

ACTION PLAN FOR GREENSBORO'S PUBLIC ART PROGRAM

June 2009



Investing In Our Creative Community



Free to Soar, Bicentennial Garden



Detail of Vine Gate and Fountain, Elm St.



Wayfinding Sign,
Downtown Greensboro



Mural, Central Library



Tree of Knowledge,
Central Library

This body of work is the result of a year-long commitment by citizens and representatives from local arts and economic development organizations that formed Greensboro’s temporary Public Art Commission. We seek your adoption of this plan as Greensboro’s official Public Art Program in order to form the permanent Public Art Commission and begin our work.

The idea for a Public Art Commission originally emerged as a recommendation from the 2025 Comprehensive Plan, and culminated with a resolution unanimously approved by Greensboro City Council on October 16, 2007. After the resolution passed, the temporary Public Art Commission began drafting this five-year Action Plan, with leadership from the United Arts Council and Janet Kagan, a nationally-recognized public art consultant.

The result of our work, the Greensboro Public Art Program Action Plan, is very specific and action-oriented. It will guide the City staff, Public Art Commission, developers and elected officials with resources, maintenance recommendations, a system of public input for art, and the identification of sites. Eventually, the Commission would like to seek – as many other cities across the nation have – a percent for public art ordinance. We believe this Plan will lay the groundwork for this funding vehicle.



Sincerely,
The temporary Public Art Commission

Frank Auman
Mitzi Barber
Erik Beerbower
Benjamin Briggs
Kathy Cates
Nancy Doll

Jeanie Duncan
Jim Gallucci
April Harris
Courtney Hemphill
Altina Layman
Judy Morton

Mary Sertell
Cheryl Stewart
Liz Summers
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Joya Wesley

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Year 1

Year 2-3

Year 4+

Greensboro Public Art Program Action Timetable Overview

- Form a permanent Public Art Commission
 - Hire a part-time Public Art Manager
 - Identify public art sites
 - Review, approve and commission public art
 - Develop and maintain artist registry and public art inventory
-
- Transition Public Art Manager to full-time
 - Draft a percent for art ordinance
 - Commission a public art master plan
 - Develop a public art marketing and communications plan
 - Identify public art sites
 - Review, approve and commission public art
 - Develop and execute a public art inspection and maintenance schedule
 - Develop a training series for emerging public art artists
-
- Identify public art sites
 - Review, approve and commission public art
 - Develop sustained, alternative revenue sources to fund public art
 - Promote development of public art in private development
 - Manage and oversee public art deaccessioning
 - Award training grants for emerging public art artists

Greensboro Public Art Program Action Plan

Introduction

The purpose of this document is to advance public art planning and the adoption of a Public Art Program by the Mayor and City Council. This Action Plan organizes our Public Art Program by proposing specific and strategic actions that will enable Greensboro to develop a coherent and sustainable approach to public art funding, administration and community support.

The City of Greensboro has experience commissioning and placing public art. These efforts, however, have not been coordinated within an orientation toward site priorities, needs, or advantages. In addition, this approach to public art planning and implementation inhibits opportunities to share financial resources and organizational expertise that could enhance each project and its site. The commitment to create a Public Art Commission with responsibility for directing public art initiatives will benefit the City and bring coherence to the acquisition and placement of art, thereby resulting in a significantly higher return on investment.

The principles outlined in this action plan will guide the City staff, advisory committees, and elected officials in their efforts to build upon and grow the City's arts infrastructure, services, and aesthetic environment.

It is envisioned that public art in Greensboro will:

- reveal the cultural fingerprint of the community
- contribute to the visual character and texture of the city
- foster and express the city's sense of spirit, ambition, and pride
- create neighborhood identity and reflect the diversity of the city
- enhance the congeniality and social nature of our public spaces

Public Art is a descriptive term for a broad range of art that exists in the public realm; it may be sited on public land, funded through public resources, or developed through a public process. A simple definition of public art is *an artwork or element of design that is either temporarily or permanently located in a public space and that responds to or is informed by its site.* The word *public* indicates community involvement; public art projects create and inspire relationships and communication among constituent interests who are necessary to complete the work. Public art is more than placing a sculpture on a site. Public art requires that works of art have a specific relationship with their context and site, with attention to their audience, environmental conditions, cultural history, and urban or natural landscape. Public art and design elements that define public space enhance the aesthetic and visual quality of a community.

