

### **PURPOSE**

The placement of public art adds to the unique character and quality of life of a community. Public art can play a part in strengthening civic identity, community pride, and create a cultural economy. By adding public art to an otherwise ordinary space, it can introduce a surprising, unexpected and energizing element. Public art has the capacity to humanize our urban and suburban environment.

The correct public art located in the correct location can be the foundation for the creation of a “sense of place.” Placemaking promote people’s health, happiness, and well being. Developing a sense of place helps people identify with their region and with each other and thus creates a sense of community. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.

Ultimately, the goal of placemaking and the use of public art is to create a feeling that our community is a special place and is distinct from anywhere else. Through this policy, the Community Board seeks to provide opportunities for creating exciting and attractive public spaces that are used and enjoyed by Community residents, workers, business and visitors.

### **GOALS**

The Community is committed to providing public art of exceptional quality which adds to the community’s vibrancy and identity. The Community strives to:

- Use public art to help express the Community’s history and cultural heritage.
- Fosters the public’s understanding and enjoyment of public art.
- Use public art as a means to foster the community’s sense of spirit, pride, and development.
- Enrich the quality of life for the community and the region by creating exciting, appealing, and harmonious public spaces.
- Integrate public art into new Community facilities.
- Enhance the Community’s image locally, regionally and nationally.
- Recognize public art’s contribution in economic development.

### **PUBLIC ART COVERED**

Public art, as defined by this policy, encompasses the broadest definition of visual art including the imaginative use and interplay of all artistic disciplines. Public art governed by this policy shall be art that is visually or physically accessible to the the public, and that is acquired by County Funds/Grants, donated to the Community, or provided by a private entity as a community benefit.

### **PUBLIC ART COMMITTEE**

As needed, the Community Supervisor shall recommend the creation of an ad-hoc public art Committee. The Committee's responsibilities include budget supervision, securing a site location, releasing RFPs for art work, selection of winning artists, contracting with artists, supervising fabrication and placement, and coordination and dedication of art pieces. The Committee shall be made up of four to ten appointees. The Committee members should be a diverse group representing citizens, neighborhoods, businesses, associations, artists, architects, landscape architects, engineers, urban designers, etc. All members must be free of conflict of interest or potential for financial gain.

Whenever appropriate, the Committee is encouraged to have an outreach program that receives input from surrounding neighborhoods, businesses, associations, artists, architects, landscape architects, engineers, urban designers, etc.

### **ART SELECTION 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 One: Creation of Request for Proposals (RFP).

Prior to sending out the RFP, the Public Art Committee will meet to assess the specific needs, requirements and expectations of public art installation. It is recommended that the Committee establish scoring criteria at this point and it be included in any RFP.

With agreement on the public art project and support from the Community Board, the Committee should prepare and send out a RFP to artists. 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.

Applicants may be asked for the following:

- Small scale model or rough draft of a three-dimensional work (when appropriate) or complete drawing of a two-dimensional work.
- Drawings or photographs that demonstrate the relationship of the artwork to the site.
- Material samples for the artwork and any relevant construction materials.
- Installation details.
- Description of routine maintenance and estimate of maintenance costs.
- Artist's resume.
- Statement of interest in the project.
- Budget.

Phase Two: Artist Selection and Contracts

Proposed gifts, loans, creation, and selection of Public Art will be reviewed by the Public Art Committee with a recommendation to the Community Board for final action. The following criteria will be used in any recommendation:

- Use of local artists.
- Quality and condition of the art work.
- Context in the Community's collection. Does art work enhance the existing collection or add diversity? How does the piece engage the public? Are the materials appropriate? Is the piece susceptible to vandalism or graffiti?
- Availability of an appropriate site.
- Durability of the art work.
- Ability to maintain the art work.
- Aesthetic merit.

Contacts will be completed under the supervision of the Community Manager and Community Attorney when needed. Art ownership shall be transferred to the Community at the time of installation, with no rights remaining with the artists. The contract should protect the Community from the artists duplicating the exact work for sale to others.

During design and installation, the public art Committee shall work with the artist to ensure all objectives are being met. Once the art is installed, the Committee will hold a dedication ceremony to formally introduce the art and the artist will be identified with an appropriate plaque on the site.

### Phase Three: Documentation/Evaluation

Periodically, the Committee will review the 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.

## **GENERAL GUIDELINES**

- Donated or loaned art work will include identifying plaques.
- All donated works will become part of the Community's art collection and as such may be relocated or decommissioned.
- Monetary donations to help fund public art acquisitions will be accepted at any time and the Community will set money aside in a separate account to be used only for new art purchases.
- Proposed commissioned memorial art shall not ordinarily honor a living person, unless that person has made a significant and outstanding contribution to the arts or service to the Community. A waiting period of at least one year should elapse before any nomination occurs.
- Relocation or decommissioning of art work while at the sole discretion of the Community, one or more of the following reasons may be considered:
  - The condition or security of the art work cannot be reasonably guaranteed in its present location.
  - The art work presents a public safety risk.
  - The art work is damaged and repair is not feasible.
  - Significant changes in the use, character or actual design of the site requires a re-evaluation of the art work's relationship to the site.
  - The art work requires excessive maintenance or has failures of design or workmanship.

## **FUNDING**

The Community will financially support the installation and maintenance of public art whenever possible within the constraints of the yearly budget.

TEMPLATE