

STATEMENT OF PURPOSE

The public art program enhances community life. Art in public places provides occasions for visual delight; it can stimulate community dialogue by challenging familiar experience. Public art enriches lives as it creates a more cultural urban environment.

GOALS OF THE PUBLIC ART PROGRAM

The goals of the community's Public Art Program are:

- to promote the visual arts of the community.
- to include works of art representing a broad variety of media, styles and community interests.
- to provide opportunities for artists of all racial, ethnic and cultural backgrounds, disabilities and other diverse groups.
- to enhance the urban environment and public spaces throughout the community.
- to pursue opportunities to inform the public regarding public art including public participation in all phases of the public art process.
- to document, maintain and converse works of art in the public art collection.

COMMUNITY ARTS COMMISSION

The Community Arts Commission is responsible for the administration and overall management of the Public Art Program for the community. These responsibilities include budget supervision; securing a site location; releasing a call for proposals and/or call for artists; securing Board approval as needed; identifying and contracting with the artist; supervising fabrication and placement; creating signage; coordinating dedication of the art piece and carrying out an education program.

ART SELECTION PANEL

The Art Selection Panel, a five-member panel appointed by the community Board, will review proposals and make a recommendation to the Community Arts Commission. The Arts Commission will ultimately seek authorization to place the artwork from the community Board.

The Art Selection Panel criteria include:

1. They must be art professionals familiar within the special characteristics of a university town;
2. They must have a strong background in the visual arts and have been involved in a public art selection process previously;
3. They must be free of conflict of interest or the potential for financial gain from either the project or the purchase of that specific work of art by the community;
4. They may be required to sign a conflict of interest statement.

They will have a strong working knowledge of public art including aesthetic concerns, community involvement, compatibility issues, funding and contracts, documentation, placement, landscaping and site concerns. The members may consult with landscape architects or other project design professionals as needed.

The panel is composed of arts professionals to assure objective judgment based on the critical success and professional accomplishments of the artists under consideration, and to find the best possible match between the site, the community and artist. How the Arts Commission uses the Art Selection Panel's recommendation is entirely up to its discretion as governed by the Public Art Ordinance and the Public Art Guidelines. In cases where there are multiples stakeholders, the Arts Commission may choose to appoint additional non-voting members representing stakeholders to the Art Selection Panel.

DONATIONS

A group or individuals may request that the Arts Commission consider the placement of a donated work of art or funds to initiate a new public art project. The following parameters apply:

Art Donations

A potential donor of artwork will submit a written proposal, including an example of the proposed artwork, for initial review by the Community Arts Commission. The donor will present the actual artwork or an image of the artwork for approval.

Following the initial Arts Commission review, the artwork will be reviewed by the Art Selection Panel who will evaluate the proposal based on the goals of the public art program.

After evaluating the proposal, the Art Selection Panel will make its recommendation to the Community Arts Commission, which will ultimately seek authorization to place the artwork from the Community Board.

Gift proposals should include:

1. A site plan that locates the artwork if a specific location is proposed;
2. Description of materials included in the artwork;
3. Installation details;
4. Recommended maintenance plan;
5. Source of funding, if any, for installation and maintenance.

Monetary Donations

A financial donor may contribute monetary gifts to the public art fund for use in a future public art project.

If the donor proposes a specific project or commission, a written proposal must be submitted to the Community Arts Commission for review and approval.

Following Arts Commission approval, the commission will solicit proposals for the specified project and the Art Selection Panel will evaluate the proposals based on the goals of the public art program and make recommendation to the Community Arts Commission, which will ultimately seek authorization to place the artwork from the community Board.

In cases where there are multiple stakeholders, the Arts Commission may choose to appoint additional non-voting members representing stakeholders to the Art Selection Panel.

PUBLIC ARTS COMMISSION PROCESS

The phases below outline a suggested program for carrying out a commissioned public art project. These phases are intended to be guidelines, as it is recognized that each commission is unique and adjustments will need to be tailored to each individual project.

PHASE 1: ASSESS THE PROJECT

At the earliest stage, the Arts Commission discusses the feasibility of a proposed public art project. These discussions include, but are not limited to, the following questions:

1. How would the public art project serve the goals of the public art program and the needs of the community?
 - What art is currently included in the community's program?
 - What themes, materials and style will add to the diversity of public art in the community?
 - Is there an expressed interest of style preference for this site or project?
 - What site would work for this project?
2. What site is currently available for placement and is a feasibly, visible location for public art?
3. Will the community have sufficient access to the art once it is placed and will its placement enhance the public art program as a whole?
4. If a site is first chosen, what medium would be best suited for this space?
5. Is the budget sufficient to pay for this placement or will additional funds be required from another source? If other funds are to be sought, will these funds come from a grant, contributions or by collaboration with a private sector entity such as a developer?
6. What difficulties or resistance are likely to be met?
7. What time lines and other site factors that may affect placement need to be considered?
8. What are the maintenance considerations?
9. Who besides the arts commission will be actively involved in this project? Will there be architects, landscape architects, engineers, residents, affected property owners (commercial or resident), other community staff or donors involved?
10. What is the proposed budget for the project, including the cost of the public art, installation costs, signage and all other associated costs?
11. What is the timeline for the project?

Once the commission has considered the above, it may choose to formally pursue the project by a majority vote of the commission. If the commission is unable to achieve a majority vote of its members for a project, it may continue with the discussion to resolve issues of concern. If the commission agrees to proceed, it should notify the community Manager and the community Board of its intent.