The City of Greensboro has defined a focus on public art to be *a form of collective community expression that enhances the built or natural environment*, integrating area demographics, culture, social climate, landscape, architecture, and approved urban plans, thereby articulating and strengthening place and identity.

Libation Urn, Center City Park

History Of This Initiative

In **2003**, the Greensboro Public Art Committee was organized as a small group of interested parties exploring methods of developing public art processes more collaborative in nature, promoting what Greensboro already has, facilitating projects, and involving the community more fully in the selection and care of its artwork.

From **2004 to 2006**, the United Arts Council of Greater Greensboro (UAC) collaborated with public art consultants Wendy Feuer and Renee Piechocki to outline an approach to public art planning based on five community forums and discussions, which also served to educate residents and interest groups about public artworks.

In **Spring 2005**, the North Carolina Arts Council awarded the UAC a grant to learn about public art programs and policies and to create a strategy for developing a successful program for Greensboro.

During **2005-2006**, the Committee held forums made possible with this funding and spent the next year developing an inventory of existing works and planning the next steps. On November 1, 2005, Feuer led a discussion titled Public Art 101; during the week of April 3, 2006, five community forums were held called Voice of our Community; and, on May 25, 2006, Piechocki facilitated a Public Art Discussion. Each of these programs identified thresholds for community participation, educational objectives, locations for future public art projects, and the perceived value of public art in Greensboro.

In **May 2007**, the Committee recommended the next steps for establishing a public art program in Greensboro.

In **October 2007**, Mayor Keith Holliday signed a resolution to develop a public art program for the City of Greensboro that will increase community vitality and strategically organize the administration of the proposed program and manage public art projects. Mayor Holliday emphasized the importance of a centralized resource for the implementation and management of public art in the City, which would strengthen previous organizational commitments to public art, in particular those initiated in 2003 through the leadership of the United Arts Council.

For the remainder of **2007** and throughout **2008**, the temporary Public Art Commission began the process of collecting data to establish a Public Art Program for the City of Greensboro. Subcommittees of the temporary Public Art Commission researched inventory, location, and documentation practices among other public art programs and collected information on Greensboro's growing collection. In addition, subcommittees focused on planning options, artist and site selection practices, how to involve and educate the community, conservation and maintenance, and how best to handle gifts, loans and disposition of public art. Subcommittees also reviewed structure and administration of successful public art programs. By December 2008, the temporary Public Art Commission developed recommendations for Greensboro's Public Art Program and began drafting this document with the assistance of nationally recognized public art consultant, Janet Kagan.

The proposed **2009** Action Plan for Public Art in Greensboro presents a strategic architecture for creating a transparent public process for decision-making about works of public art and establishing a municipally appointed Public Art Commission.

This work could not have been accomplished without the commitment of the Greensboro Public Art Committee and temporary Public Art Commission:

Pam Allen
Civic Leader

Frank Auman
Signature Properties

Mitzi Barber
Guilford County Schools

Erik Beerbower
Artist & Entrepreneur

Benjamin Briggs
Preservation Greensboro, Inc.

Jonathan Bush
Bank of America

Kathy Cates
Greensboro Beautiful

Carla Copeland-Burns
Musician & Opus Resource Group Consulting

Nancy Doll
Weatherspoon Art Museum

Jeanie Duncan
United Arts Council of Greater Greensboro

Stephanie Edwards
City of Greensboro

Jim Gallucci
Artist

April Harris
Action Greensboro

Courtney Hemphill
City of Greensboro

Altina Layman
United Arts Council of Greater Greensboro

Judy Morton
Action Greensboro

Mary Sertell
City of Greensboro

Derrick Sides
Center for Visual Artists & Artist

Cheryl Stewart
Public Art Consultant

Liz Summers
Community Volunteer

Adeline Talbot
Community Foundation of Greater Greensboro

Joya Wesley
Community Volunteer

Doug Williams
NC A&T State University

Anne Willson
Bricolage Festival



Baseballs, NewBridge Bank Park

Economic Impact Of Public Art

There are two significant returns on investments made in public art. First, unlike any other investment, a typical public art project simultaneously generates both tourism and community interest, which can positively impact earned income for area businesses as well as municipal tax revenues. Second, public art projects engender goodwill and enhance community image – two intangible results that local and state governments aim to achieve. Visitors are drawn to a location that is artful, and because tourists spend twice as much as residents, their needs benefit the local economy.

