

Public Art Strategic Plan



Montgomery Alabama

2015-2020

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Downtown Riverfront Park, Shi Hui, Auburn MLA

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MONTGOMERY ALABAMA PUBLIC ART STRATEGIC PLAN

Born at a crossroads on the Alabama River, each era of history has left its imprint on the urban grid of Montgomery. These stories of transformation, of flourishing success and struggle, can be discovered in architecture and neighborhoods, gathering spots, cultural centers and public art throughout the city. In the 21st Century, Montgomery is emerging as a capital of diversity and opportunity.

In the year 2015, the City of Montgomery commemorates the 50th anniversary of the Selma to Montgomery Voters Rights March and the 60th anniversary of the Montgomery Bus Boycott. In 2019 on the occasion of the bicentennial of the State, Alabama will set the significance of these anniversaries within the trajectory of the State's history, rewriting Alabama's narrative in light of these international triumphs of civil and human rights. Recently named Best Historic City by USA Today, the progress and promises of the nation are legible in the streets. Just as the Court Square Fountain made the public infrastructure of water delivery into a civic gesture of grace and beauty, new public art will create new opportunities for civic life and vitality in the 21st century capitol city.

In 2011, a Public Arts Task Force comprised of City Department of Development staff, Downtown Business Association members, Alabama State Council on the Arts staff, youth and community leaders, crafted a Public Art Master Plan for Montgomery. The document prioritizes strengthening cultural arts destinations downtown. Implementation guidelines that build on the city's unique history and cultural assets identify opportunities to extend the success of The Alley and Downtown Entertainment districts, via public art investments. The Public Art Commission was formed in 2013 to enact the plan and guide the processes of supporting and installing public art at key downtown sites to compliment urban regeneration, livability, and sustainable economic development.

Between 2013-2015, projects have been commissioned to commemorate the 50th anniversary of the Selma To Montgomery Voter's Rights March 1965-2015 with a recommitment and re-investment in the National Historic Trail Route through the City. Broad discussion and citizen input have led to the installation of two new steel sculptures, temporary murals painted by school children, a large mural by

a selected artist, and a set of graphically designed interpretive signs at key crosswalks along the trail route.

The occasion of this Anniversary and the upcoming 60th of the Montgomery Bus Boycott become landmark events in the memory of the city and the life of the streets. Bicycle infrastructure, Art walks and gallery crawls are activating new public transit routes through the city. "The Market District" along Dexter Avenue is being reborn. The Alabama River is re-imagined as the lifeblood of this River City and activated with festivals and events for all.

It becomes critical at this time to establish a Public Art Strategic Plan to update and guide the master plan in its two main objectives 1) enhancing the quality of life in Montgomery through Public Art projects and productions that build an aesthetics of equity and 2) strengthening the downtown and adjacent historic neighborhoods as regional destinations of art and culture. This document establishes a framework and guides implementation of Public Art in the City of Montgomery.

The downtown arts and cultural district is considered in this document in relation to the adjacent historic neighborhoods of Centennial Hill, Cottage Hill & Five Points through the concept of an open-ended multi-modal public art trail that can be intersected in many ways. Visitor and local experience of the City is secured and enhanced at the various sites of public art through a centrally coordinated downtown hub, currently under construction at 29 Dexter Avenue, the public pocket park. A network of downtown green spaces, created in collaboration with artist and artist-led teams enhance the experience of life in Montgomery.

In partnership with the Department of Development, new investments in Public Art support creative placemaking and creative industries. Public Art events and installations are opportunities to enhance quality of life in the heart of Montgomery and in its neighborhoods. The Montgomery Public Art strategic plan guides the processes and productions of public art in the city via education and outreach initiatives, funding and support, media and communications, and regenerative urbanism towards an inclusive revitalization of the City of Dreams.



The MPA Commission needs to function on two levels:

- 1. corporate investment, business partnerships**
- 2. community engagement/public education in the arts.**

Uplift and celebrate the local on the one hand, and on the other; emphasize Montgomery as an international city and destination.

How does the commission weave these two together? Purpose is going to be everything! We must ask of public art, is it for the improvement and betterment of the community?

-Shea Seals, Montgomery Public Art , Commission Member, 2015

Image Above, Maya Lin Civil Rights Martyrs Memorial, Southern Poverty Law Center

SECTION ONE. context

evolution of public art in Montgomery



Image above, Crosswalk designed by Matter for 50th Anniversary of the Selma to Montgomery Voters Rights March, 2015

MONTGOMERY ALABAMA PUBLIC ART STRATEGIC PLAN

Montgomery has a rich history in support of public art. Public artworks in the downtown core and adjacent historic neighborhoods date back to the commissioning and construction of the Fountain at Court Square in the 1880s which was and remains the centerpiece of the capitol city's urban plan and its relation to the Alabama River. Through time the City has remained dedicated to promoting Arts and Culture in its downtown and shared public spaces.

Montgomery has been engaged in public arts since its earliest days as a city. Through the vision and commitment of citizens, governmental and private organizations, the city has marked and remarked itself, building monuments and memorials, federal and statewide institutions, architecturally significant civic buildings and homes, vital public streets and parks: an increasingly connected network of public places with art that interprets and celebrates communal life.

There are hundreds of pieces of Public Art in the city of Montgomery; ranging from fanciful, unique architectural details to figurative sculpture, to inspirational, abstract installations. However through much of its history the selection, location and maintenance of these works has received very little coordinated oversight. As a result the impact and effectiveness of public art as a catalyst for community-wide inspiration and enhancement of livability for the city has not been maximized.

Having long been noted for its role in Civil, Legal, and Human rights affairs globally, the city of Montgomery has maintained a commitment to aesthetic excellence from the Capitol complex with its studied role in federal public architecture to the street life and world-changing music that grew from the city. Along its avenues and boulevards, Montgomery, Alabama is steeped in aesthetic excellence. The challenge is great indeed in the 21st-century to complete the vision to honor the legacy for the future in Montgomery.

Historically Montgomery, as many river towns have been, was a bastion of commerce. Fortunes built, lost, sold and multiplied have passed through the city streets of Montgomery, Alabama. From the earliest Native American settlements along the river, there formed a cultural landscape around which villages, trading, and spiritual practices predominated. Next came advertising images to speak to multilingual populations that perhaps couldn't read the English language: meet me at the sign of the eagle that ate the crocodile. Wayfinding symbolized through animal totems existed on lower Dexter Avenue up until the historic era.