PHASE 2: CALL FOR PROPOSALS OR ARTISTS

Prior to sending out the RFP or RFQ, the Art Selection Panel will meet with Arts Commission representatives and stakeholders to assess the project and to establish selection criteria for judging proposals. It is suggested that the judging criteria be included in the RFP or RFQ.

The scoring criteria could include: originality of artwork; credentials of the artist(s); relevance of artwork's theme; sustainability and/or maintenance. Criteria can be changed or modified depending on the needs in the RFP (see sample criteria).

Creating selection criteria will set up an agreed upon expectation as to what basis the RFP should be judged upon. This could include assigned percentages of scoring that the panel, commission and other stakeholders agree are important for each criterion. Scoring criteria may also be included in the RFP for the artist.

With agreement on the public art project and support from community Board, the commission should prepare and send out a notification to artists termed a "Call for Artists" or "Call for Proposals". This Call includes project specifics regarding the location, style, or nature of the placement, type and theme of project, and a budget. The Call is distributed to artists locally, throughout Michigan and nationally, so that the best possible pool of candidates can be assembled.

The Arts Commission staff liaison catalogs all the artists and/or proposals. Applicants may be asked to provide examples of work (2D or 3D), a resume, a statement of interest in the project, an artist's statement and a budget. Artists are free to include other materials as they wish.

PHASE 3: ARTIST SELECTION

The Art Selection Panel is called upon by the Arts Commission to review the artists and/or proposals. The Art Selection Panel will review the proposals and other artist materials. The panel may choose to interview artists to gather additional information on the proposals.

After deliberating on the proposals, the Art Selection Panel will make a recommendation of artist(s) or proposal(s) to the Arts Commission, which will ultimately seek authorization to place the artwork from the community Board. The Panel may choose to recommend one artist and/or proposals or a set of finalists. The Panel and/or Arts Commission may recommend that the finalists be displayed to the public for community feedback.

PHASE 4: THE ARTIST AND THE WORK OF ART

Once the Art Selection Panel has made its recommendation to the Arts Commission, the commission then reviews the recommendation and votes to accept or reject the recommendation. Once the recommendation has been approved by the Arts Commission, the artist will be notified that he/she is the finalist in the competition. It may be that one or more of the artists are unavailable or uninterested in the project.

The Commission may then arrange a site visit for the artist(s) so that she/he may learn about the project in more detail, its location and specific features, budget and any architectural/engineering information that is pertinent. In addition, the Commission may choose to have the artist meet with community members, stakeholders and community staff involved in the project.

This is another key opportunity for the council members to express their ideas about the art and/or artist under consideration. While it is understood that the council will have had briefings and other access to information during the process, this is the first time for it, as a body, to express their interest, to commissioners. Because the recommendation only asks for community Board's comments at this point, the process is still informal and advisory. The commission will use the community Board comments as a guide to its next steps.

Depending on the action of council, the commission may (1) process into a contractual arrangement with the artist, (2) ask the artists to make revisions to the proposal or (3) vote to discontinue its working relationship with the artist and undertake to work with another artist as recommended by the Art Selection Panel. If no other artist is available or acceptable, the entire process could be started over by issuing another call for artists.

PHASE 5: PUBLIC EDUCATION/INFORMATION

A public art program can only be as successful as its community support. This requires an ongoing educational program that provides ample opportunity for community discussion, analysis and debate about the significant topics involved with public art. It must also provide for the informational needs of the community as a particular project is developed. The educational program is a part of the responsibilities of the commission and should be an ongoing part of the commission's annual activities.

PHASE 6: CONTRACTS AND BUDGET

Once an artist is selected and a final budget agreed upon, the Commission must formally request the community Board to approve the artist and to enter into a contract with the artist for the work of art. The dollar amount of the contract is subject to the funds allocated to the project and the artists' fees and fabrication costs, as well as other expenses as allowed under the terms of the public art ordinance.

The contract itself is completed under the supervision of the community Manager and the community Attorney. It is a standard contract for services and transfers ownership of the art to the community at the time of installation. The contract should ensure that the art becomes the full property of the community, with no rights remaining with the artist, and should also provide for the removal of the art at such time that this is deemed necessary. The contract also protects the community from the artists duplicating the exact work for sale to others.

The commission and its staff liaison work together with the artist to bring the project to completion. Commissioners may enhance their understanding of the work as it is fabricated by visiting the artist's studio, exchanging photographs or inviting the artist to a meeting for an update. Other community staff, community members and professionals related to the project also collaborate to complete the project. This process may take a number of months, depending on the complexity of the art, the extent of fabrication, and the time needed to install the art.

Once the art is installed, the community will hold a dedication ceremony to formally introduce the art and the artist to the community. Community Board members, the community Manager and the commission will work together to assure this event is appropriate to the art and the location and that the dedication event will be open to the public. The art and artist will be identified with an appropriate plaque on the site.

PHASE 7: DOCUMENTATION/EVALUATION

Periodically, the commission will review Public Art Guidelines to determine how they can be improved to better meet the community's needs and interests, and the goals of the public art program, especially immediately following a selection.

The commission will undertake, as a part of its education program, an ongoing documentation of all the community's art in public places. This will include art places through the Public Art Program and other art that is either donated to the community for public display or is otherwise owned by the community. This documentation will include a file on each work with basic information including date, acquisition process, artist and photographs. It may also include a public art brochure, video tapes and other records of the community's art works.

TEMPLATE