FUNDING PUBLIC ART

Successful public art program administrators understand that public art projects take several years to develop and become works of art for public engagement. It is vital that the public art program have the resources to implement tasks such as public education about public art, facilitate and train artists about public art processes, and manage artists' contracts.

Primary funding sources for public art projects include: government, businesses, foundations, individuals and community organizations. However, the City of Greensboro could benefit from a comprehensive funding program for public art such as a percent-for-art ordinance. In many communities across America, local and county governments dedicate a percent of area taxes or development expenditures to public art.

There are currently about 450 public art programs across America. On average,

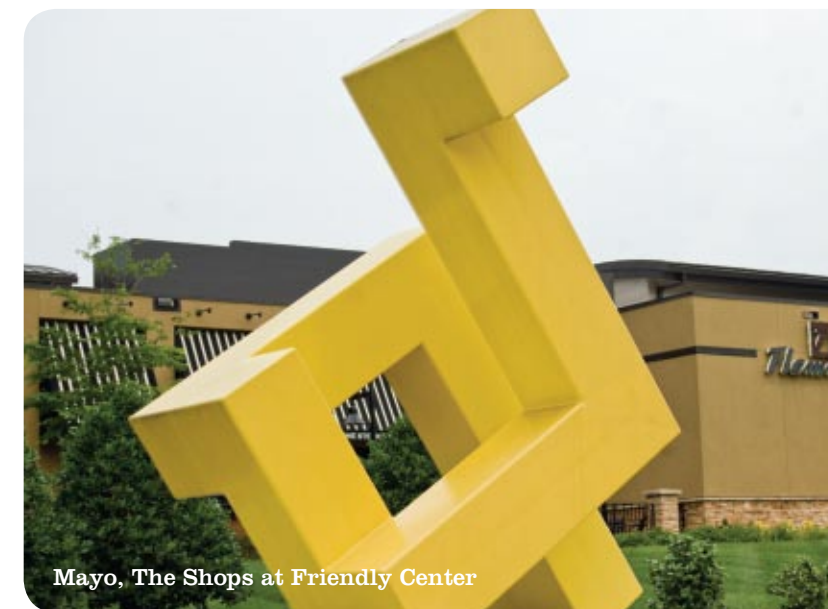
80 percent of these programs reside within municipal government; the rest function as nonprofit organizations or are associated with larger cultural arts entities. Approximately 20 percent of these public art programs have a requirement for public art in private development. The Federal government has the largest public art program in America, administered through the General Services Administration. Half of all public art programs operate with a percent-for-art ordinance, a legislative act that allocates a percentage of a project's budget to commission a work of art.

In North Carolina, six municipal percent-for-art ordinances are in effect: Asheville, Charlotte, Charlotte Area Transit System, Chapel Hill, Raleigh, and the Triangle Transit Authority. The Raleigh-Durham International Airport Authority has voluntarily commissioned public art equal to one percent of its capital expenditures. In addition, 22 communities in the state have voluntary programs to sponsor public art projects or are planning public art programs, including Clayton, Durham, Orange County, Wake Forest, and Winston-Salem.

The advantage of a percent-for-art ordinance is that it provides a dedicated funding source for public art projects, which is easily identified in a capital project and can take advantage of construction credits for new or renovated buildings. Greensboro's percent-for-art ordinance would (1) allow for direct allocation of a line item in the municipal project budget for public art and (2) permit funds to be pooled into a Public Art Fund for projects on sites throughout Greensboro. In most public art programs, the one percent public art allocation is derived from the capital project's contingency budget and is never considered to be an additional cost above the overall budget.



