



## DEPARTMENT OF COMMUNITY DEVELOPMENT SERVICES

*Economic Development Division*

### **m e m o r a n d u m**

**TO:** Urbana Public Arts Commission

**FROM:** Christina McClelland, Public Arts Coordinator

**DATE:** November 3, 2011

**SUBJECT:** **Urbana Public Arts Program Long Range Planning Exercise Continued**

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### **Background**

The Urbana Public Arts Commission has identified long-range planning and the creation of a five year plan as priorities to aid in establishing future fundraising goals, as well as to provide guidance for the yearly process of drafting the Annual Program Plan. During the October 11, 2011 Commission meeting, the Commission began this process by brainstorming a list of ideas and key values for the Urbana Public Arts Program.

### **Discussion**

The list of ideas and key values generated at the October meeting was compiled and e-mailed to members (Exhibit A). This list will provide the foundation for the continuation of long range planning efforts at the November 8 meeting.

At the October meeting, Commissioner Mary-Ann Winkelmes also posed the following questions to guide future planning by the Public Arts Commission:

- Who else works toward these goals?
- What current projects do we have that address these goals?
- How on target are these goals in terms of the duties outlined in the Ordinance Establishing A Public Arts Commission (Exhibit B)?
- What are reasonable short term, mid-term, and long term goals?
- Are proposed and current programs sustainable? Consider resources (i. e. human, financial) necessary to maintain programs.

The rest of the Commission also recommended that in creating principles to guide future planning, the following be considered:

- What best fits the Urbana Public Arts program and Urbana community.
- Explore what information and experiences have been gleaned from the program to date.
- Awareness and communication with other local arts groups. Strive to not duplicate efforts of other arts groups, but expand efforts to fill in gaps and support other organizations.

In researching other cities' and organizations efforts in long term arts planning, staff has selected the following as potentially helpful to review. Because of the lengthiness of many of them, some have been provided as links rather than attachments to the packet.

- Mattoon Community Arts Center Advisory Committee Needs Assessment & Business Plan: <http://www.lumpkinfoundation.org/Partnerships.aspx>.
- City of Albuquerque, Public Art Program Strategic Planning (p. 24-28): [http://www.cabq.gov/publicart/documents/finalreport\\_march20111.pdf](http://www.cabq.gov/publicart/documents/finalreport_march20111.pdf)
- Art Spaces, Inc.--Wabash Valley Outdoor Sculpture Collection, Terre Haute, IN 3-Year Strategic Plan (Exhibit C).

These plans provide examples of public arts programs with a wide variety of needs. The Mattoon, IL plan is for a public arts program and facility in its initial planning stages. In contrast, the Albuquerque plan considers the role and context of a program now in its third decade. Finally, the Art Spaces, Inc strategic plan outlines specific goals in several categories for the next three years. The Commission should consider which approach is best suited for its own long range planning efforts. "The Enterprise of Process: Notes on Planning for Public Art" (Exhibit D) by Marc Pally, may also serve as a useful reference in this process.

## **Recommendation**

Staff recommends Commissioners review the attached exhibits and links and come to the November 8, 2011 meeting prepared to discuss the questions posed by Commissioner Winkelmes, as well as the best format for creating a long range plan, including a timeline.

### Attachments:

- Exhibit A: List of Ideas and Key Values from October 11, 2011 Meeting
- Exhibit B: An Ordinance Establishing A Public Arts Commission and Permanent Public Arts Program
- Exhibit C: Art Spaces, Inc. 3-Year Strategic Plan
- Exhibit D: "The Enterprise of Process: Notes on Planning for Public Art" by Marc Pally

### List of Ideas and Key Values from October 11, 2011 Public Arts Commission Meeting

- Integrate art (all kinds, not just visual) into City and Urban Environment
- Promote lifelong participation and learning in the arts
- Fundraising and financial support for Arts in the community
- Make Downtown Urbana a destination for arts—a place to see new/emerging art
- Opening and supporting more venues for artists (all disciplines)
- Promote awareness—make Urbana-Champaign artists aware of arts opportunities in the community
- Expand support for grants program to support more artists, organizations, festivals, and schools
- Youth Art program to encourage and support aspiring artists
- Promote artistic engagement for the whole community
- Partner with existing venues and organizations, promote arts events and activities of other venues and organizations
  - Events organized around broad theme or focus? Yearly or quarterly? I.e. “Silk Road” theme in Chicago