Dance, public performance, and public song characterized the market life of the Confederate era through the 1950s in Montgomery. *Sweet Georgia Brown* was written on the streets of Montgomery, Alabama and *Lovesick Blues* by Hank Williams Senior was composed pounding the pavement of Montgomery city streets with his mentor Rufus (Tee Tot) Payne and their peanut cart. The words of *Dixie* were recorded as sheet music in the Montgomery Theater. Bill Traylor set the bar for self-taught artistry in most 20th-century American art collections dealing with the subject matter. Mose Tolliver's rise to aesthetic excellence internationally began in Montgomery, Alabama. Currently, the Southern Makers annual event showcases the finest of Alabama's creative talent.

The on-going need to redress an imbalance in both representation and funding of significant public art is considered herein an opportunity for dialogue, education and the production/installation of new work that expands into diverse territories, genres, and locations every year. Montgomery's history is understood in continuum with its future.

Public art can facilitate a dialogue between a city's past and its vision of what it wants to become. A commitment to diversity means a commitment to diverse perspectives as well a range of media, a diversity of artists and of the Public Art Commission itself.

The Public Art Commission will inventory, maintain and selectively enhance the place-making value of currently held public art as it promotes and programs new commissions for the City.

Several recent City documents inform this Public Art Strategic Plan, most notably *The Downtown Montgomery Plan of 2007*, and *Imagine A Greater Montgomery II 2012*, an initiative of the Montgomery Chamber of Commerce. Guiding principles as well as action steps established in these documents are carried forward in this plan and brought to bear on the selection of sites for public art, inclusion and partnership criteria, and processes of funding and installation.

The Downtown Plan develops both a broad vision for the integral role of Arts and Culture in downtown redevelopment as well as discusses specific issues and opportunities. Strengthening the role of downtown as both a local, regional and statewide hub of arts and culture is prioritized. Continued investment in civic or public art is seen as an effective way to build on recent efforts to “anchor” downtown at its riverfront, promoting nightlife and entertainment as well as downtown living and working opportunities.

Securing and maintaining cultural resources are identified as key elements to “restoring balance” in downtown Montgomery. This perception of imbalance is complex; a multi-dimensional condition that is at once political, economic, architectural and even ecological. The plan advocates for an approach to downtown that “plays to its strengths”, focusing on its unique attributes including authenticity and diversity, its compact walkability, unique cultural assets and historic buildings and neighborhoods.

The *Imagine a Greater Montgomery II* document further encourages the role of public arts in acceleration of revitalization and improving the quality of the downtown environment. Physical connections such as pedestrian infrastructure that enhance experience of the city are encouraged alongside directives to partner with young professionals and community organizations.

These two intensive planning processes and officially adopted documents have led to the founding of a Public Arts Commission and the production of the Montgomery Public Art Program, Selection and Implementation Plan as well as the Artist Handbook which outlines protocols, evaluative criteria and implementation strategies for public art projects.

The City of Montgomery Public Art Commission was established by City Council resolution in August 2013 to establish a systematic, but flexible, approach for curating the collection of Montgomery's Public Art. The responsibilities of the Commission include:

(a) identifying best locations for the installation and investment of public art whereby the processes, products and productions of public art add value and capacity to the immediate site, neighborhood, as well as overall downtown context and experience;

(b) evaluating the quality, aesthetic, experiential and urban impact of public art proposals;

(c) making informed decisions about the future needs of care and maintenance before art is installed on properties owned by the city;

d) developing and overseeing community decision-making processes for reviews of artists and/or public art proposals;

(e) developing and coordinating educational and community outreach programming to extend the value of public art;

(f) documenting, analyzing, and curating the overall collection;

(g) fundraising, campaigning and lobbying for public art investments as public/private partnerships.

To do this effectively, the Public Art Commission (PAC) works in partnership with City of Montgomery Department of Development such that "best locations" are understood in terms of urban regeneration initiatives and community economic development.

Ranging in type and theme, the complete contemporary collection of public art is found in a variety of relationships to their surroundings. Some installations such as the Fountain are in fine repair and find themselves in the spotlight of redevelopment, others such as the World War II Memorial are located in sites that function primarily as parking lots, or worse, others occupy dilapidated buildings with neglected infrastructure. That said, the PAC can prioritize repair and redesign in addition to new public art initiatives.

The purpose of the PAC is to make informed recommendations to the Montgomery city council on all public art policy matters and to facilitate the safe, equitable and expeditious establishment of Public Art in the city.

The public art commission shall:

-Be responsible for raising funds to match city public and private/partnerships for the perpetual funding for public art.

-Be responsible for developing a procedure for the selection of art and artists that will include public input as well as appropriate staff review.

-Serve as a clearinghouse for gift proposals of money or in-kind support to the public art initiatives of the City of Montgomery.

-Be responsible for acknowledgement of the gifts of the donor or donors and making recommendations to the City Council for appropriate recognition.

-Be responsible for inventorying and assessing the condition of the city of Montgomery's public art collection every three years to ensure the conditions and standards of public art are being met. A report will be submitted to the City Council at every triennial survey review.

- Encourage the use of volunteers in all public arts projects including the maintenance of all ongoing projects.



The Worrier, sculpture maquette by Willie Cole, temporary exhibit at the Montgomery City Hall, 2014.

"Arts promote true prosperity. The arts are fundamental to our humanity. They ennoble and inspire us— fostering creativity, goodness, and beauty. The arts help us express our values, build bridges between cultures, and bring us together regardless of ethnicity, religion, or age. When times are tough, art is salve for the ache."

-Americans for the Arts, 2014

SECTION TWO. vision + strategies



"While the numbers provide details and specifics, the important story here is the arts are the backbone of what is now becoming known as the Creative Economy. This is an economy that attracts creative professionals, creative business and community design concepts oriented to sustained growth. This progressive approach to economic development promotes new jobs, better jobs, and a smarter workforce that engages in creative problem solving in both Business and the broader community."

- Al Head, Executive Director, Alabama State Council on the Arts,
Creative Industries in Alabama, Executive Summary, 2013

Image: by Auburn MLA student Garbiela Arevalo

OVERVIEW

Public art is defined as an artwork temporarily or permanently placed in a public space. Public art is not just one thing. It can be a variety of artistic forms. It can be placed inside or outside; be representational or abstract. It can be integrated with architecture, landscape or infrastructure. It can be functional, commemorative, decorative, didactic or interactive. It can employ technology, text, or sound.

Both the form and role of public art varies from community to community, site to site and artist to artist. Public art contributes to the visual and textural character of a community, creates a sense of place and can foster a sense of spirit by celebrating history or cultural heritage. Public art seeks to inspire relationships and communication. There has been a trend away from more traditional studio forms placed in a public space to an approach that is more site-determined, collaborative, integrated, and community driven. Funders of public art want to support public artworks and programming that are respectful of, meaningful for, and connected to the community.

Creative Placemaking is a framework for public art investment that advances economic development and livability.