Baseball Gate, NewBridge Bank Park



Mayo, The Shops at Friendly Center

ORGANIZING PRINCIPLES GREENSBORO PUBLIC ART PROGRAM

Objective 1

To bring structure to and sustain a transparent process for decisions about public art that identifies artists, approves works of art, and is accountable to the public.

STRUCTURE & ADMINISTRATION

- Create a formal Public Art Commission to guide independent decision-making about public art and which serves as the central authority with curatorial capacity for collection oversight and responsibility for project management. Greensboro's Public Art Commission will build upon the work of the temporary Greensboro Public Art Commission and advance public art projects across the city.



Song of A Raindrop, New Garden Friends School

- The composition of the Public Art Commission will be nine members who each serve one three-year term. Appointments to the Public Art Commission are made by the City Council and should include representatives from government, private interests, arts professionals, and artists. Members of the Commission must also be skilled as leaders – showing what is possible; advocates – persuading others about the benefits of public art; educators – teaching the public about public art; and, curators – identifying artistic excellence and complementary works of art. In year one, the United Arts Council of Greater Greensboro will recommend, to the City Council, Commission members for appointment.

Individuals with conflicts of interest will not be permitted to serve on the Commission. Once appointed, the Commissioner will recuse him/herself in accordance with other municipal statutes should a conflict of interest arise on any matter considered by the Commission.

- The Public Art Commission shall be charged with review, comment, and approval of all public artwork for the City of Greensboro. Commission advice and endorsement will be sought by all private interests and municipal departments and agencies with regard to site selection, artist selection, concept, content, design, installation, and public education about the work.
- The Public Art Commission will, at a minimum, annually present a progress report to the City Council regarding the status of public art projects and programs.
- The Public Art Commission will appoint liaisons to the City Planning Department, Office of Economic Development, and other appropriate municipal departments and civic organizations in order to coordinate public art goals and incentives for public art in private developments.

INVENTORY / LOCATIONS / DOCUMENTATION

- Identify collaborative public art projects with complementary arts organizations, non-profit organizations, academic institutions, private developers, municipal departments, and City Boards and Commissions.

PLANNING / ARTIST & SITE SELECTION

- Depending on the scope and funding of the project, the Public Art Commission will advise, inform, determine, or organize independent public art selection committees for each public art project.

Objective 2

Staff the Public Art Program with a professional who has experience in public art administration, project management, program planning, and marketing communications.

STRUCTURE & ADMINISTRATION

- Staff will manage and implement the Public Art Commission's decisions, programs, and projects. Professional staff will be integral to the City of Greensboro management structure in order to facilitate design efforts, planning and project administration effectively across City departments. The staff position will report to the City Manager as well as the members of the Commission.

During FY 2009-2010, one half-time staff person will be funded through the UAC and have office space in City Hall under the joint direction of the City Manager and the Public Art Commission.

During FY 2010-2011, this staff position shifts from half-time to full-time, remains housed under the City Manager, and is funded equally by the UAC and the City.

During FY 2011-2012, the full-time staff position is absorbed by City government, which is responsible for all program and administrative costs.

COMMUNITY INVOLVEMENT / PUBLIC EDUCATION / MARKETING & PROMOTION

- Staff develop a database of artists, arts organizations, private interests, community and civic leaders, and residents with an interest in public art to initiate a listserv for targeted communications and e-blasts.
- Staff serve as a resource and clearing house for knowledge about the public art field; encourage neighborhood opportunities for cultural development; and collaborate among government departments and constituent interests.



Millennium Gate, Governmental Plaza

Objective 3

Centralize information, resources, and knowledge about public art for artists, residents, and visitors through the Public Art Program.

PLANNING / ARTIST & SITE SELECTION

- Develop an Artist Resource Guide for artists seeking to participate in public art projects initiated by the City of Greensboro. This information will include how to apply to a Call for Artists, how to work with communities, insurance requirements, maintenance obligations, and legal contracts. This guide will be available through the United Arts Council of Greater Greensboro website or by requesting a copy.
- Create an Artist Registry which contains statements of qualification, vitae, images of completed work, and other relevant information about artists interested in working with the Public Art Program. The Registry will serve as a community resource and be managed by the Public Art Program.