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ORDINANCE NO. 2008-03-013

**AN ORDINANCE ESTABLISHING A PUBLIC ARTS COMMISSION  
AND PERMANENT PUBLIC ARTS PROGRAM**

WHEREAS, art, in all its many forms, is essential to the vitality of our city, bolstering quality of life, economic development, public safety, academic performance, and social tolerance; and

WHEREAS, many cities throughout the United States have adopted public arts programs recognizing the need for public support and contribution to the arts; and

WHEREAS, the Urbana City Council adopted Common Goals on September 19, 2005 which included:

- the establishment of a dedicated revenue stream for public art;
- the preservation and commemoration of local and multicultural traditions and histories;
- the integration of art into every feasible public works project--to promote functional and streetscape art;
- to create a program that represents our community in all its diversity--in terms of race, geography, gender, class, sexual orientation, belief-system, etc.;
- to develop a strong public collection of artworks representing diverse communities, artistic styles, and disciplines;
- to provide opportunities for local and national, established and emerging artists in Champaign County; and
- the establishment of a public arts commission; and

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WHEREAS, the Urbana Mayor appointed and the City Council approved the Urbana Public Arts Task Force to study and make recommendations on the creation of a public arts commission and program; and

WHEREAS, the Urbana Public Arts Task Force has recommended the creation of a public arts commission and program which would create a dedicated revenue stream for the arts, foster an environment for established and emerging artists to thrive in Urbana, promote life-long participation and learning in the arts, and integrate art into the urban environment; and

WHEREAS, the Urbana City Council wishes to establish a Public Arts Commission and a Public Arts Program.

NOW, THEREFORE, BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF URBANA, ILLINOIS, as follows:

**Urbana Public Arts Program; establishment.**

The City Council hereby establishes the Urbana Public Arts Program as set forth herein.

**Definitions.**

As used in this ordinance:

The "Arts" and "Art" as used in this program description includes but is not limited to creative writing, dance, film/video, music, theatre, visual arts, crafts, performing arts, spoken word, environmental arts, multimedia arts, architectural arts, landscape architecture, and emerging media.

"Construction Cost" means original budgeted cost of construction or alteration of the structure or the project itself, excluding land, engineering and administrative costs, cost for fees and permits, fixtures, furnishings, streets, sewers, similar accessory construction, and indirect costs, such as interest during construction, advertising and legal fees.

"Construction or alteration" means construction, rehabilitation, renovation, remodeling or improvement.

"Municipal building" means all municipal buildings except service facilities not normally visited by the public.

"Municipal building project" means a construction project which involves the construction or alteration of a municipal building with an original budgeted construction cost of \$750,000 or more.

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**Commission.**

The Urbana Public Arts Commission is hereby established.

**Mission.**

The Urbana Public Arts Commission recognizes the arts as essential to the vitality of our city. The Commission fosters a dynamic, innovative Urbana, where all residents—emerging artists, established artists, and “non-artists” alike—may engage with the arts in its many forms and where artists thrive and are valued.

**Composition, appointment.**

The Urbana Public Arts Commission shall consist of nine (9) members appointed by the Mayor, and approved by the Council, from constituencies representing various segments of the community which have experience, expertise, or interest in the areas of the arts, arts education, planning, neighborhood organizing, event planning, business, or another related field. Members shall be chosen from a diverse range of backgrounds, occupations, and artistic venues, with the intention of reflecting the full diversity of the Urbana arts community. In the making of appointments hereunder, the Mayor may receive recommendations from civic groups.

All members shall be voting members.

**Quorum.**

Five (5) members shall constitute a quorum.

