commission private art installations with City approval.

7 Standard Operating Procedures

The Town of Cary published very clear policy and procedural documents describing the public art process from master planning to installation completion. The procedures are extremely well thought-out and the process is clear and concise. The Town Council adopted their original program in 2001 and commissioned an update to their policies and procedures in 2012. The Cary Public Art Master Plan is an ideal model from which a very successful Durham County program could be based.

The City of Charlotte and Mecklenburg County published very clear policy and procedural documents describing the public art process from master planning to installation completion. The City Council and Mecklenburg County approved creation of the various oversight agencies and their associated policies, and appropriate funding on a yearly basis.

The City of Durham has no published procedures that could be found through online searches.

The Town of Chapel Hill has a Cultural Arts Plan that explains responsibilities of the various oversight bodies and the process by which artists and their works are selected. The content of the document is not well organized and the process appears convoluted, difficult to follow, and overly bureaucratic.

The City of Raleigh published a comprehensive Public Art Policy manual that establishes the process for development and implementation of public art in Raleigh. Their process appears very similar to that of Seattle on a smaller scale, but without artists and designers in its administration.

The City of Seattle Mayor's Office of Cultural Affairs utilizes a Standard Operating Procedures document that establishes the process for development and implementation of their Municipal Art Plan (MAP.) This is a comprehensive guide for shepherding any public art project through its various phases. The Mayor's Office of Arts and Culture develops a yearly MAP that contains the specific projects to be funded that year.

Example 5 - Standard Operating Procedure

Generously shared by Ms. Ruri Yampolsky, Director, City of Seattle Public Art Program, for use by Durham County

Attachment B

<p style="text-align: center;">CITY OF SEATTLE: STANDARD OPERATING PROCEDURES MAYOR'S OFFICE OF ARTS & CULTURAL AFFAIRS MUNICIPAL ART PLAN</p>

Number: 400-005

Effective: May 15, 1978 (Revised June 26, 1996, September 12, 2006)

Approved: _____
Mayor Gregory J. Nickels

The Standard Operating Procedures of the Public Art Program of the **Mayor's Office of Arts & Cultural Affairs** are revised to reflect the following updates:

- Replace the name Seattle Arts Commission with Office of Arts & Cultural Affairs when referring to the City department. The Seattle Arts Commission will continue to refer to the volunteer commission.
- Clearly differentiate the respective roles of staff and commissioners. Make reference to policies regarding Utility 1% for Art funds.
- Update programmatic policies and procedures to reflect current practice.

1.0 Purpose:

- 1.1 To establish the procedure for the development of a Municipal Art Plan, and for the implementation and conservation of 1% for Art projects in accordance with the Municipal Art Plan.

2.0 Organizations Affected:

- 2.1 All City departments, other government entities and community members/groups.
- 2.2 The Seattle Arts Commission.
- 2.3 The Office of Arts & Cultural Affairs.
- 2.4 All current and future public art contractors with the Office of Arts & Cultural Affairs.

3.0 References:

- 3.1 Seattle Municipal Code 3.14.800; 3.14.815; 3.14.820, 3.14.840 Seattle Arts Commission.
- 3.2 Seattle Municipal Code 20.32.010; 20.32.020; 20.32.030; 20.32.040; 20.32.050; Seattle Art in Public Works Construction.
- 3.3 Policy and Procedures for **Public Art and City Utilities**.

4.0 Definitions:

- 4.1 "**Commission**" is the Seattle Arts Commission. Commission members are appointed volunteers including artists, arts professionals and other citizens with diverse backgrounds and strong links to Seattle's arts community.
- 4.2 "**Public Art Advisory Committee**" is a standing committee of the Commission, responsible for recommending to the Commission on matters relating to the visual arts, and particularly on the implementation of the 1% for Art Ordinance. The Committee consists of three Seattle Arts Commissioners, two Seattle Design Commissioners, and two at-large community members appointed by the other Committee members. The Public Art Committee can convene itself into other review committees as needed, for example, Gifts and Deaccessions.

- 4.3 "**Joint Arts Committee**" is a project-specific committee consisting of representatives from the Public Art Advisory Committee and the commissioning Department that is assembled to propose artist selection panelists, review and approve specific public art projects.
- 4.4 "**Office**" is the Mayor's Office of Arts & Cultural Affairs, the City department that includes the Public Art Program and administers the City's 1% for Art Program.
- 4.5 "**Staff**" is Office of Arts & Cultural Affairs Staff responsible for implementing the Arts Commission policies, procedures, programs, conducting research and formulating recommendations.
- 4.6 "**Municipal Art Fund**" is a special fund established in the City Treasury into which funds may be appropriated by legislative authority, and into which funds equal to 1% of expenditures on eligible construction projects are deposited.
- 4.7 "**Designated City Official**" is the Department head responsible for a construction project or site, or staff as designated by the Department head.
- 4.8 A "**designer**" is any consultant or City employee(s) providing design services for the execution of a Capital Improvement Project, renovation, or other development.
- 4.9 A "**consultant**" is any firm, individual, joint venture or team of firms or individuals (including any sub-consultants engaged by the consultant) with which the City contracts for consulting services related to Capital Improvement Projects.
- 4.10A "**Department**" is any City Department owning, managing, or having jurisdiction over any site, facility, or building or other space, existing or planned, which may be a potential site for development of an artwork project.
- 4.11An "**advisory board**" is any formal body of community members appointed by the Mayor to advise a Department on matters of policy.
- 4.12A "**governmental agency**" is any City, State, County, Federal, transit, or any other governmental agency.
- 4.13 A "**professional artist**" is any person who by virtue of professional training, exhibition history, and/or critical review is recognized as skilled in creating works of art.
- 4.14A "**community group/member**" is any person, group or organization which has an interest in the projects of the Office of Arts & Cultural Affairs.
- 4.15 "**Municipal Art Plan**" is the plan, prepared, adopted and amended annually by the Office of Arts & Cultural Affairs, submitted to the Department of Finance (DOF) and approved by the Mayor for carrying out the City's 1% for Art program.