“In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and street-scapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.” (NEA Executive Summary on Creative PLACEMAKING, 2014)

For the purposes of this document a working definition for public art that contributes to placemaking is defined as follows:

Any work of art or element of design, created by visual or public-context artists, that is situated in a public place for people to experience. This can include temporary or permanent installations, mural, outdoor sculpture, or civic infrastructure such as public fixtures, or furniture and other functional elements that are designed and built by artists or artist-led design teams. Public art as integral to placemaking is designed to contribute positively to local vitality and economic development.

GOALS & OBJECTIVES

gies and community programming in the construction of an equitable city.

5: Provide support to existing arts and cultural entities within the city and expand connectedness for greater livability through existing & new networks.

6: Expand public signage as well as documentation of existing public art. Illustrate each piece with high quality images. Submit all of these to the Public Art Archive.

7: Educate, explain and communicate the value and role of public art to the existing arts community, the citizens of Montgomery, and local leadership.

The overall goal of this document is to establish functional and effective guidelines for the implementation of the Montgomery Public Art initiatives. Previous documents including Downtown Master Plan 2007, Imagining a Greater Montgomery reports 1 & 2, The Montgomery Public Art Program Selection and Implementation Plan, and The Public Art Commission Artist Handbook clearly call for increased awareness about public art, increased support for a range of well-contextualized new pieces, and a focus on the main downtown arteries for the greatest public exposure.

Looking forward, this section outlines the major goals of the Public Art Commission for the strategic implementation of public art into the redevelopment of downtown Montgomery Alabama for the next 5 years 2015-2020.

1: Develop and build the reputation of Montgomery as an internationally significant cultural city.

2: Promote and integrate Public Art into existing and future development initiatives downtown and in adjacent neighborhoods.

3: Provide administrative framework for a robust Public Arts Program, beginning with a five year intensive launch period and provide an evaluative matrix to measure the success of the initial programs and projects.

4: Expand significant partnerships between public and private partners to advance new civic structures, development strate-

INCLUSIVENESS

COLLABORATION: including cross-sector, community partnerships, and interactions with community members in neighborhoods; projects shall promote collaboration between the selected artist and the city as well as with any other design professionals involved in the process. This collaboration shall be built into every step of the process.

VISIBILITY: Artworks shall be located in areas where residents and visitors live and congregate, and shall be highly visible to as many Montgomery citizens and visitors as possible. Project visibility will be enhanced through on-line and social media, and publicity. The interconnection of sites will be supported by the City and the PAC.

ACCESSIBILITY: refers to universal access, rights to the city, mobility and access. Artworks shall be accessible to all members of the community with special consideration given to providing aesthetic experiences for those disabled. Access shall comply with provisions of the Americans With Disabilities Act and local and state laws.

QUALITY: Montgomery has a long and storied legacy of excellence in the arts. Through architectural and public planning, visual dance and theater, and the literary arts, Montgomery has expressed its identity to the world. The quality of artworks included in Montgomery's downtown urban district shall be of the highest caliber. Programmatically the installation and development of projects and works shall be comprehensive throughout. Opportunities to learn from and engage with artists doing work in the public sphere in the City, will be made available to the constituents of the city of Montgomery i.e. schools, churches, civic institutions and social gatherings.



Rufus Lewis Regional Library, Mural Unveiling, Photograph by Shannon Heupel, Montgomery Advertiser

AESTHETICS OF EQUITY*

Public Art as a catalyst or participant in neighborhood regeneration or downtown revitalization can be understood as a type of urban acupuncture, restimulating a body that has suffered “root shock” from the post-civil rights era violence to African American communities of Montgomery.

1. Ensure freedom of movement: mobility and access to public transportation and civic infrastructure with inclusivity;
2. Treasure the buildings history has given us: protect and preserve historic buildings, activate with new programs;
3. Respect the common life the way you would an individual life;
4. Break the cycle of disinvestment.

APPROPRIATENESS TO SITE:

The Public Art Commission will be conscientious of and attentive to diverse public histories in evaluating appropriateness to the site of public art. Montgomery's civic, political, cultural, and spiritual landscape is influenced greatly by its topography, its physiographic nature and its underlying geology. Montgomery is a river city. Soils land-use and cultural and historical forces bear on all of downtown Montgomery's public art sites. Great care will be given to public citizen communication regarding site appropriateness. Proposals will receive ample broadcasts and public review requests facilitated by on site visits by public art commission members, telephone interviews, and written transcripts. Any issues relative to the appropriateness of a particular piece of art to a particular site will be presented for public discussion during the planning process.

In the next five years, Montgomery will be booming, art pieces centered around downtown will spark conversation about Montgomery's history and what is happening today. Those different pieces tell the story.

Let's keep neighborhoods surrounding downtown alive with art, to give the community something to talk about in a positive setting. Let's minimize houses where people are no longer living, but let's rebuild through art in some shape, form or fashion.

- Shae Seals, Public Art Commission Member

* Reference: Fullilove, Mindy Thompson, M.D. *Root Shock: How Tearing Up City Neighborhoods Hurts America, And What We Can Do About It*, One World Books, 2005

PUBLIC ART PROJECTS

“The function of public art IS to engage the community in a discussion about art, good or bad, in the environment. It’s about taking our local neighborhood spaces and changing them by incorporating art into them.” PAC member Nathaniel Allen, Assistant Professor of Art at Alabama State University explains.

Public Art projects will be prioritized over the next five years to coincide with existing initiatives; specifically the Selma to Montgomery National Historic Trail, the renovation of Lower Dexter Avenue, the alignment of the Public Art Trail with the Civic Heritage Trail and the Alabama Bicentennial Celebration from 2017- 2019.

To those ends, the Public Art Commission will seek to establish both temporary and permanent works at 15 key sites that intersect and overlay the above mentioned initiatives, thus creating a Public Art Trail. The Public Art Trail rather than being a separate and distinct trail, will enhance and reinforce the existing networks.

The PAC will explore and facilitate the installation of the following throughout the 5 year implementation period.

1. The ongoing creation of public murals;
2. The ongoing installation of temporary and/or permanent sculpture;
3. The acknowledgement and encouragement of community-engaged, temporary public art events.
4. Via on-line resources, create a robust archive, active calendar and discussion forum for public art in Montgomery.
5. Explore the possibility of a large-scale Biennial.



Centennial Hill Neighborhood Revitalization through Public Art and the Art of Placemaking, Rendering by Gabriela Arevalo, Auburn MLA, 2015

“The endgame isn’t simply to ‘support’ the arts, but to invigorate their very practice — and in turn, to help energize and ultimately transform everything the arts touch in their surrounding communities.”

- The Knight Foundation, Building Community through Innovation in the Arts, 2015

SITE CONNECTIVITY

This section will discuss the significance of the Public Art Trail and guiding vision + principles for connection between the sites.