**Terms of members; absence of member.**

(a) The initial terms shall be as follows. There shall be four (4) members whose terms expire June 30, 2009, and five (5) members whose terms expire June 30, 2010. Subsequent appointments shall be made for terms of three (3) years, or until their successors are appointed and approved by the City Council. Within sixty (60) days following the expiration of the term of each of those commissioners, a successor shall be appointed by the Mayor with the approval of the Council, and the successor shall serve for a term of three (3) years.

(b) If a commissioner resigns or is removed from the commission, a successor shall be appointed by the Mayor with approval of the City Council and shall serve for the unexpired period of the vacated term.

(c) These members of the commission may be removed by the Mayor for good cause with the approval of a majority of Council present and voting. Absence from all meetings in three (3) consecutive months may be considered to be prima facie good cause.

**Meetings.**

(a) The Public Arts Commission shall meet at least quarterly, on call of the chairperson or of any five (5) members.

**Chairperson.**

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The Mayor shall designate the chairperson of the commission.

**Functions and duties generally.**

The functions and duties of the Urbana Public Arts Commission are limited to those set forth in this ordinance, and as specifically set forth in any other duly enacted ordinance. Nothing in this ordinance shall be construed as vesting legislative or budgetary discretion or power in the Commission.

**Duties.**

The Urbana Public Arts Commission shall adopt its rules of procedure for whatever regular and special meetings are deemed by the Commission to be advisable and necessary to the fulfillment of the duties of the commission.

The roles and responsibilities of the Commission may include, but not be limited to, the following:

(1) To explore and recommend to the Mayor, City Council, City staff, and other groups, ways to further the development of, and interest in, the arts and the local cultural heritage, as well as to offer advice on relevant city projects;

(2) To propose to the Mayor and City Council an Annual Public Arts Program Plan that identifies specific program goals for the year, means of achievement, proposed expenditures, sources of supplemental revenue, schedule of execution, necessary resources and responsibilities, and an implementation plan to address the goals;

(3) To propose to the Mayor and City Council policies regarding the selection of proposed public arts projects such as the involvement of artists in selected building projects, criteria for artist and site selection, evaluation criteria for all programs, and other policies relevant to the Public Arts Program. Such policies should reflect the following three priorities:

- a) Community accessibility to the arts;
- b) Artist accessibility to resources; and
- c) Opportunities for collaboration and partnerships

(4) To review relevant proposals and assist in the process by which artists, arts organizations, neighborhood organizations, businesses, developers, merchant associations, charitable foundations, or any other member of the general public proposes and creates projects in the arts which are located in public places owned and maintained by the City of Urbana;

(5) To convene temporary selection committees to review and recommend proposals to Urbana's Public Arts Program for approval by the commission.

(6) To approve proposals that are not permanently placed on municipal property.

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- (7) To submit, for confirmation, proposals to the Mayor and City Council confirming the receipt, purchase, maintenance, dispossession, and de-accession of works of art to be permanently placed on municipal property.
- (8) To oversee subject to provisions under the section on Administration, the receipt, purchase, maintenance, dispossession, and de-accession of works of art to be placed on municipal property;
- (9) To research and seek additional funding including donations, grants and other support to further expand public arts programs;
- (10) To encourage public participation in local artistic and cultural events and programs;
- (11) To cooperate with other entities on matters regarding the arts;
- (12) To offer educational programming to the public regarding the arts;
- (13) To coordinate events and outreach related to the arts;
- (14) To recommend updates to the public arts ordinance;
- (15) To take such other actions as the Mayor and City Council may direct from time to time.

**Sub-committees, Selection Committees.**

The Public Arts Commission shall appoint sub-committees as deemed necessary. Sub-committees and selection committees shall serve in an advisory capacity to the Public Arts Commission.

**Compensation.**

No member of the Public Arts Commission, or any appointed sub-committee, shall receive compensation for his or her services. Members of the committees who are city employees shall receive only such compensation as is set forth as salary and benefits in the annual appropriation ordinance.