5.0 Policy:

- 5.1 To expand public experience with the visual arts, it is the policy of the City to include works of art in its public works and public spaces, through the development and implementation of an annual Municipal Art Plan.
- 5.2 The Municipal Art Plan, developed by the Office of Arts & Cultural Affairs in consultation with the Capital Improvement Program (CIP) Departments and community members, shall determine the nature, placement and funding allocations of 1% for Art projects.
- 5.3 Establishment of the Public Art Program and the 1% for Art Ordinance by the City Council expresses the City's intent to expand the public's experience with visual arts, to enhance Seattle's national standing as a leader in public art, and to encourage artists capable of creating art for public places. The Office of Arts & Cultural Affairs has identified the following policies and objectives as important to the development and implementation of a Municipal Art Plan that aims to carry out this intent.
 - 5.3.1 The mission of the Public Art Program is to integrate artworks and the ideas of artists into a variety of public settings, acquired and presented as an expression of our time, and displayed in spaces accessible to community members as they participate in the activity of the City and engage in public life.
 - 5.3.2 Artwork projects shall be developed with the objective of contributing to a sense of place and the City's identity. The articulation of major urban focal points shall be a priority, and

public pride and participation in neighborhood improvement shall also be recognized through development of artwork projects in connection with neighborhood focal points.

- 5.3.3 The Municipal Art Plan shall seek to provide increased opportunities for professional artists to put their work before the public, and to participate with community members in the development of artwork projects in public places.
- 5.3.4 The planning process for artwork projects shall, insofar as possible, relate to the City's various planning functions, such as the annual Capital Improvement Program process, neighborhood and area planning and redevelopment undertaken by the Departments.
- 5.3.5 With respect to the utility departments, the planning process will ensure that the artwork projects have sufficiently close "nexus" to the utilities' missions.
- 5.3.6 Wherever possible, sites for artwork projects will be identified at the planning or early development stages, in order that artwork projects can be effectively and economically integrated through planning and implementation concurrent with site development.

6.0 Responsibilities:

6.1 Commission responsibilities

- 6.1.1 The Commission shall annually review and approve the Municipal Art Plan (MAP)
- 6.1.2 The Commission will approve amendments as necessary to the MAP
- 6.1.3 The Commission shall approve procedures for implementation of the MArtP that are developed by Staff.

6.2 Staff responsibilities

- 6.2.1 The Staff shall annually prepare, adopt and amend as necessary, the Municipal Art Plan (MAP), which shall allocate available 1% for Art funds for artwork project . The MAP shall include, but not be limited to, project descriptions, funding allocations, methods of selection of artists or works of art, and shall be approved by the Department of Finance (DOF) and the Mayor before taking effect.
- 6.2.2 Once the Municipal Art Plan has been approved, Staff prepares and administers contracts, authorizes purchase of works of art, or commissions the design, fabrication and/or installation of works of art in accordance with the MAP and the selection processes outlined herein and provides payment for costs of implementing artwork projects from the Municipal Art Fund.
- 6.2.3 Staff shall consult with Departments to identify public spaces which are potential sites for artwork projects.
- 6.2.4 Staff shall consult with the Department responsible for a particular construction project or other site to be included in the Municipal Art Plan regarding the fabrication and/or installation of an artwork project in connection with such construction project or other site, prior to adoption of the Municipal Art Plan (see 7.1.6).
- 6.2.5 Staff shall consult with the Departments electing to make a portable works purchase regarding the nature of the purchase.
- 6.2.6 Funds in the Municipal Art Fund shall be allocated for artwork projects subject to the propriety of their expenditure according to Departmental source or in the case of the utility departments subject to bearing sufficiently close nexus, and Staff shall advise the Department of proposed allocation of funds for artwork projects prior to adoption of the Municipal Art Plan (see 7.1.6).
- 6.2.7 Although the Office of Arts & Cultural Affairs is responsible for public art conservation, Staff shall provide that any proposed work of art requiring extraordinary operation or maintenance receives approval of the CIP Department head and the Department of Finance prior to implementation of the project.
- 6.2.8 Staff shall communicate with Departmental advisory boards to the extent advised by the CIP Department head.

- 6.2.9 Staff shall establish procedures for insuring adequate standards of documentation, registration, care and installation of all artworks owned by the City.
- 6.2.10 Staff shall make annual reports on the Municipal Art Plan to the Mayor and City Council, and to the Departments, showing the location, types of artwork, the artist(s) commissioned, the dollars expended for each artwork project, and the status of each project.

6.3 Department responsibilities, coordination with other departments

- 6.3.1 Staff will work with a designated City official(s) within each Department who has responsibility to provide information and coordinate with Staff to identify existing or planned sites under the Department's jurisdiction or management that are suitable for the location of artwork projects.
- 6.3.2 Staff will coordinate with and obtain information from designated City official(s) within each Department, who shall provide information and coordinate with Staff for the development and implementation of artwork projects at Departmental sites.
- 6.3.3 Where applicable, Staff will obtain from Department heads any information regarding the relationship of any advisory board to the Department, that group's responsibilities in the development and implementation of artwork projects, and the extent to which direct communication is necessary.
- 6.3.4 Staff shall obtain information from Departments of proposed or planned projects involving construction, renovation or further development of a site or facility at the earliest possible point, in order to allow for adequate review of the project's potential for incorporation of artwork, and for planning of an appropriate artwork project.
 - 6.3.4.1 Staff will obtain information from the Department of Neighborhoods and Department of Planning & Development at the earliest possible point of planning for neighborhood improvement or area redevelopment projects, which could potentially incorporate an artwork project.
 - 6.3.4.2 Staff will obtain from the Office of Policy & Management of planning studies and long-range policy recommendations that bear upon planning for the incorporation of artwork in existing or planned urban spaces.
 - 6.3.4.3 The Department of Finance shall review the Municipal Art Plan and make recommendations to the Mayor regarding its approval.
 - 6.3.4.4 The Department of Finance has established separate accounts within the Municipal Art Fund. The Department of Finance will draw and pay warrants upon the Municipal Art Fund upon vouchers approved by Staff. The Finance Department shall monitor expenditures from the Municipal Art Fund against the Municipal Art Plan.