In contrast to private expressions of artistic vision, Public Art should reflect, acknowledge and inspire present and future generations of the city and provide a vehicle for common identity. Public Art should not exist in isolation, rather propel thought and vision through both time and space. Therefore, it is essential that the 5 year implementation period focus on site connectivity and enhancement of existing initiatives.

The downtown urban core of Montgomery is undergoing a robust re-development and re-imagining led by the Department of Development to enhance livability and spur economic re-vitalization. The 15 key sites identified for the implementation period lie directly within and adjacent to the development core.

Past infrastructure changes that have prioritized vehicular movement within the urban core have tended to hasten the fragmentation of the city. The predominance of automobile facilities severely limits the opportunities to linger in and transverse the urban core.

The establishment of a Public Art Trail that invites human-scale site connectivity should be prioritized. The opportunity to wander, to meander and to engage in public life should be reflected in the first phase of implementation.

SITE PROJECTS

This section will establish priorities for the next 5 years, including a “pace” and process for diversity or spectrum of types, and follow-through.

- 1.** An additional mural in 2015 in honor of the 60th Anniversary of the Montgomery Bus Boycott.
- 2.** The establishment of a “open” public performance space in the urban core.
- 3.** The installation of a sculpture in honor of Alabama’s contribution to American Sport and Athletics
- 4.** The installation of a significant work of art in honor of the role of enslaved African Americans in the building of the economy of Alabama.
- 5.** The establishment of a program of arts-based events acknowledging and educating citizens about the role of the environment in the quality of life in the River Region.
- 6.** The enhancement of Public Art activities centered around existing celebrations/parades/festivals
- 7.** The establishment of a Public Art Hub and rotating program of installations and events at 29 Dexter.



Mural by Sunny Paulk, Lee and Montgomery Streets, 2015

NAME	ARTIST	TYPE	COST	SPONSOR
Wright Flyer	Larry Godwin	SCULPTURE	\$	Donated by Burt Steele
The Worrier	Willie Cole	SCULPTURE MAQUETTE	temporary loan, \$ 70,000 in value	compliments of the artist & Guido Maus, BetaPictorus Gallery, Birming- ham
Selma to Mont- gomery Voter's Rights March	Sunny Paulk	COMMISSIONED PUBLIC/PRIVATE MURAL	\$8000	
Selma to Mont- gomery Voter's Rights March	Archival Exhibit	PUBLIC SCHOOL MURAL EXHIBIT	\$	
Temporary Murals by Montgomery School Children	Schools along his- toric march route	TEMPORARY MURAL		
City of Montgomery Interpretive Signage	Jon Cook and Barrett Bailey, High Five Productions	2 COMMISSIONED SCULPTURES	\$200,000	
Selma to Mont- gomery Voter's Rights March	MATTER	TRAIL SIGN AND MARKERS AND CROSSWALKS	\$	
Rosa Parks Mural	Tim Kerr	ARTIST-LED, PRIVATELY SUP- PORTED, MURAL	\$	Troy University Rosa Parks Museum

PROJECT MATRIX: 2013-2015 *

LOCATION	COMMUNITY INVOLVEMENT	INSTALLATION/ DEDICATION
Overlook Park		JUNE 2013
City Hall	Public Opening and Auburn MLA Design Proposals	NOVEMBER 2014
121 Montgomery and Lee Streets	Public RFP Public Opening	MARCH 2015
Rufus Lewis School	Montgomery Schools	MARCH 2015
	Montgomery Schools	MARCH 2015
Five Points and St Jude	Public RFP	MARCH 2015
NPS Historic Trail		MARCH 2015
Downtown Skate Park	Public Mural Painting Workshop	MAY 2015

* This Matrix is intentionally incomplete. It has been designed as a tool for the PAC to review its work annually and evaluate its accomplishments in terms of visibility, quality, inclusiveness, appropriateness to site and other established criteria.

DOWNTOWN GREEN SPACES

Public Art functions best in environments designed specifically for its enjoyment. The opportunity to stroll, linger, enjoy shade, and share the public spaces of the city is integral to the success of these projects. A vital downtown balances activity with open space for public life.

To this end, the Public Art Commission and Department of Development are currently working on a large project with the Auburn University School of Landscape Architecture and Mobile Studio, focusing on green and public spaces around downtown Montgomery. Public Art will be an integral part of these plans.



Commerce Street Public Art proposal, Rendering by Sushmitha Sunder, Auburn MLA, 2015

Key to the success of the MPA Commission's initiatives are the visual and digital communications of the group, its capacity to connect diverse groups and broadcast information, and educate the public and artist community about the role and opportunities of public art. The public art commission can function as a hub for all art events, initiatives, installations and people interested in the arts.

- 1.** Website Presence: updated and expanded.
- 2.** The development or support of a comprehensive weekly Arts Calendar in print, on-line, radio and TV.
- 3.** Seasonal Public Open Houses that tell the public and art community about new and upcoming events, installations, and opportunities as well as solicit ideas for next projects.
- 4.** A graphic map with locations of and information on Montgomery's public art with walking, cycling, and public transit routes identified.
- 5.** This map made into an interactive App for the City of Montgomery.
- 6.** Identify and support journalists within the local market that document and discuss regional public art.



Diagram of the public/private qualities of Klein Park drawn by Hao Wu

SECTION THREE: administration



This section outlines a comprehensive approach to connecting neighborhoods through the downtown core and the downtown Public Art Hub. It will be developed as a toolkit of processes and protocols with flexibility of approaches. Public Art Commission Board sponsored recruitment initiatives will be identified to create enduring practices that extend beyond and connect across any one rotation of the board. Strategies will be informed by public listening sessions and further approaches will be recommended to build community consensus with all public art projects.

This section also articulates specific guidelines, policies, and procedures designed to govern the care and disposition of artworks in the Public Art Collection of the City of Montgomery. This work includes artwork integrated with architecture and the environment as part of the collection. The plan underscores the City's commitment to maintaining a professional approach to the management of the collection and delineates the circumstances and methods by which objects from the City of Montgomery Public Art Collection shall be maintained and disposed.

COMMUNITY PARTICIPATION & EDUCATION

COMMUNITY PARTICIPATION AND EDUCATION

Opportunities for community participation in the public art program are abundant and should be given high priority. Works of art significantly alter public spaces and add to the visual character and function of the environment. Therefore, steps should be taken to involve many different members of the community with the artists and design teams.

In order to ensure that public artworks reflect the character, aspirations, and attributes of the residents who reside in surrounding areas, the public art commission and the various subcommittees must provide the artist with all the necessary information and sensitivity. Communication should take place with as many groups as possible. Civic leadership, including the mayor and City Council along with the Department of Parks and Recreation and Public Works, Planning and Development, should be transparent in their commitment to a vision that is consistent with the value of cultural institutions as the greatest asset to public good.