**Dedication.**

Every budget for the construction or alteration of a municipal building, which involves the construction or alteration of a municipal building with an original budgeted cost of construction of \$750,000, or more, to which there is or will be public access built for or by the City of Urbana, shall provide that at least one percent of the original budgeted cost of construction, shall be appropriated and deposited in the Public Arts Fund for the purchase, or commission, of art to be located in a public area in, upon, or adjacent to such building, provided; except that if it would be inappropriate to display art at that location, said one percent shall be used for the acquisition or commission of art to be located in a public area in, upon, or adjacent to or in close proximity to other municipal buildings. This provision, however, shall not apply to any building or project constructed with funds which exclude public art as an eligible cost. At the time of project approval, adequate additional funds for the maintenance, and



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preservation of the subject art shall be put aside into the Public Arts fund.

**Public Arts Fund.**

A Public Arts Fund is hereby created to serve as an account through which funds from the city, outside grant monies, private and corporate donations for the arts, and other revenue sources can be received, collected, and distributed.

**Administration.**

The Urbana Public Arts Commission shall have the authority to select works of art, remove works of art previously displayed based on a de-accession policy, promulgate criteria for selection of works of art and artists and maintenance, and take any other action necessary to carry out its purposes for projects as described in the section on Duties, in accordance with the annual budget and subject to all ordinances of the City of Urbana.

The Community Development Services Department, in coordination with the Public Arts Commission, shall administer the Public Arts Program and all Public Arts Program projects, including artwork(s) received as gifts to the City of Urbana. The Community Development Services Department shall be the contracting officer for commission or purchase all works of art after consultation with the Public Arts Commission.

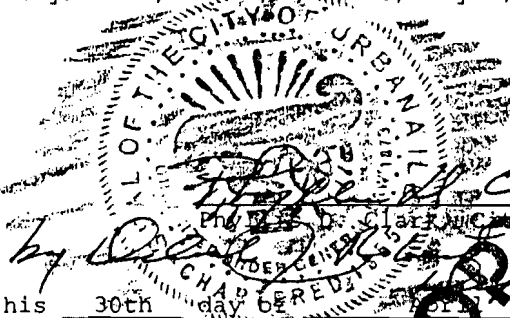
This Ordinance shall be in full force and effect from and after its passage and approval according to law.

PASSED by the City Council this 21st day of April,  
2008 .

AYES: Barnes, Bowersox, Chynoweth, Lewis, Roberts, Smyth, Stevenson

NAYS:

ABSTAINS:



The seal of the City of Urbana is circular with a sunburst in the center. The text around the perimeter reads "SEAL OF THE CITY OF URBANA ILLINOIS". Overlaid on the seal are several signatures and titles. One signature is "Philip B. Clark" with the title "Clerk" below it. Another signature is "Chad Beredjick" with the title "City Clerk" below it. There is also a signature that appears to be "Laurel Lunt Prussing" with the title "Mayor" below it. A large "CO" stamp is visible over the seal.

APPROVED by the Mayor this 30th day of April,  
2008 .

*Laurel Lunt Prussing*  
Laurel Lunt Prussing, Mayor

**Art Spaces, Inc.  
Three-Year Strategic Plan  
2010- 2012**

**GOALS**

**I. COLLECTION**

**To establish a world class public collection**

- Obtain a minimum of 6 sculptures  
[Plans for more than two sculptures per year may be considered in cases where they come with funding and Art Spaces is not involved in raising funds.]  
Year 1: 2 sculptures installed by December 2010
  - A. Complete funding for 2010 sculptures
  - B. Manage and Install 2010 sculptures
  - C. Set funding priorities for 2011 sculptures
  - D. Fundraise for 2011 sculpturesYear 2: 2 sculptures by December 2011
  - A. Manage and Install 2011 sculptures
  - B. Set funding priorities for 2012 sculptures
  - C. Fundraise for 2012 sculpturesYear 3: 2 sculptures by December 2012
  - A. Manage and Install 2012 sculptures
  - B. Set funding priorities for 2013 sculptures
  - C. Fundraise for 2013 sculptures
  