6.4 Coordination with City Departments

- 6.4.1 In the event of a difference regarding propriety of expenditure of departmental 1% for Art funds which cannot be resolved between the Department and the Office through procedures established herein, Staff shall refer the question in writing to the Department of Finance, including in the report the background of the difference and requesting resolution.
- 6.4.2 In the event of a conflict over the use of Utility funds as related to an art work, art project, art program or related project or program administration costs, Staff will first attempt to resolve the matter with appropriate Departmental representatives. If resolution is not reached, then the matter will be referred to the Utility Director and the Director for the Office of Arts & Cultural Affairs.

7.0 Procedures:

7.1 Development of Municipal Art Plan (MAP)

- 7.1.1 Staff will coordinate the nature, placement and budget of artwork projects approved by the Seattle Arts Commission, through the Municipal Art Plan.
- 7.1.2 The Seattle Arts Commission through its Public Art Advisory Committee shall meet as needed to oversee the development and review the implementation of the Municipal Art Plan.
- 7.1.3 Individual project allocations shall be included in the Municipal Art Plan. Project allocations shall be inclusive of artist selection, administration, purchase or design, fabrication, installation and dedication of each artwork.
- 7.1.4 Staff shall provide written periodic reports on the status of all Public Art programs, artwork projects and budgets to the Seattle Arts Commission through the Public Art Advisory Committee.
- 7.1.5 Staff will consult with departments to identify potential sites for artwork projects, both planned and existing, under each Department's jurisdiction or management. Sites identified by departments shall be reserved for 1% art projects initiated through the Municipal Art Plan.
- 7.1.6 Prior to Commission adoption of the Municipal Art Plan, Staff will consult with each affected Department regarding plans for the allocation of funds, and for the fabrication and/or installation of artwork at specific sites.
- 7.1.7 Funds shall be allocated for projects subject to their propriety of expenditure according to Departmental source. Commission staff will advise Departments of the proposed allocation of funds from Departmental accounts in the Municipal Art Fund prior to adoption of the Municipal Art Plan. Commission staff will work with Departmental staff to meet any legal constraints. Given the specific use limitations on a wide variety of Departmental fund sources, propriety of expenditure must be determined on a case-by-case basis where questions arise or in the case of utility funds, in accordance with the Policy and Procedure: Public Art and City Utilities.
- 7.1.8 Following adoption by the Commission, the Municipal Art Plan will be transmitted to the Department of Finance and the Mayor for approval. Upon final approval, the Municipal Art Plan will govern expenditures from the Municipal Art Fund.
- 7.1.9 The Seattle Arts Commission shall periodically review the Municipal Art Plan for possible revision or amendment. The Commission will amend the Municipal Art Plan by the process outlined above.
- 7.1.10 Public participation will be encouraged in the implementation of the projects outlined in the Municipal Art Plan, and staff will endeavor to include artists in presentations to communities whenever possible to receive community members' comments and suggestions about projects. In addition, the Committee may appoint ad hoc citizen advisory groups to serve as resources in planning for artwork and projects, and to study and make recommendations on policy matters.

7.2 Municipal Art Plan Implementation

- 7.2.1 Staff shall manage Municipal Art Plan implementation. Individual projects will be coordinated between a designated City official(s) within the Department and Staff.
- 7.2.2 Staff and designated Department representatives may develop supplemental Memoranda of Understanding to outline working process and procedures, project scope or transfers of funds outside of the 1% for Art (such as construction funds that may be administered by the Office of Arts & Cultural Affairs).

7.3 Project Scope of Work Development

- 7.3.1 Developing a prospectus for specific sited art projects:
 - 7.3.1.1 Staff shall work with designated City officials(s) and the project designer and/or project manager for the site to determine the following parameters:
 - 7.3.1.2 Format. Recommended medium (painting, sculpture, electronic, etc.), scope of work (including theme), and/or format for artist participation in project design.
 - 7.3.1.3 Recommended location(s) within the site. Artwork may be placed either as an integral part of the construction project in connection with which the funds were appropriated or may be placed in, on or about other public facilities.
 - 7.3.1.4 Design involvement. In the case of sites under development, the Department will keep Staff apprised of progress in selection of a designer, and shall include the artwork project in the design program and budget for the project. The artist selection process will be carried out with the participation of the designer and appropriate City officials (see 7.1.5.3). The designer and artist shall then work collaboratively to coordinate the location of the artwork within the construction project.
 - 7.3.1.5 Conservation/Maintenance. Potential for vandalism, accidental damage, and environmental deterioration at the site shall be assessed.
 - 7.3.1.6 Funding Level. Funding level will be determined by the medium, construction budget, location and scope of work (integral or freestanding).
 - 7.3.1.7 Artist Eligibility. Artwork commissions may be restricted to artists from the Northwest or open to a larger geographic pool.
- 7.3.2 Developing a prospectus for purchases:
 - 7.3.2.1 Staff shall work with designated City officials(s) to determine the following parameters:
 - 7.3.2.2 Format. Recommended medium (painting, sculpture, electronic, etc.), scope of work (including theme), and/or theme for submissions for purchase.
 - 7.3.2.3 Recommended location(s) for display, if applicable.
 - 7.3.2.4 Funding Level. Funding level will be determined by the medium and number of artworks to be purchased.
 - 7.3.2.5 Artist Eligibility. Artwork commissions may be restricted to artists from the Northwest or open to a larger geographic pool.

7.4 Selection Process

- 7.4.1 The Public Art Program Committee shall maintain the following general guidelines relating to artist selection, and within each project designate the method of selection to be followed:
- 7.4.2 At least 50 percent of the money expended over a five-year period for artists' commissions and purchases of completed work should be to artists associated with the Northwest. Other selections may be from among artists of national or international association.
- 7.4.3 Methods and criteria of selection process
 - 7.4.3.1 Open Entry: Any professional artist is eligible to enter (with recognition of possible requirements for regional association). Typically, artists will be notified by mail or electronically of the availability of an open call for artists that will serve as a prospectus.
 - 7.4.3.2 Limited Entry or Invitational: Jury, Public Art Advisory Committee or Staff invites a limited number of artists to enter, based on artists' proven capabilities to carry

out the scope of work. The names of the artists invited will be publicly announced upon receipt of written acceptance from the artists.