Montgomery is at its heart a hub of education and culture, with Troy University Montgomery and the Rosa Parks Museum and Davis Theater located downtown, Alabama State University, Auburn University Montgomery and Maxwell Air force Base and Air War College nearby. Community participation and education opportunities shall be cultivated that connect citizens via programs designed for “life long learning” from elementary to adult education, community art workshops that create business opportunities and creative enterprise for an emerging workforce of high school students, college graduates, seniors and veterans alike.



Mobile Studio and Auburn University MLA Students at the corner of High and Jackson Streets in Centennial Hill, Montgomery, meeting with community leaders to discuss public art as neighborhood regeneration, Fall 2015.

FUNDING AND MANAGEMENT

‘Creative placemaking is when artists, arts organizations and community development practitioners deliberately integrate arts and culture into community revitalization work – placing arts at the table with land-use, transportation, economic development, education, housing, infrastructure and public safety strategies. Our goal is to help community development practitioners understand that artists and arts organizations can assist on any number of issues, including public safety, health, blight and vacancy, environment, job creation, equity, local business development, civic participation and/or community cohesion’

-NEA, Design Director, Jason Schupbach, 2015

Situated within the City of Montgomery Department of Development, the Public Art Commission is uniquely positioned to achieve the above mentioned goals of creative placemaking in its approach to supporting, commissioning, and preserving public art.

- The commission will seek to secure funding for public art via multiple pathways including private gifts/donations, corporate gifts/donations, grants and matching funds from the city.
- Contracts to secure funding to artists will be standard City Policy
- Efforts will be made to create project opportunities for artists that don't require artist to have substantial up front capital.

Image Opposite: Dedication of 50th Anniversary, Selma to Montgomery Voter Rights March Monument, Five Points, Artists Jon Cook and Barrett Bailey

ACQUISITIONS

ACQUISITIONS

All activities of the Public Art Commission requiring the expenditure of public funds for the acquisition of art on behalf of the people of Montgomery shall be transparent.

Meetings of the PAC shall follow parliamentary procedure and votes duly recorded. Recommendations to the City for the release of land, funds or any other real property pursuant to the acquisition of art shall be made in writing to the City Council. Copies of all correspondence, invoices and contracts related to a particular acquisition shall be maintained by the Public Art Commission. Bookkeeping and Accountancy will follow standard City policy.

- The PAC will explore and pursue short/medium and long-term acquisitions.
- All acquisitions purchased, installed and maintained by the City of Montgomery shall have in their project file an appropriate, short and long term maintenance profile.
- All acquisitions shall follow the crediting and copy right guidelines set out in the Appendix.



DOCUMENTATION

The PAC will maintain publicly accessible documentation of all public art in the City of Montgomery. Documentation will be made available to media and PR persons or agencies wishing to publicize Public Art in Montgomery.

A data base of all artists applying to do work in the City of Montgomery through the PAC shall be maintained. Artists in the database should be contacted periodically and apprised of opportunities to work in the City of Montgomery.

Digital copies of all visual application materials shall be kept alongside individual artists or collectives inside the database. Any substantive changes to any work of art or project shall be recorded in writing and made public via the PAC.

DOCUMENTATION

MONTGOMERY



PUBLIC ART

This logo will be used to indicate City of Montgomery Public Art and its significance along the Public Art Trail.

MAINTENANCE & CONSERVATION

MAINTENANCE & CONSERVATION

All appropriate measures shall be taken to maintain works of art in the City of Montgomery using best practices for each particular object or installation. The PAC shall avail themselves of industry standards by which different materials are treated for regular maintenance and longevity. To wit, the project file of a particular project shall include both the artist recommendation and a materials conservation checklist with supporting documentation.

Should the need for comprehensive conservation efforts be undertaken, the PAC will serve as a clearing house for professional conservation services, bids from licensed contractors and contracts. The written request to engage in conservation activities shall be forwarded to the City Council from the PAC for the release of city funds and resources.

Maintenance and conservation initiatives will be approached as opportunities to support placemaking and creative industry opportunities. Where public art can be maintained and conserved to better support neighborhoods and local communities, the Public Art Commission will pursue funding and support roles.

RELOCATION OF PUBLIC ART

These Guidelines recognize that over time there may be reasons to relocate artwork. The Public Art Commission shall review any proposed relocation of public art, and shall forward a recommendation to the City Council for action. After receiving the recommendation from the PAC, the City Council can vote to relocate artwork.

Summary of Relocation Process

1. A review for Consideration for Relocation may be implemented by direction of the Council, or by the Public Art Commission.
2. The PAC will review the Consideration for Relocation.
3. The PAC will submit in writing a recommendation to City Council regarding relocation.
4. The City Council, after holding a public meeting, can order the relocation of the artwork.

Relocation Policy and Procedure

Eligible Artworks

Works eligible for consideration for relocation through this policy include all artwork in the official City of Montgomery Public Art Collection. These works include:

Artworks purchased or commissioned through the MPA Commission and gifts of artwork accepted by the City of Montgomery.

Relocation Procedure

The Commission may consider relocation of artwork for one or more of the following reasons:

- The current location of artwork limits public accessibility.
- The condition or security of the artwork cannot be reasonably guaranteed in its present location.
- Significant changes in use, character or actual design of the site require a re-evaluation of the relationship of the artwork to the site.
- Re-development of a public space offers a location that may be a more appropriate site.

The PAC shall inform the artist, if still alive, and the donor, if the artwork was a gift to the City, that the artwork is being reviewed for consideration of relocation.

The PAC shall inform City Departments or Committees that have a vested interest in the relocation of the impending review. The Development Department will coordinate reviews by other parties as appropriate. The PAC will hold a public hearing to consider a recommendation to the City Council to relocate a work of art. If the MPA Commission then votes to recommend relocation of a work of art, that recommendation will be forwarded to the City Council.

Acting on the Public Art Commission recommendation, the City Council holds a Public Hearing to consider relocation the artwork.

DEACCESSIONING POLICY

Deaccessioning is the process of removing existing installations of artwork from the public collection. These Guidelines recognize that over time there may be reasons to deaccession artwork. Reasons for deaccessioning may include, but not be limited to, situations where artwork has been damaged beyond reasonable repair, where artwork is deemed inappropriate, or requires removal because of new developments in the direction of the public art collection. The PAC shall review any proposed deaccessioning of public art, and shall forward a recommendation to the City Council for action. After receiving the recommendation from the Commission, the City Council can vote to deaccession artwork.

Summary of Deaccessioning Process

1. A review for Consideration for Deaccessioning may be implemented by direction of the City Council, or by the PAC.
2. The PAC will review the Consideration for Deaccessioning.
3. The PAC will forward a recommendation to City Council regarding deaccessioning.
4. The City Council can order the deaccessioning of the artwork.