- Explore benefits and possibilities for temporary public art concepts  
Year 1: A. Research other collections, experiences, successes, benefits  
Year 2: A. Present Temporary Exhibit options and budget at Board Retreat  
B. Meet with area artists to discuss value to them  
C. Re-open discussion about City Hall Plan  
Year 3: Based on results of Years 1&2
  
- Develop guidelines for annual inspections and condition reports of the sculptures in the collection  
Years 1-3: Conduct the inspections and file the reports

**II. EDUCATION AND SERVICES**

**To define and expand consulting services in public art; to increase access to public art and awareness of the importance of public art; to offer education for the community by**

- Year 1: A. Develop and equip a core group of speakers
- B. Develop board/volunteer driving tours of sculpture collection
- C. Connect with organizations and interested parties to offer talks/tours (Terre Haute Economic Development Committee, Conventions and Visitor's Bureau, medical field recruitment, realtors, etc.)
- D. Continue presence on Public Art Network
- E. Presence at one or more national conferences (Americans for the Arts, National Endowment for the Arts, etc.)

- F. Explore potential for collaborative mapping/tour of outdoor art works in Terre Haute (w/ISU, St. Mary's, Rose-Hulman, City of TH, other)
- G. Increase membership on Education Committee
- H. Build on connection with Vigo County and other public schools
- I. Continue with college internship program

Year 2: Similar to Year One, and based on results of that year plus

- A. Present at regional and/or national conference
- B. Seek funding for Collaborative map/tour of outdoor art works in Terre Haute
- C. Formalize and develop fee structure for consulting services to other organizations, groups and private developers
- D. Articulate statement of the value of art and public sculpture to the economy and to quality of life.

Year 3: Similar to Year Two, and based on results of first two years plus

- A. Complete collaborative mapping/tour of outdoor art works in Terre Haute
- B. Publicize consulting services to other organizations, groups and private developers

### III. **MARKETING**

**Complete the Marketing Plan to raise our profile locally, regionally and nationally by:**

- connecting with state and federal efforts
  - Year 1: A. Continue membership with Public Art Network
  - B. Complete Marketing Plan (Marketing Committee)
  - C. Increase regional and national efforts and profile
    - cultural tourism
    - presence in public art movement
  - D. Investigate leveraging ISU resources for helping with marketing and public relations
  - Year 2: A. Continue membership with Public Art Network
  - B. Pull some responsibility from the marketing committee
  - C. City-wide public art collaborative
    - Join ventures with WVCF (or other funding services)
  - Year 3: A. Continue membership with Public Art Network
  - B. Continue to build regional and national efforts
  - C. Continue with tasks set forth in Marketing Plan

### IV. **STAFFING**

**To ensure adequate staffing by**

- Year 1: A. Increase Admin. Position to ½ time
- B. Investigate AmeriCorp and Workstudy
- C. Investigate increasing technology capacity (computer)
- Year 2: A. Continue to maximize staff time and potential
- Year 3: A. Increase to equivalent of 2 full-time staff
- B. Have a downtown location for office

## V. GOVERNANCE

### To ensure effective governance and community participation by

- Continuing to diversify the membership of the Board
- Assessing vision, mission and goals
- Articulating written guidelines and policies for collection, consulting, etc.
  - baseline administrative percentage for funds raised
  - what sculpture will we do?