- 7.4.3.3 Direct selection of the artist(s) or completed work, by the PAAC, jury or staff to be approved by the Public Art Advisory Committee.
- 7.4.3.4 Roster-based selection: Office of Arts & Cultural Affairs Staff shall maintain juried roster(s) of artists pre-qualified for sited and collaborative or other artwork projects.
- 7.4.4 Staff shall maintain data on artists' previous commissions to present to the selection panel and Public Art Advisory Committee, the purpose of which is to maintain diversity in the selection of artists.
- 7.4.5 Information on artwork projects will be disseminated as broadly as possible, through the media, mailings, and the Commission newsletter. Projects will be announced at least one month before the selection committee is scheduled to meet. Public meetings, when feasible and necessary, will be held to provide information to artists.
- 7.4.6 Artwork shall be selected by a jury assembled by Staff which shall maintain a list of potential jurors. The Seattle Arts Commission, through its Public Art Advisory Committee, shall also have the option of constituting itself as a jury.
- 7.4.7 Jury selection and responsibilities.

The following guidelines shall be used in the Public Art Advisory Committee's selection of a selection panel for each project and in determining the jury's responsibilities and jurisdiction:

 - 7.4.7.1 Artist selection shall be determined by a panel of arts professionals, technical and community advisors. The goal of the panel is to reach consensus in the selection of an artist. If consensus cannot be reached, a vote shall be taken.
 - 7.4.7.2 Because the Office of Arts & Cultural Affairs maintains a roster of juried artists who have been pre-approved for public art projects, roster-based selection shall typically be made by a panel consisting of Department, user group and community representatives, as appropriate, with an artist or arts administrator included.
 - 7.4.7.3 Once selected, a roster-based artist will be removed from the specific roster pool until his or her commission has been completed.
 - 7.4.7.4 The number of voting panelists and composition of the panel will depend upon the size and complexity of the project. Generally, the panel size will range from three voting panelists for a small project, to five voting panelists for a large project. Staff can elect to designate client and user group panelists as voting panelists and will so advise the panel prior to review of artists' submissions.
 - 7.4.7.5 All juries must include at least one artist.
 - 7.4.7.6 Panels may have at least one community representative as a voting member. At least one person from the sponsoring agency shall advise the panel. This person may be a City employee such as a project manager, or other individual, and may be designated a voting member of five-member panels. Additional non-voting advisors, consisting of community, design, technical and departmental representatives will participate on panels as appropriate.
 - 7.4.7.7 Panels may include the project architect/designer as a non-voting advisor.
 - 7.4.7.8 Project managers, architects and designers who are regular, full-time City employees shall be non-paid, ex-officio members, acting in an advisory capacity unless designated a voting member of the panel. Any person receiving full-time compensation at professional rates in connection with a City project shall not receive additional compensation.
 - 7.4.7.9 Panel members and community advisors shall be paid and reimbursed in accordance with a schedule developed by Office of Arts & Cultural Affairs Staff.

- 7.4.7.10 Panel review will be organized and staffed by Staff who will be considered facilitators.
- 7.4.7.11 Staff shall issue written instructions to panelists detailing the duties and responsibilities relating to the project and process before the first panel meeting.
- 7.4.7.12 If consensus cannot be reached among the voting panelists, then a vote shall be taken, with the majority carrying the decision. Panelists shall each have one vote and no panelist shall have the right of veto.
- 7.4.7.13 If there is significant disagreement between the voting panelists and the non-voting advisors, this disagreement will be noted in the staff report to the Public Art Advisory Committee.
- 7.4.7.14 The panel shall have the option of making no selection. In the event that no selection is made, a new selection process may be initiated or the project may be abandoned.
- 7.4.7.15 The panel's decision will be recorded by the Program Director in the form of a written report to the Public Art Advisory Committee.
- 7.4.7.16 The participating Department shall review the artists' qualifications or work prior to contract award. It is the responsibility of the participating Department to keep the staff informed of its concerns. In cases where legitimate problems are demonstrated to the satisfaction of Office of Arts & Cultural Affairs staff, the panel shall be reconvened to select an alternative artist or work. In cases where the Department objects to the work and agreement cannot be reached between the Department and Staff, the matter will be referred to the Department of Finance for resolution.
- 7.4.7.17 Artists will receive notification of the results of the selection process once the panel has reached a decision and the participating Department has reviewed and approved the artist's qualifications and if practical, the Public Art Advisory Committee has approved the artist's qualifications as well.
- 7.4.8 File of potential jurors: The Public Art Advisory Committee and Staff will solicit, establish, and maintain a file of potential jurors, containing information on the credentials and experience qualifying individuals to serve in this capacity. The procedure and format for gathering this information shall be established by the Public Art Advisory Committee.

7.5 Design, Fabrication and Installation

- 7.5.1 Contracts: Staff will contract with the artist, and with other consultants as necessary, for the purchase of design, fabrication and installation of the artwork.
- 7.5.2 Administration of Contract: The contract with the artist will be administered by Office of Arts & Cultural Affairs Staff.
- 7.5.3 Installation of artwork: On-site activity in connection with the artwork installation will be coordinated between Staff and a designated City official(s) within the Department having jurisdiction over the site construction.
 - 7.5.3.1 In the case of sites under development, a designated City official(s) within the Department will coordinate the concurrent site development and the artwork installation in the most efficient manner possible.
 - 7.5.3.2 In the case of existing sites not undergoing development, the Staff and a designated City official within the Department shall oversee and facilitate the installation of the artwork. In such cases, cost of necessary site alteration or restoration shall be borne by the 1% allotment.
 - 7.5.3.3 Whenever an artwork project contains an element that constitutes a public work or improvement within the contemplation of the City Charter article VII, § 15 or RCW 35.22.620, Staff will work with the Department, which may let a contract therefore through competitive bidding or, at its discretion, subject to applicable

state law, effect such public work or improvement by the artist or by day labor; in either case the construction of the artwork shall be subject to review and supervision by the artist.