Objective 4

Develop effective and broad communications, outreach, and education tools.

INVENTORY / LOCATIONS / DOCUMENTATION

- Manage and maintain a web site for public art in Greensboro to provide access to all guiding documents associated with the Public Art Program: how to become involved; a complete inventory of the City's public art collection by location, date, and artist; current calls for artists; a calendar of events; a list of Commission members and their meeting schedule; and, other relevant information about the program and its projects. Public art guide maps indicating all public art projects will be downloadable.

COMMUNITY INVOLVEMENT / PUBLIC EDUCATION / MARKETING & PROMOTION

- Conceive and create a marketing and communications plan that includes lectures which artists who create projects for the Public Art Program are invited to present their work, tours, workshops, walking tours, website, mailings, electronic feedback loops through blogs and listservs, an e-newsletter, and other digital and electronic communications.
- The Public Art Program must maintain open communication among community leaders and residents, elected officials, artists, project managers, and other interests involved in public art programming and projects. Education about public art is integral to this effort – for the general public, policy-makers, artists, and allied art and design professionals.
- Develop visual presentations to illustrate the goals of the Public Art Program and give examples of projects that are possible to create for Greensboro. Possible audiences include civic and neighborhood associations, City staff and administrators, community and business leaders, artists, arts organizations and other non-profit entities, and the media.
- Produce resource and communication materials (maps, tours and other selected items) in both English and Spanish.

Sunflower Gate, Elm St.



Objective 5

Commission original works of art for public spaces that stimulate and reflect Greensboro's social, economic, and cultural vibrancy within a context of comprehensive planning, administration, and funding.

STRUCTURE & ADMINISTRATION

- Establish liaisons in each relevant City Department and convene regular meetings with these liaisons to discuss the public art program and potential projects.
- Meet regularly with City staff to discuss how art might contribute to municipal project goals.

PLANNING / ARTIST & SITE SELECTION

- Utilize a curatorial approach to identify new public art sites whereby strong complementary works could co-exist.
- Identify projects for streetscape renovations and under-utilized land that could be activated. Prospective public art project sites in Greensboro include:

Parking garages	Private development projects	Schools
Streetscapes	Transportation hubs	Neighborhood gateways
Public library branches	Highways and roads	Parks and recreation areas
Parks	Bus stops	Community centers
Greenways	Bridges and underpasses	Entertainment venues

COMMUNITY INVOLVEMENT / PUBLIC EDUCATION / MARKETING & PROMOTION

- Communicate with partners for public art projects including: universities and colleges, schools, neighborhood organizations, transit departments, private businesses and developers, historic property owners, and transportation hubs.

Every public art project relies upon the opinions of a variety of voices, each of which informs the artist about the primary ideas for which the final work will bring form and manifestation. These interests include:

- People who will use the location every day: workers in a building or people who use the services of a place such as a library or community center, or children at a school.
- People who visit the location occasionally: someone going to a hospital or a post office; tourists, or people passing through an airport.
- People who make decisions about the use of public space: often elected or appointed officials, or others who work for government agencies who can advise on issues of safety, liability, politics, or revenue that influence the way they think space should be used and designed.
- People who manage public space: often those in charge of the functional operations of a facility who are concerned with practical issues of efficiency, safety, movement of people or vehicles, or ease of maintenance.
- People who design public space: architects, urban planners and designers, landscape architects, engineers, space planners, interior decorators – allied fields to public art and both collaborators and competitors in a public art project because there is a delicate balance between goals, budgets, and individual interests involved in the design of public space.

Objective 6

The Public Art Program will *develop and sustain effective methodologies for public participation in the program and its projects.*

PLANNING / ARTIST & SITE SELECTION

- Project planners will identify specific constituencies who should be involved in the project from inception through installation. Members of these temporary planning committees will represent either the neighborhood proximal to the proposed project, or have direct expertise with the medium the artist is suggesting for the work.
- Program staff will affirm proposed project sites with representatives of the constituent community or interests.
- Program staff will monitor and review design accomplishments and direction as the work evolves.