Year 1: A. Utilize Executive Committee

B. Give Emeritus status for past Chairs

C. put immediate past chair on Executive Committee

D. Include more non-board members on regular committees

E. Examine advisory roles on the Board

F. Draft Collections Policy for Board Review

G. Review Board Hospitality Function and Consider new committee

H. Develop Employee Review Process

I. Implement an Annual Report

Year 2: Continue as Year 1

Year 3: Continue as Year 2

## VI. DEVELOPMENT

### To increase the financial stability of the organization by

Year 1: A. Expecting each board member to make an annual gift

B. Long-term plan

- increasing the endowment to \$2,250 by end of 2010

- explore sources for major gifts

- increase administrative percentage to 18%

C. Establish Ad hoc project fundraising committee

D. Hold fundraising event for unrestricted funds

E. Annual fund letter goal of \$12,000 from 90 donors

Year 2: A. Expecting each board member to make an annual gift

B. Seek additional funding to increase the principal of the endowment fund to \$3,500 by end of 2012

C. Continue to seek major gifts

D. Hold Fundraising event for unrestricted funds

E. Annual fund goal of \$15,000 from 110 donors

Year 3: A. Expecting each board member to make an annual gift

B. Seek additional funding to increase the principal of the endowment fund to \$5,000 by end of 2012

C. Hold Fundraising event for unrestricted funds

D. Annual fund goal of \$17,000 from 150 donors

## VIII. BUDGET

To establish a working budget for each year that will adequately support the organization's goals and capacities.

## **The Enterprise of Process: Notes on Planning for Public Art**

by [Marc Pally](#)

The field of public art is a relatively young one with roots that can be traced back to the creation of percent-for-art programs. Public art, broadly defined, encompasses artwork placed in a public context -- on the street, in a park, on the exterior of a building, within the common spaces of a public building and so on. The history of public art is enormous and includes commissioned art as well as art initiated by artists. Planning efforts for public art are, not surprisingly, almost exclusively directed toward official activities: government sponsored programs that either depend on mandated allocations (*e.g.* one-percent of capital improvement project budgets or private development projects), or that encourage voluntary participation through incentive programs or through the power of persuasion and mutual benefit.

The variety of circumstances that constitute the public art field is one of its strengths and presents administrators with challenges in developing appropriate administrative structures and funding strategies. There are precious few models that can be duplicated safely. The idea of site specificity, which is basic to public art, must be incorporated into the planning process itself. Points of view vary tremendously and must all be given a respectful hearing before a responsive and useful plan can be produced.

### **DEFINING THE SCOPE**

Public art plans can be developed through a staff or arts commission initiative. This in turn may determine who has the greatest voice in determining the nature and scope of the plan. A clear scope of services is essential as it will provide the framework for both producing and evaluating the plan. Occasionally differences between staff and commissions arise and are natural by-products of different interests and perspectives. However, before too much effort is put into the planning process these differences should be settled through a written agreement acceptable to all. Reporting relationships should also be settled upfront. Who will read the draft documents? Who will finally approve the plan? Sometimes on-going internal conflicts within staff and commissions, as well as between these two parties, produces confusion. Efforts to create clarity in these areas is well advised.

Those writing the plan - be they staff, commission or consultants - must also be clear about their role. Is the client already clear about their needs and ideas? Does the client envision the planning process as an opportunity to produce a formal document of existing ideas? Such an approach can be well served by staff and commission. Alternatively, the situation may call for a more independent evaluation and set of recommendations, which is the approach most effectively pursued through the services of independent consultants.

Much of the scope will depend on the current status of public art programming within the locale undertaking the planning process. Creating a plan for a new program requires

significantly more attention to administrative and legislative issues than would creating a plan to redirect and focus an existing program. The scope will need to define which areas are to be addressed both in terms of evaluation of current practices, structures and funding and where recommendations for changes should be directed. The following list includes issues that commonly are included in public art plans and might be cited as topics to be addressed in a scope of work:

- public art context
- current practices
- program directions and opportunities
- administration operation
- funding sources
- community involvement
- artist selection and project review
- maintenance
- program review

## **PUTTING THE SCOPE INTO PRACTICE**

How the issues cited above are specifically addressed and finally resolved into a document will depend on the direction the client group gives the planners. The Phoenix plan places emphasis on integrating art into the city's major infrastructure projects such as sewage treatment plants and roadway whereas the small city of South Lake Tahoe, California adopted a plan that looks to public art as a component of cultural tourism. This fact must be ever present in the minds of the planners so that they are constantly checking their progress against the objectives and needs of the client. A good working relationship with the Art Commission (or other client entity) and staff is essential and must be cultivated from the start. Public art staff is in the trenches, often dealing with controversies in the community and feelings of territoriality among other departments, commissions and/or organizations.

While staff does not have policy making responsibility its knowledge provides a cornerstone for creating a workable and successful plan. It is helpful to hear both staff and commission interpretations of the existing and desired public art landscape.