- 7.5.4 Staff shall have the ability to directly contract with independent consultants for assistance in fabrication of work as required. In general, Departmental staff and consultant(s) hired by Departments in connection with projects where an artwork is included shall not receive additional compensation for time spent in connection with the implementation of artwork projects. However, where a specific technical or professional task is performed by such staff or consultant(s) solely in connection with the artwork, and where the task is necessary to the fabrication or installation of the artwork, and where it is not feasible to include as the responsibility of the artist under the terms of the contract, the Department may be reimbursed from the 1% allotment, provided that reimbursement is requested prior to establishment of the project budget and is approved by the Department of Finance.
- 7.5.5 Procedures established by the Commission and set forth in the Collection Records System Manual shall be followed with each acquisition of artwork by the City under the Municipal Art Plan, in order to insure adequate standards of documentation, registration, care and installation of the artwork.
- 7.5.6 Project files and records. During project implementation, Office of Arts & Cultural Affairs Staff shall maintain record files on each project, which shall include, but not be limited to the following:
 - 7.5.6.1 Contract(s) with the artist(s) and consultant(s) engaged on the project.
 - 7.5.6.2 Records of Commission action bearing on the project.
 - 7.5.6.3 Interdepartmental agreements relating to the siting or implementation of the project.
 - 7.5.6.4 Correspondence, memoranda relating to the project.
 - 7.5.6.5 Record of all billings made in connection with the project.
 - 7.5.6.6 All proposals submitted and other visual or written material related to the artist's design or method of execution as are submitted or become available.
 - 7.5.6.7 Construction documents and conservation requirements.
- 7.5.7 Upon completion of projects, files needed for descriptive and maintenance purposes shall remain in Office of Arts & Cultural Affairs' in-house authority files. Other records shall be archived.

7.6 Conservation/Maintenance

- 7.6.1 The Office of Arts & Cultural Affairs will develop an annual public art conservation plan and submit it to DOF for approval as required. Conservation projects shall be conducted within priorities established by the plan, given available funding. Emergency requests will also be submitted to DOF for approval.
- 7.6.2 The Office of Arts & Cultural Affairs shall be responsible for major conservation of the permanently-installed artworks in the City's collection. At the discretion of staff, routine maintenance of permanently installed artworks can be the responsibility of the Department having jurisdiction over the site, provided there is no threat of damage to the artwork. Upon installation of a new artwork, Staff will explain its routine maintenance with a designated Department representative, and provide training if appropriate. The Department having jurisdiction over the site shall also be responsible for keeping Staff informed about changes in the condition of artwork.
- 7.6.3 Location: Changes in the location of an artwork at sites under Departmental jurisdiction shall be subject to the Visual Artist Rights Act and require prior approval from the Commission. Such approval shall not be unreasonably withheld. Location of artwork, either temporarily or permanently, at sites not under the jurisdiction of the Department

which owns the work shall be by interdepartmental agreement. The agreement shall be developed by the Staff and shall set forth responsibility for maintenance and duration of the installation.

7.7 Collection Management, Portable Works

- 7.7.1 The Department with whose funds portable works purchases have been made will be financially responsible for their rotation and display costs.
- 7.7.2 Utility-funded Portable Works may be rented to other departments per the Policy and Procedure for Public Art and City Utilities. Arrangements for rental of Utility-funded Portable Works purchases shall be determined in coordination with the Department of Finance and shall be periodically reviewed but shall typically be in force through a biennial budget cycle.
- 7.7.3 Conservation shall be carried out by the Office of Arts & Cultural Affairs.

8.0 Miscellaneous

8.1 Development of Additional Policies

- 8.1.1 Staff, the Public Art Advisory Committee and the Seattle Arts Commission may develop additional policies that may govern collecting of artworks, development of projects and means and methods of review of projects, etc.
- 8.1.2 Staff, the Public Art Advisory Committee and the Seattle Arts Commission may review and revise its existing policies.



Findings - Artist/Artwork Selection and Approval Procedures

Selection of the artist for a public art installation is the most important decision in the implementation of any public art program. To select the most appropriate artist for a specific location, the highest artistic standards and experience must be sought, and consideration given to the particular site, budget, and schedule.

The Town of Cary: An ad-hoc Artist Review Panel composed of five to seven members, reviews the credentials, proposals, prior work, and other materials submitted by interested artists, and make recommendations for the commissioning of an artist or team to the PAAB. The PAAB issues commission contracts to the artists, and approves the proposed artwork for each project.

City of Durham: Artist selection is performed by the Public Art Committee, who makes recommendation to the Cultural Advisory Board (under the Department of Economic & Workforce Development) who advises the City Council on the appropriateness, artistic quality, and overall merit of proposed art installations. City Council members and the general public-at-large jury the proposed work, and Council member or public-at-large comments can result in the requirement that an artist redesign their project.

Town of Chapel Hill: The Chapel Hill Arts Commission selects and recommends artists to the Office of Public Arts. The Office administers the public art policy and recommends both the artist and proposed art installation to the Town Council. Council members and the general public-at-large jury proposed work, Council member or public-at-large comments can result in the requirement that an artist redesign their project.

Charlotte – Mecklenburg County: Selection of artists and approval of proposed art are the responsibility of commissions and committees made up primarily of artists and design professionals appointed or hired by the local government agencies. These groups work in concert with the governmental agencies regarding project location and budgetary oversight, but the appropriateness of the art itself is the province of the panels and committee(s.) Charlotte's elected officials are not involved other than updates announcing the artist and describing the project, and the yearly review of the 1% policy and appropriation of funds.