Deaccessioning Policy and Procedure

Eligible Artworks:

Works eligible for consideration for deaccessioning through this policy include all artwork in the official City of Montgomery Public Art Collections. These works include: artworks purchased or commissioned through the PAC. Gifts of artwork accepted by the City of Montgomery. All other artwork previously purchased by the City or received as a gift by the City.

Deaccessioning Procedure

From time to time the PAC will review the Public Art Collection to determine those public art projects that might warrant deaccessioning.

The Commission may consider deaccessioning of artwork for one or more of the following reasons:

- The artwork has been determined to be of inferior quality relative to the quality of other works in the collection.
- The artwork has been determined to be incompatible with the intent of the collection
- The artwork has been damaged or has deteriorated to the point where restoration is impractical or unfeasible, or the cost of restoration is excessive in relation to the appraised value of the artwork.
- The artwork endangers public safety.
- Significant changes in the use, character or actual design of the site require a re-evaluation of the relationship of the artwork to the site.

- The work is not or is rarely on display.
- The artwork requires excessive maintenance or has faults of design or workmanship, and the city cannot properly maintain the artwork.

Sequence of action to deaccession

1. The MPA Commission determines that an artwork meets one or more of the criteria established above.
2. The MPA Commission shall inform the artist, if still alive, and the donor, if the artwork was a gift to the City, that the artwork is being reviewed for consideration of deaccessioning.
3. The MPA Commission holds a public hearing to consider a recommendation to the City Council to deaccession a work of art. If the MPA Commission then votes to recommend deaccessioning of a work of art, that recommendation will be forwarded in writing to the City Council.
4. Acting on the MPA Commission recommendation, the City Council holds a Public Hearing to consider deaccessioning the artwork. If the City Council votes to deaccession a public artwork, the Public Art Committee shall consider the following courses of action, (in order of priority) to deaccession the identified artwork:

Sale or Trade:

The second consideration shall be whether to sell or trade the art work. Regarding either sale or trade of artwork, the City shall offer the right of first refusal to the artist, if still alive, or the estate or family, and/or the original donor if the artwork was a gift to the City.

Sale through auction, art gallery, or dealer resale, or direct bidding by individuals, in compliance with City law and policies governing surplus property.

Trade through artist, gallery, or other institution for one or more other artwork(s) of comparable value.

Funds from the sale of public art shall go to the Public Art Fund for future art acquisitions.

Gift to another governmental entity.

Destruction of the work if deteriorated or damaged beyond repair or if determined to have negligible value.

APPENDIX.

APPENDIX: Glossary, Feedback, Forms & Safety Guidelines

Sample Documents...

SELMA TO MONTGOMERY NATIONAL HISTORIC TRAIL

City of Montgomery



Highway Construction Destroys Historic Black Neighborhoods

The Federal-Aid Highway Act of 1956, signed into law by President Dwight D. Eisenhower, authorized the construction of 41,000 miles of the Interstate Highway System over a ten-year period, the largest public works project in American history to that time.

State and city officials sought locations for the new interstates where transportation paths were reasonable, but also in areas where land acquisition costs were low. Many of these "right of way" areas were selected in minority communities throughout the US. In the South, examples of strategic targeting of Black communities have been documented, including Birmingham, New Orleans, Miami and Montgomery.

Interstates 85 and 65 intersect precisely at the heart of the historic Black community that was instrumental in the civil rights movement. Known today as "The Cloverleaf," this intersection and the surrounding interstates construction targeted where the leadership and strength of the movement was grounded - including its strongest churches, organizations, and thriving Black neighborhoods.

Entire communities vanished as residents were relocated and businesses closed. The remaining structures of Holt Street Baptist Church (home of the first mass meeting of the Montgomery Bus Boycott), Mount Zion AME Church, First CME Church and Lennox School stand as sentinels of the ravages of time and politics.



City of Montgomery Interpretive Sign Number Five:
The Cloverleaf beneath Interstates 85 and 65

IMAGE CREDIT: STEPHEN SOMERSTEIN

MATTER's proposal for a temporary installation at Three Points, Montgomery on the occasion of the 50th anniversary of the Selma to Montgomery Voters Rights March, 2015.

DEFINITIONS

Artist Commission: A commissioned work of art usually refers to any artwork created at the request of an entity—a public agency, corporation or individual—in which the funds to design and produce the art are provided by that entity (or an affiliated agency). Most permanent public artworks in the US have been commissioned.

Community Art: A wide variety of activities are covered by this term, including neighborhood-generated murals, artists-in-residence, arts in the schools, and process-oriented art engaging the community at large.

Conservation: While most of the effort and funding goes into creating and installing public artworks, the ravages of weather and unfriendly humans can damage or degrade the work. More attention is now being paid to issues of long-term maintenance and conservation of permanent works of public art, including the efforts of Save Outdoor Sculpture! (SOS!) and Rescue Public Murals.

Design Team: A trend emerged in the 1970s for artists and architects to collaborate on public improvement projects in which public art was an integral component. More artists today are recognized as valuable design team members, rather than decorators brought in late in the process.

Funding: Funding for Public Art shall be achieved by a mixture of sources: public funds where infrastructural changes are aligned with existing city initiatives, public/private partnerships specifically mandated to support the arts, fundraising campaigns targeted at specific goals, programs or installations and major institutional grants.

Invitational Competition: A process that provides the opportunity for submission of proposals for a project to selected artists who are invited to apply.

LEED Certification: A nationally adopted certification designation awarded to buildings meeting energy efficiency standards, including the use of sustainable materials, cost-effective heating and cooling systems, and recycled materials.

Artists working with architects and engineers are now asked to consider the environmental impact of their projects.

Maquette: A scale model of a proposed project, often used to help selection panels visualize the final product. More recently, computer-aided design (CAD) is utilized more frequently to adequately visualize proposed projects.

New Media: A general term used to describe new directions in art utilizing technology, video, projection computers, the Internet, geo-locational devices, and other recently developed tools and technology, typically of an electronic nature. New media public art often involves interactive technology and audience-activated artwork.

Public Art: Any creative endeavor, installation, event or object whose primary objective is to enhance, educate and/or inspire within the shared public space of the city.

Montgomery Public Art Commission: A rotating, 8 person, voluntary, citizen led support and oversight body created by the City Council in August 2013 to provide leadership and implementation procedures for the city's comprehensive Public Art programs.

Open Competition: A process in which a public art opportunity is promoted broadly within a region or nationally. A selection process is used to determine an artist to commission. This method can employ an RFP or RFQ process, however RFPs are no longer considered ethical by most artists.

Public Art Sites: drawing upon, but not limited to, conclusions and recommendations from the Downtown Master Plan of 2007 and the Imagine a Greater Montgomery Initiatives 1 & 2: program areas, street fronts and key cultural intersections especially on, but not limited to, City-owned property are prioritized to receive funds and programming for Public Art.