Staff and Commissioners are essential in identifying individuals and groups for interviews and group meetings. A successful public plan will reflect not only the ideas of the Commission but also a broader group of citizens whose concerns and knowledge will be invaluable for producing the plan and for its eventual implementation. Among the likely groups are:

- artists
- architects and planners
- arts and cultural organizations (staff, board, volunteers, users)
- neighborhood associations

- social service agencies
- business groups
- community activists
- educational institutions (elementary to university)
- elected officials and their representatives

In addition to conducting interviews and meetings to gather information and test ideas, the planners can also take into account information gathered from existing documents, which might include:

- a cultural plan
- neighborhood plans
- design guidelines
- convention and visitor bureau reports
- chamber of commerce reports
- economic development plans
- redevelopment plans
- capital improvement project budgets and so forth.

Staff and Commissioners can develop a list of suitable documents for review that will provide the planning process important contextual information. Public art is by its very nature an expansive activity so it makes sense to pursue planning from multiple perspectives - this is helpful both in terms of administration, funding, community involvement and program concepts.

In addition to interviews and document review, field work is another research mode that provides essential information. The cultural and social perspective that interviews and documents provide can be placed into a concrete context only through field work. The look and feel of a streetscape, park, mini-mall, city boundary, bus stop, schoolyard or bridge is critical information. Thoughtful viewing of the city, and understanding the relationships between parts and wholes, the nature of its vernacular visual language, as well as its many cultural manifestations can all contribute to the plan's worth.

## **THE OVERSIGHT COMMITTEE**

The function of citizen review and involvement is structurally addressed through the Arts Commission or similar functioning entity. This group will often have the immediate oversight responsibility for the production of the public art plan. Where commissions are large, a standing or ad hoc committee may make the process smoother. Indeed, the planning process can be made cumbersome by too large an oversight committee. Seven to nine members will provide both the diversity and coherence that good planning requires.

The composition of the group will also benefit from diversity in all areas. Artists should have a substantive role throughout public art planning and implementation and be included on the Oversight Committee. Other members should come with diverse resources and an ability to bring useful perspective to the discussion. Among these additional members might be arts volunteers and activists, arts administrators, architects, planners, private developers and representatives from foundation staff and boards, neighborhood groups and tourism and economic development councils. Additional citizen involvement may occur through the formation of an Advisory Committee, which has the advantage of furthering inclusiveness.

It must be clear to the Advisory Committee that it does not have responsibility for approving and adopting the plan. The review process must include an opportunity for the Advisory Committee to share its opinions with the Oversight Committee.

Once the process is underway, those charged with drafting the document will need to achieve consensus, or formal direction, from the Oversight Committee. Conflicting directions and opinions from the Committee can create difficulties for those drafting the Plan. Clarity in addressing such situations is critical. Sometimes this might lead to situations in which those drafting the Plan are asked to incorporate their recommendations into the document. Other times the Committee will debate a particular issue among itself and come to a formal resolution which is then incorporated into the Plan.

Going beyond the Oversight Committee for formal approval presents many problems. The appropriate place to incorporate ideas from the broadest community is through interviews and meetings. Surveys provide an additional layer of quantitative information but they will add substantial costs to the Plan. Ideally, the Oversight Committee will be representative enough of the community to guarantee broad input.

## **RESEARCH**

The research will be driven by the kinds of issues the client wishes to see addressed, as well as the interests and observations of the planners. Reviewing existing plans and other city documents will reveal priorities already in place and may indicate directions for the Public Art Plan. Cities that have made a commitment to economic development and cultural tourism will require one approach as opposed to cities that may be seeking neighborhood identity and development. Cultural identity, artist involvement, equity of resources, and access are among a host of issues that require thoughtful consideration. These directions will also be made clear during the interview and meeting process.

Certainly, where percent-for-art programs are in place, it will be necessary to fully research the capital improvement projects (CIP) budgets. Each project will be weighed for its potential as a site for art, as well as for its capacity to include artists in its design or its capacity to include artwork in any form. The flexibility that percent for art programs allow will also determine to what extent, if any, the plan may recommend aggregating or shifting allocations within the CIP.