Raleigh: The Office of Raleigh Arts (under Parks & Rec.) directed by the City of Raleigh Arts Commission (COARAC) and the Public Art and Design Board (PADB) administer the Public Art Policy. The PADB Chair appoints an Artist Selection Panel (ASP) Chair for each individual project, and the ASP Chair selects panel members. The panel selects and recommends the artist to the PADB. The PADB reports to the CORAC, who makes the final decision and issues contracts. Raleigh's elected officials are not involved other than the yearly review of the 1% policy and appropriation of funds.

Seattle: Selection of artists and approval of art to be installed, is performed by commissions and committees made up primarily of artists and design professionals who have been appointed or hired by the local government agencies. These groups work in concert with the governmental agencies that were established specifically to administer the arts policy, regarding project location and budgetary oversight. Selection of the artists and the appropriateness of the art itself is the province of the panels and committee(s.) Seattle's elected officials are not involved other than updates announcing the artist and describing the project, and the yearly review of the 1% policy and appropriation of funds.

“Public art and quality urban design can give a sense of meaning to places – a sense of permanence in an ever-changing environment. It can impart a sense of “rooted-ness” in an age when few people live where they were born and raised. Public art can enliven our streets and our neighborhoods. It can be an avenue for citizen participation in community design.

Public art can make real the history of our community and our society. Such art can be our most powerful messages to future generations about what we value and believe today. Public art can be a common language in our own time – a language that speaks to the many things we have in common – a language that reveals our diverse histories, culture and ethnicities.

Public art can transform the day-to-day experience of the community. It can be a manifestation of the city's caring about its citizens by rising above mere utility. The integration of public art into the public infrastructure can create an indelible impression, for residents and visitors alike, that the community is committed to excellence. It can also bring out the individual identities of neighborhoods, fostering pride and a sense of belonging by local residents. At the same time, well-designed public spaces can ensure that the citizens will use and take care of civic assets.

Public art can expose the conflicts in our community and become the focal point for thoughtful civil discourse. Often art can address issues in situations where words alone might deepen the divide. In this way, it can be the means of animating our democracy. Public art, most of all, can reveal us to ourselves. It is a mirror in which we can see our own place in the community – reflecting at times the whole range of human experiences. It can offer moments of joy and serendipity, moments of awe and inspiration, moments of sadness and remembrance. In short, like all art, it civilizes us.

— • —

Jean McLaughlin and Peter Richards, arts professionals with a broad understanding of public art as it relates to the craft of the artist and the practice of public art, contributed their philosophies within the context of North Carolina and beyond.”⁷

9

Recommendations – Starting Point

1. Commit to the implementation of a Public Arts program that celebrates our history, creativity, and diversity, and that engages, inspires, and educates our community and its visitors now and in the future
2. Research and develop a forward-thinking public art policy with long-range goals, straightforward procedures, and clearly defined responsibilities for administration and advisory entities
3. Establish an entity composed of arts, design, and community development professionals with the authority to manage the public art program, cultural partnerships, and grant programs.
4. Establish a supporting entity of appointed citizen volunteers with arts or design backgrounds and close ties to the community to advise the managing entity regarding the merits of proposed art installations
5. Establish processes for creation of project-specific artist selection panels
6. Develop Vision and Mission Statements
7. Develop a long-range public art master plan that identifies specific targets for public art installations
8. Develop yearly public arts plans that include projects to be implemented in that fiscal year for BOCC approval and funding

10 Recommendations – Policy and Procedures

Master Plan: Begin a master planning process that includes local elected officials, business leaders, artists, architects, designers, developers, and neighborhood representatives in focus groups to determine a long-range public art vision for Durham County. Identify regions, specific locations, and smaller opportunities for public art beginning with the Downtown Core, and expanding into schools, parks, the private sector, and neighborhoods. The resulting document will include long-term vision for the community, policy, processes, philosophy, and goals.

One Percent for Art: Adopt an ordinance allocating up to one percent of (1%) of the estimated construction cost of each eligible Capital Improvement Project at the time the project is funded, for the selection, acquisition, commissioning, and display of public artwork. No allocation would be required of projects costing less than the threshold amount for which bidding is required.

Master Plan Update: Identify specific areas or facilities to receive public art installations each fiscal year. The plan update will be submitted to the County Manager for review and subsequently recommended to the Durham County Board of County Commissioners for adoption and funding.

Policy/Master Plan Administration, Option 1: The Town of Cary Public Art Master Plan, which includes policies, vision statement, and full procedural explanations, would be a perfect fit for Durham County. This document incorporates all aspects of the successful programs in larger communities, scaled for a smaller sized community. It is an elegant solution in both philosophy and implementation, requiring the addition of only three Staff members to administer. A copy of their draft plan update is attached at the end of this study. Execution of a policy similar to this one would involve creating two new county positions for administration of the Public Art Policy and exploration of alternative funding opportunities, including grants, donations, and public-private partnerships.