Partners: The success of Public Art is inherently reliant on diverse and committed partners to creating and sustaining the vitality of their city; to those ends the role of partner institu-

tions across the scales of project initiation, site identification, funding campaigns and outcome assessments are integral to the working of the Public Art Commission.

Percent-for-Art: There are more than 350 public art programs in the US, mostly funded by a “percent-for-art” strategy—first utilized in Philadelphia in 1959—in which a small portion of capital improvement funds (usually one percent) are allocated for acquiring or commissioning artworks.

Performance Art: Performance art draws from multiple artistic disciplines such as painting, sculpture, music, dance, theater, cinema, and poetry. Artists engaged in performance art today often address social or political issues utilizing public spaces or conventional venues.

Placemaking: A term used to describe the design and development of common spaces, shared environments and civic places created for communities, often in urban settings. Artists’ involvement in placemaking is considered a best practice by urban planners, landscape architects and city builders.

Project Initiation: Working closely with City of Montgomery Development Department and the Montgomery Area Business Committee for the Arts as well as any other civic or governmental group, the PAC evaluates proposals in the form of a letter of Project Initiation. The PAC will advise the initiating group or organization of any potential support opportunities and direct the group to any and all relevant city or governmental offices that need to be involved in the project being proposed. The PAC will strive to coordinate as closely as possible the proposed project with existing, ongoing and other proposed projects to achieve the prioritized goals of the PAC.

Site Identification: The PAC working within the guidelines outlined in this document will consider both publicly held and privately held sites within the city of Montgomery for Public Art. Special emphasis will be given to sites whose proximity and connectivity to the stated goals of the PAC found on the following page.

Record Keeping: The website will be used as an archive and place of exchange including places for feedback, surveys and evaluations.

Request for Proposal (RFP): A term used for competitive projects, in which applicants must submit a description of their idea for consideration. This process is no longer considered ethical by most professionals in the public art field as it requires work performed on behalf of the project without any pay.

Request for Qualification (RFQ): This process, more commonly accepted than RFPs, involves the submission of work samples, resumes and letters of interest to determine a small group of finalists. Once finalists are selected, they are usually paid to develop proposals, followed by the selection of an artist or team to be commissioned.

Public Art Network

Best Practice Goals and Guidelines February 27, 2009

The Public Art Network (PAN) Council of Americans for the Arts appreciates the need to identify best practice goals and guidelines for the field. The PAN Council also recognizes that no two public art programs operate under the same governing principles or rules. However, both artists and curators/arts administrators should be obligated to produce work of outstanding quality through a process that is ethical, fair, and reasonable for all parties. The PAN Council encourages both the adoption of these guidelines as well as consultation with legal counsel as appropriate and necessary.

Request for Qualifications (RFQ)

Request for Qualifications (RFQ) can be an effective and efficient method to issue a Call for Artists. RFQs require minimal expenditures of time and money from artists. RFQs primarily rely upon examples of an artist's previous work and typically include an artist's vita, selected references, and a statement of interest about the project. When RFQs are written thoughtfully and applicants' materials are subsequently reviewed, considered, and evaluated by arts professionals and the commissioning organization, a short-list of qualified artists to interview for a proposed project may be easily accomplished. The outcome of this process creates opportunities for in-person interviews or offering a reasonable fee to compensate development of conceptual ideas for the project. The RFQ process does not anticipate that artists prepare or present specific ideas based on limited information provided in the Call; rather, conceptual artistic proposals for the project are developed only after learning more about the project through site visits and interactions with project personnel and constituent interests. It is expected that short-listed artists be compensated for travel expenses when invited to interview. Most artists and many curators/arts administrators prefer RFQs for public sector commissions.

Request for Proposals (RFP)

Request for Proposals (RFP) can be an effective way to consider and evaluate the appropriateness of an artist when a limited number of artists are invited to participate in a selection process, the criteria for selection is explicit and uniform, and there is an honorarium paid to the artist for each submission. Commissioning bodies should not assume that artists will have sufficient time and information to develop site specific proposals that are informed by substantial client interaction unless the proposals and/or competition affords at least four to six weeks of preparation time. Proposals should only be requested when the commissioning agency/organization is prepared to consider the proposal as a conceptual approach to the project and not the final design. All proposal materials should be returned to those artists not selected for the project, and the authority representing the commissioning agency/organization should assume that all ideas presented for the project, including copyright, belong to the artist.

Jury Composition and Design Reviews

The selection of an artist for a public art project requires both curatorial expertise and sound judgment regarding the ability to sustain positive and open interactions among artist, agency, constituent interests, and the public. For these reasons, PAN endorses the principle that arts professionals, who have knowledge of the visual arts and/or design (public art administrators, artists, architects, landscape architects, art historians, museum and exhibition curators, art critics, educators) and who understand the challenges of public art, actively participate in the selection process of artists and/or artist teams. Furthermore, PAN respects the opinions and preferences as expressed through public involvement in projects and simultaneously values the expertise that only arts professionals can bring to the development of a public art project, selection process, and review of ideas and proposals by artists. Arts professionals should therefore be invited to be an integral part of each phase of public art project identification, artist selection, design reviews, and interim approvals of project deliverables from conceptual design through fabrication and installation.

Digital Images

PAN recognizes that arts organizations, artists, public art program administrators, project managers, curators, and the public each desire access to images of public art.

Adoption of a national standard for images is complex because computer skills among artists vary; artists and agencies/organizations maintain different computer platforms; hardware and software programs may not easily adapt to the field of public art; and, uses for images broadly range from documentation of existing projects to animated proposals to registries to grant applications. PAN supports the advancement of a commitment to digital images over slides not only because there are fewer resources for film processing and slide projection but because technology is creating multiple sources (cameras and the internet) and uses (registries, applications, grants, presentations, file storage) for digital representation of art with effective applications for the field.

PAN is actively working with experts to develop specific recommendations for digital image sizes and dimensions. In the meantime, PAN suggests that the public art field clearly articulate the "pixel" size for the images requested when issuing call for artists and registries.

It is important to protect images that are posted to the web. PAN encourages the field to acknowledge project credits; specifically, the name of the artist, the name of the photographer, the commissioning agency, the date of the work, and a copyright ©.

Intellectual Property

Copyright

The artist retains all rights under the Copyright Act of 1976 (17 USC Section 101) as the sole author of the work for the duration of the copyright. The duration of copyright in the United States is currently the life of the author plus seventy (70) years. Title to the artwork passes to the client or commissioning agency/organization upon their written acceptance of and payment for the work; copyright belongs to and remains with the artist.