Interviews with staff are critical to determine the administrative resources that can be garnered to support a public art program.

Field work requires both on-foot and drive-by viewing. Interviews are a good place to find out about potential sites for public art, as well as learning how the city functions physically, where various communities are located, where contested and trouble spots are located and which sites have historical and/or current cultural significance. Redevelopment and development plans will indicate additional locations for inspection. A good starting point for a tour is the infrastructure, such as parks, roadways, bridges, transportation systems, utility and sewage systems and public buildings. Viewing sites firsthand provides critical information about scale, complexity, content, audiences and potential for art.

Site observations must be contextualized within other information gleaned from interviews and document review, otherwise the Plan may not be truly responsive to a community's desires and needs. For instance, the City of Las Vegas has several arterial highways that connect the suburbs to downtown and look very much alike. A few of these highways are also major thoroughfares in the African American community. These streets have been designated in the Las Vegas Public Art Plan for arts interventions, which will provide community pride for residents as well allow motorists passing through an opportunity to associate the community with positive visual markers. Physical context and appropriateness for the inclusion of art is only one of several necessary criteria that must be met.

## **CONFIRMING IDEAS**

The scope will indicate several tasks relating to the presentation of a draft document and identify milestones in the planning process. However, it is possible to continually test ideas throughout the interview process and in other informal situations. A formal meeting should be scheduled for the discussion and approval of goals and/or objectives. Achievement of this milestone will allow the planners to take the Plan forward with confirmed insights as to the purposes that must be served. Goals and objectives provide a necessary measure for evaluating the Plan's recommendations.

Public art planning needs to value community input and involvement by structuring programs and their administration to ensure substantive community participation. How the broader community is involved will vary. Some communities have artist groups that have been established for many years who may wish to be considered partners in the public art process. Others coming forward wishing to participate may represent cultural, ethnic, racial, neighborhood, educational or professional groups. Perhaps the Advisory Committee will serve the needs of other interested parties. In lieu of an Advisory Committee, members of the Oversight Committee, along with the planners, can meet with groups, or schedule several focused or open meetings.

Once the final draft is ready for distribution it should be clear how the review will occur. The document may be presented as a set of recommendations, requiring considerable study before adoption by the Oversight Committee and less revision by the planners. Or, the document may present itself as a plan, ready for formal adoption and implementation, in which case changes desired by the Oversight Committee will need to be incorporated by the planners. Additional approvals may be required from any bodies the Oversight Committee reports to, and might include commissions and elected councils or boards.

## **NEXT STEPS**

The planning process can deliver inspiring ideas triggering hope and action on the part of commissions, staff and community members. Ideally this is the outcome though in real life the scenarios are inevitably more complex. Plans are products of thoughtful community effort and therefore have political potential. They can be used to alert elected officials about public art's potential and lay a foundation for support. They can reassure community members that their voices have been heard. And, for the arts community, long besieged by dwindling public support, plans indicate a desire to find ways to include art in the city's landscape. The role a plan can play in advocating for the arts is an important one and must not be minimized; this is a parallel function to the plan's more overt function of creating a framework for the support and creation of public art.

Finally, the plan will reflect the ambition and resources of its community. Hopefully these two factors can be somewhat aligned, though generally ambition for the arts far exceeds the resources to support it. Whether a community is satisfied with its current public art program and only wants guidance for implementation and the establishment of priorities, or whether it is a community wishing to completely redefine the mechanism of supporting and implementing public art, all can benefit from the process of discussion, introspection and dreaming that are intrinsic to the planning process. Planning creates opportunities for coming together, voicing visions and concerns and making those voices legitimate. In this way planning confirms what artists well know: that process is the essence of enterprise.

## **RECOMMENDED READING**

Cruikshank, Jeffrey L. and Korza, Pam. *Going Public: A field guide to developments in art in public places*, Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst, MA, 1988

<http://www.nea.gov/resources/lessons/PALLY.HTML> retrieved October 17, 2011