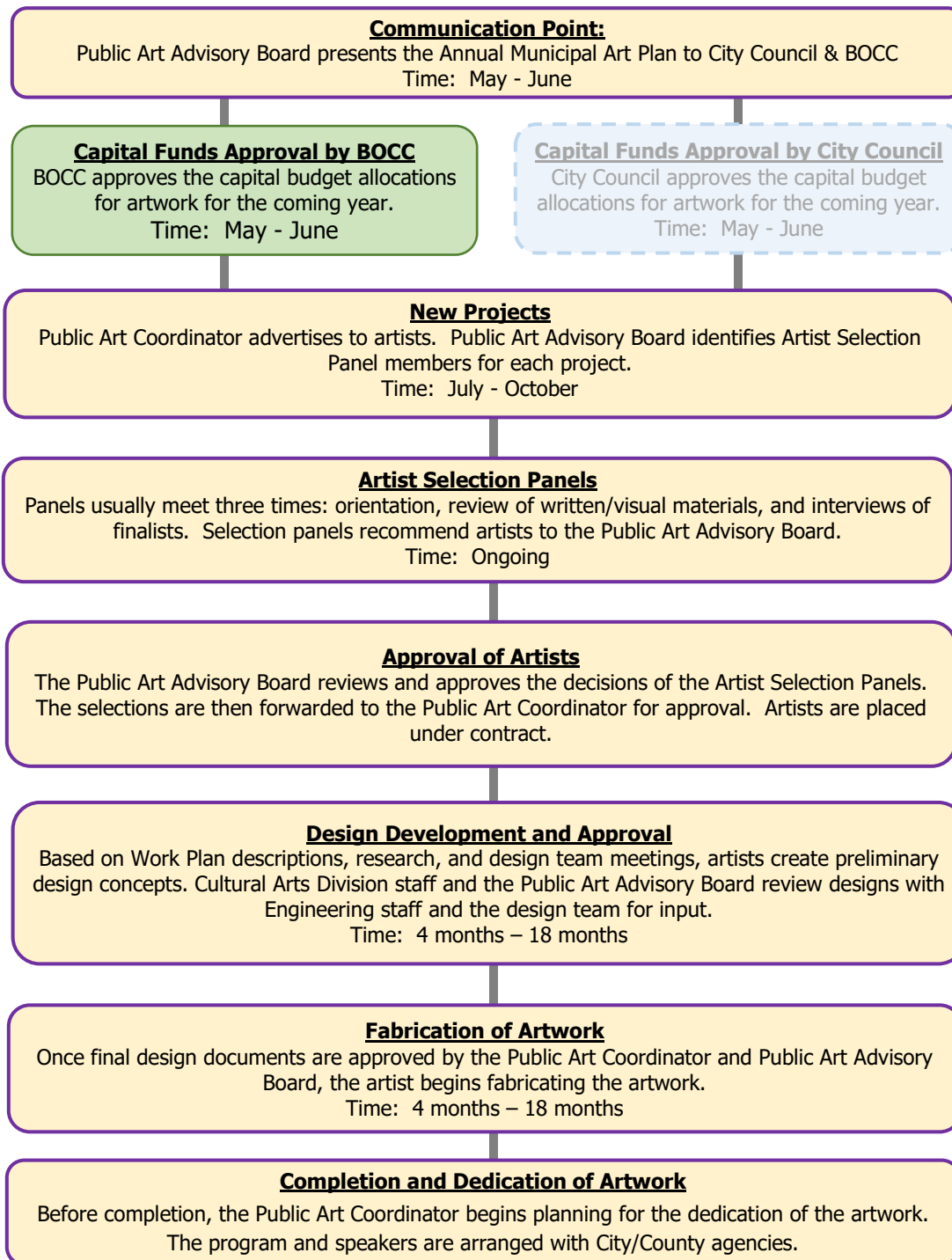
Policy/Master Plan Administration Option 2: Durham currently has a private not-for-profit (Durham Arts Council) advocating for artists and arts in our community. A partnership between DAC and Durham County could be created with Durham Arts Council as contracted administrator of Durham County's Public Art Policy (ASC in Charlotte.) This arrangement is very desirable, as it removes public art from the political domain and places it under the purveyance of experts and other community members with strong community ties. It also provides an opportunity for the creation of public-private partnerships, and the ability to request grants and donations.

As an alternate to the above, Staff could be added to or assigned as a subset to an existing County department such as Project Management, to administer the public art policy (Seattle Mayor's Office of Arts and Culture) however this places administration back in the

political arena. Given Charlotte's early negative experience assigning a government agency to administer its original Art in Public Places policy, this is the least desirable arrangement until Durham's public art policy implementation has a positive history in the community.

Artist Selection Process: Create a Public Art Advisory Committee to work with the Durham Arts Council. Members would be appointed by the Durham City Council, the Durham Board of County Commissioners, and the Durham Arts Council (3 each) to serve three-year terms. This Commission would review projects, issue calls for artists, and receive artist qualifications. The Commission is responsible for assembling a five-person Artist Selection Panel for each specific project. This selection panel will include artists, the project designer for new construction or renovations. The panel will recommend the specific artist for that project to the Commission for approval. Once approved, the Durham Arts Council administers contracts and issues payment for the work.

Membership and Networking: Join Americans For The Arts, a national not-for-profit group advocating for the arts in all American communities. Ms. Ruri Yampolski, Director of The City of Seattle Public Art Program, highly recommended that Durham County become a member of this organization. Americans For The Arts provides expert guidance based upon nationally-based research and experience. Their annual convention includes workshops on timely issues and emerging ideas, and national networking opportunities. The 2018 convention will include a session regarding historic monuments – a subject that is currently of great concern for all communities. Their website contains numerous useful articles and guides, such as their Public Art Network “Artist Selection Process Resource Guide | 2013.



FEBRUARY 2018 PROTOTYPE 1

Based upon Cary, NC Public Art Master Plan

DURHAM CITY/COUNTY PUBLIC ART POLICY PROCEDURES & FLOW CHART

Cultural Arts Division
Public Art Advisory Board
Artist Selection Panels

Communication Point:

Public Art Coordinator issues press releases on projects and the artists

Communication Point:

News alerts are sent and invitations to meetings & special events are mailed to community residents based upon artwork location. All elected officials and board members received these notifications.

Communication Point:

For larger projects, press releases with visuals are released to the media

Communication Point:

Public Art Coordinator submits progress report and previous year's audit to City and County.
Time: by November 30th

Communication Point:

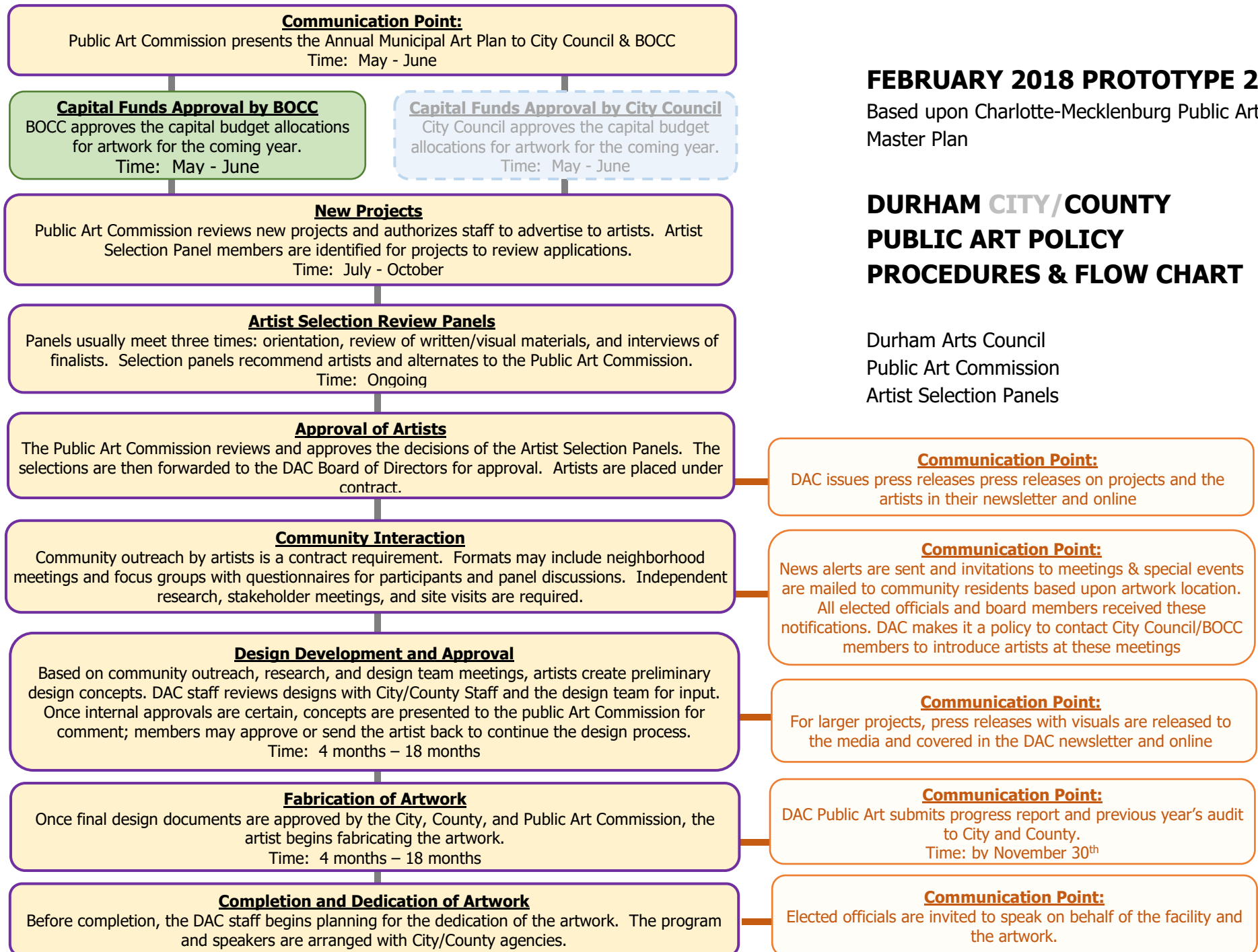
Elected officials are invited to speak on behalf of the facility and the artwork.

FEBRUARY 2018 PROTOTYPE 2

Based upon Charlotte-Mecklenburg Public Art Master Plan

DURHAM CITY/COUNTY PUBLIC ART POLICY PROCEDURES & FLOW CHART

Durham Arts Council
Public Art Commission
Artist Selection Panels



11 Conclusion

The Durham County Board of Commissioners is interested in development and implementation of a Public Art Policy. Durham County is quite small compared to Seattle, but we are arguably just as vibrant, creative, diverse, and socially progressive. We have the chance to create an exemplary Public Arts Policy that reflects those attributes on a scale that works for our community. Our policy could be in partnership with the City of Durham, as Charlotte and Mecklenburg County are, or be completely independent. Since the City of Durham is Durham County's primary community, a joint policy would be ideal.

The Town of Cary's Public Arts program provides an excellent resource for proven strategies that can be considered and adapted for inclusion in Durham County's policy, as do Seattle and Charlotte-Mecklenburg's models. The Town of Cary and Charlotte-Mecklenburg engaged the services of Public Art Policy consultants to fully study their community and recommend policy implementation based upon the results of their studies. All three community utilize processes that rely upon appointed bodies composed of art and design experts, economic development professionals, and community representatives to administer their policies. These communities solicit input from artists, designers, economic development professionals, government entities, private businesses, community representatives, and their elected officials at different stages of the process so that public art policy implementation is truly a community endeavor.

The Town of Cary's policies and processes are a near-perfect example of a community-driven public arts policy with no undue bureaucracy and full participation of appropriate stakeholders. It is sleek, elegant, thoughtful, and clearly the result of careful research and community participation.

We have a rare opportunity to embark upon our Public Art Policy development process with the benefit of knowing some history and outcomes experienced by other communities as their programs evolved. We can choose to avoid practices that we know created negative results elsewhere, and implement a policy that results in art installations that engage, enliven, inspire, and educate all citizens. Our serious, long-term commitment to Public Art will demonstrate our understanding that a sense of community does not occur by accident; that our unique history, diversity, and creativity should be celebrated in a myriad of ways and in a wide variety of places, and that our vision for Durham County's future is demonstrated by our actions, not just our words.

12 Footnotes

1. Charlotte-Mecklenburg Public Art Master Plan 2002-2007, page 13, “Public Art and the Place of Craft in Charlotte”
2. Charlotte-Mecklenburg Public Art Master Plan 2002-2007, page 3, Executive Summary “Introduction and Rationale”
3. charlottenc.gov/charlottefuture/PublicArt/Pages/Public-art-commission.aspx
4. <https://www.artsandscience.org/about-us/mission-vision/>
5. <https://www.seattle.gov/arts/about-us>, excerpts
6. Charlotte-Mecklenburg Public Art Master Plan 2002-2007, page 7,8, “History of Public Art in Charlotte-Mecklenburg”
7. Charlotte-Mecklenburg Public Art Master Plan 2002-2007, page 12 “PUBLIC ART VISION FOR CHARLOTTE-MECKLENBURG”

ATTACHMENT

Town of Cary, North Carolina Public Art Master Plan 2012