Although the client may “own” the work of art, the artist who created the work owns the copyright to the work of art, including all ways in which the work is represented, other than in situ. Artists may wish to register their copyright with the Federal government. Clients should not request that artists waive or share any of their legal copyright privileges as defined and awarded by the Federal government.

Visual Artists Rights Act (VARA)

The Visual Artists Rights Act of 1990, known as VARA, (17 USC Section 106A) assures an artist’s protection of his/her “visual art” especially as it effects post-sale rights including all drawings, sketches, and prototypes. Under VARA, artists have the right to prevent any intentional distortion, mutilation, or other modification to their work. In some cases where the art is integrated (building, landscape, infrastructure, etc) the client or commissioning agency/organization may ask the artist to waive their VARA rights.

Rights to Reproduce the Work

The artist and client or commissioning agency must each agree to the right to reproduce the artwork in any and all forms. Typically, artists grant the client or commissioning agency/organization license to make two-dimensional reproductions of the work for non-commercial and educational purposes. The client or commissioning agency/organization in turns agrees to include a credit to the artist and a notice of copyright on all such reproductions.

Additional Rights

It is standard professional practice that agencies agree not to intentionally alter, modify, change, destroy, or damage the work of art without first obtaining permission from the artist. If the artist’s work is accidentally damaged, the artist has the right to request that the work not be attributed to the artist until such time as the work is fully restored.

For additional resources developed and produced by the PAN Council, please visit: http://artsusa.org/networks/public_art_network/default_004.asp

Forecast Public Art

Public Art
Project
**Budget &
Funding**

Project:

Budget:

Expenses:	Income:

Fundraising:

Discussion:		
Funding Source:	Person Responsible:	Amount:

Forecast Public Art
2300 Myrtle Avenue, Suite 160 St. Paul, MN
652-641-1128
www.ForecastPublicArt.org

© 2011 Forecast Public Art

SAMPLE



Project:

Press:

Desired PR Outcomes:		
Media Outlet:	Contact:	Deadline:

Education and Outreach:

Outcomes:		
Target Audience:	Resource Persons:	
Strategies:		
Activities:	Where/When:	Who:

SAMPLE

SAMPLE DESIGN CONTRACT

AGREEMENT FORM

THIS AGREEMENT is effective **Date**, by and between **Commissioning Agency**, a Minnesota non-profit corporation, having its principal offices at **Address**, and **name** (ARTIST). ARTIST agrees to prepare preliminary designs for an original proposal for a **project and site** (PROJECT).

Payment

1. FPA shall disburse payments not to exceed \$ as well as up to \$ reimbursable for travel expenses to the ARTIST according to the following schedule and terms set forth herein.
2. The payment covers costs associated with research and the creation of a design concept presentation by the ARTIST for the PROJECT.
3. ARTIST will be paid as follows:
\$ upon presentation of design concept and brief written description.
Up to \$ reimbursable for travel expenses paid within 30 days of the receipt of invoice including documentation of expenses.

ARTIST and FPA agree to the following obligations:

1. ARTIST will prepare designs and/or sketches, a written description, and budget/timeline information for the proposed artwork from **Date range**. The artwork must be designed to be produced within the budget and be low maintenance. ARTIST will retain copyright of all design materials produced as part of this project.
2. FPA agrees to provide ARTIST with information about the **site** to assist ARTIST in preparation of his/her design. Information will be made available if and when FPA is able to obtain it from the architects and project developers. Every effort will be made to respond to ARTIST's requests in a timely manner.
3. ARTIST is responsible for bringing all presentation materials to an interview meeting tentatively scheduled for **Date**, including 12 copies of written materials for selection committee members. Time and location of the interview will be set by FPA in advance of the meeting.
4. ARTIST agrees to present designs in person to the selection committee at finalist interview.

ARTIST agrees to invoice FPA for costs associated with travel and lodging not to exceed \$ for the finalist interview. ARTIST must include all original receipts for expenses with the invoice.

6. All materials produced by artists in connection with the PROJECT shall remain the copyright of the respective artists. **Commissioning Agency** and FPA may use images of selected designs and completed art for non-commercial, educational or promotional purposes in print or electronically. If and when the selection committee accepts PROJECT, **Commissioning**

Percent for Art Contract

(where Artist is not a University System employee)

AGREEMENT made this ____ day of ____, 20____ by and between the University of Maine System, 16 Central Street, Bangor, ME 04401, (hereinafter called the "Contracting Agency"), and ____ of ____ (hereinafter called the "Artist").

WHEREAS, the contracting agency, through an advisory selection committee, solicited proposals for artwork for the Public Art project at ____ (hereinafter called the "Project"); and

WHEREAS, The contracting agency approved said proposal for funding and the Maine State Arts Commission (hereinafter called the "Commission") ratified said proposal and process of the advisory selection committee under the Percent for Art Act (27 M.R.S.A. §451, et seq);

NOW, THEREFORE, the parties do hereby agree as follows:

1. **Contracting Agency Representative:** ____ (Tel. ____) shall be the Contracting Agency Representative in all matters regarding the administration of the Agreement. The Artist agrees to work with, and to cooperate fully with said representative of the contracting agency.

2. **Description of Artwork:** The Artist will create and install the following work of art:

Title: _____
Dimensions: _____
Medium: _____
Description of Work _____

The above work of Artist is hereafter referred to as the "Work".

3. **Standards of Performance:** The Artist has visited the selected site for the Work, become familiar with the local conditions under which the Work is to be installed, and has correlated the Artist's observations with the contracting agency.

4. **Changes in Design:** The Artist shall create the Work in accordance with the approved design. Recognizing that the shift in scale from model to full scale requires artistic adjustments, the Artist reserves the right to make minor changes in final Work as is deemed aesthetically or structurally necessary.

5. **Permanent Location:** The permanent location of the Work shall be: _____

6. **Price and Payment Schedule:** The contracting agency will pay the Artist a total sum of ____ dollars (\$____).

Payment shall be as follows:

\$____ upon signing of this agreement by all necessary parties:
\$____ upon completion of half the required construction or creation of the Work, as defined in this section.
\$____ upon installation of the work in its permanent location
\$____ upon completion and final acceptance of the installed work by the contracting agency and the receipt from the Artist of maintenance instructions as referred to in this agreement.

To receive payments subsequent to the initial payment, the Artist shall submit a billing or invoice to the contracting agency when each of the stages outlined above have been reached. Failure of the contracting agency to notify the artist within 14 days of filing of the non-acceptance of the Artist's estimation of degree of completion forecloses future objection and payment is authorized.

The contracting agency shall have the right of entry to the premises where the work is being done and/or where materials for the work are stored for purposes of inspecting the work and materials; and for recovering the work or materials in the case of default by the artist under this contract.



Mural by Artist Tim Kerr, on the wall of Alabama Machinery Supply, adjacent to the Downtown Skatepark, at Bibb and Montgomery, 2015.