COMMUNITY INVOLVEMENT / PUBLIC EDUCATION / MARKETING & PROMOTION

- Maintain community input on an ongoing basis to ensure that public art is found throughout the City in each of its districts and neighborhoods. This will define and reinforce the unique strength and character of particular geographic areas as well as celebrate the rich ethnic, aesthetic, and cultural diversity of the City of Greensboro. Regular consultation with the Neighborhood Congress is recommended to facilitate this strategy.
- Annually, the Public Art Program will evaluate public perceptions of public art projects, including a sense of ownership about the process and the work.
- Commission members and program staff will together conduct information sessions about the artist(s) and the work of art for educational purposes. Program staff will regularly schedule open discussions about the progress of the work to keep the community informed.

Public participation is fundamental to the work of the public artist because public art involves public resources of land, funding, and/or approval processes to realize artworks. Successful community engagement is increased when participants are informed about how a public artwork is conceived and how the work of public art fits into other contemporary expressions in art. This aspect of a public art program **requires a sustained commitment to community education** that challenges ideas about art; presents the history of the artist's work; and emphasizes the role of the artist.

Objective 7

The Public Art Program will *develop and manage a municipal percent-for-art ordinance and Public Art Fund. The Program will also initiate public art projects in private development projects.*

STRUCTURE & ADMINISTRATION

- Draft a percent-for-art ordinance to include public art in all City Capital Improvement Projects (CIP), including all eligible bond projects funded from other sources equal to one percent of the total construction costs when the project is approved. The Ordinance shall include local appropriations for highway, roadway, airport, and transit projects to match State and Federal funding of these capital projects.
- Implement a payment in lieu for public art in private development whereby private interests are requested to contribute an amount equal to the municipal percent for art based on the valuation of the development. These funds will be allocated to public art on site, at a designated site elsewhere in the City, or to be appropriated toward an already approved public artwork.
- Explore a "round-up" program that allows residents to round-up their tax and utility bills to support a fund for public art.

INVENTORY / LOCATIONS / DOCUMENTATION

- Promote the development of public art in private development through informal meetings or workshops. The public art program will serve as a resource for private and nonprofit interests developing public art projects.

CONSERVATION MAINTENANCE / GIFTS & LOANS / DISPOSITION OF ART

- Create a Public Art Fund that is maintained by the City Finance Department and can receive cash and financial instruments derived from public capital expenditures as well as private donations. Fund balances are intended to be used for the maintenance and conservation of the City's public art collection as well as for specific public art projects not limited to artist residencies, temporary commissions, non-CIP projects, or projects in which there is a private matching contribution.



Pitcher, Center City Park

Objective 8

Professionally maintain and conserve the City of Greensboro's collection of public artworks.

STRUCTURE & ADMINISTRATION

- For each commissioned work of public art, allocate approximately 10 percent of project funds to be reserved in a separate account within the City's Public Art Fund for the maintenance and conservation of the public art collection.

INVENTORY / LOCATIONS / DOCUMENTATION

- Maintain a comprehensive inventory database of all artworks in the City's collection that includes for each work: its origin or source, condition, purchase price or value, dimensions, materials and finishes, utility requirements, methods of fabrication and installation, name of artist, date of commission or acquisition, name of commissioning agency or benefactor, location/address, design statement, anticipated life of the work, warranty if applicable, name of owner, contact for maintenance responsibility, information about insurance requirements for the work, and an image or images of the work.

CONSERVATION MAINTENANCE / GIFTS & LOANS / DISPOSITION OF ART

- Develop a maintenance program and schedule for works of art in the collection.
- Public Art Commission staff shall regularly survey and inspect the entire public art collection. The condition of each work should be documented with before and after images and/or condition reports to be retained in project files.
- Routine maintenance of public artworks will be the responsibility of the City of Greensboro or the agency housing the artwork, in accordance with maintenance guidelines and a schedule provided by the project artist, including maintenance of signage identifying the work. Establish a procedure for effecting necessary repairs of the collection.
- Invite a professional conservator to review all design development or construction/fabrication documents and make advisory comments for new projects commissioned by the City.

Objective 9

The Public Art Program will develop a public art master plan.

STRUCTURE & ADMINISTRATION

- The Public Art Commission, professional staff and the City Council will commission a public art master plan that identifies future sites for public art, recommends the type of works, and facilitates synergistic relationships among public art, approved City master plans, and planned public and private projects.

A significant investment is made in the creation of a public art collection. To ensure that works in the collection have adequate long-term care, funds must be set aside for this purpose and exist for the life of the work.

Many public art projects are interdisciplinary and involve multiple agencies and funding sources making them difficult to categorize by typology or site. At a minimum, works of public art may be temporary or permanent; murals or wall work; integral to a transit program; statuary or freestanding sculptural; earthworks or environmental and landscape art; waterworks and fountains; involve media and lighting; or be architectural or design enhancements.

Objective 10

The public art collection will be professionally curated by the Public Art Commission, its staff serving as project administrators, and its Artist Selection Panels.

PLANNING / ARTIST & SITE SELECTION

- The review and selection process for art shall include consideration of aesthetics, installation costs, public safety, issues of liability, and the environment. Criteria for the acceptance and acquisition of art shall include artistic excellence, appropriateness for the proposed site, restrictions from the donor, originality of the work, relationship to the collection as a whole, technical feasibility, specifications, durability, maintenance costs, and warranty.
- The Commission and the City will not intentionally alter, modify, change, destroy, or damage the work of art without first obtaining permission from the artist.

CONSERVATION MAINTENANCE / GIFTS & LOANS / DISPOSITION OF ART

- The Public Art Commission shall serve as the review body for proposed gifts and loans of works of public art to the City of Greensboro.
- The Public Art Commission will have the authority to solicit gifts of art on behalf of the City of Greensboro as well as to encourage the donation of permanent and/or temporary works of art.
- Loaned works of art shall be treated and displayed in a manner consistent with those works that are part of the permanent public art collection.
- The Public Art Commission shall review all proposals for deaccessioning, which should be a seldom-used action that operates with a strong presumption against removing works from the collection. Adverse public reaction should be carefully weighed and, in general, not be the cause for deaccession of works of public art.

Review for deaccessioning purposes shall include consideration of the following:
 - Condition or security of the work
 - Need for excessive and cost-prohibitive maintenance or repair
 - Flaws in design or construction making repair unfeasible
 - The work's physical or structural condition endangering public safety
- If, after careful review and the pursuit of all alternative options, deaccessioning of a work of art is recommended by the Commission, options for its disposition must be considered: sale; trade; transfer to another suitable institution; or destruction, only when the work is so compromised it no longer represents its original state.
- All artworks under consideration for deaccession shall be accompanied by a report prepared by staff of the Public Art Commission that includes: reasons for suggested deaccession; acquisition method, source, cost and current market value; documentation of correspondence and/or negotiation with the artist; photo documentation of the artwork and its site; any contractual restrictions; options for storage and disposition; and, recommended action. The City must establish clear title to any object being considered for deaccession. In the case of a work gifted to the collection, every effort shall be made to notify the donor of the proposed action. When a piece is removed from the public art collection by deaccession, a deaccession worksheet must be completed and filed with the Commission's records.
- All profits from the sale of artworks through deaccessioning shall be credited to the Public Art Fund for future acquisitions.
- If there is a significant change in the use, character, or design of a site where a work in the collection is placed, but no valid reasons exist for its deaccession, the Public Art Commission shall work with the artist to determine an alternative site.

Deaccessioning is the process of permanently removing an artwork from the collection. The process for removing works from the public art collection must be cautious, deliberate, and meet standards as stringent as those applied to acquiring works of art.

Objective 11

The Public Art Program of the City of Greensboro will follow national standards of best practice for all artist selection processes.

PLANNING / ARTIST & SITE SELECTION

- In accordance with national best practices, Requests for Qualifications (RFQ) will be the preferred method of artist selection. RFQs can be an effective and efficient method to issue a Call for Artists, requiring 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. After applicants' statements of qualification are considered and evaluated by arts professionals and the Public Art Commission Selection Committee, a short-list of qualified artists to interview for a proposed project is made. Artists may be invited for personal interviews and offered a reasonable fee for developing conceptual ideas for the project. The RFQ process does not expect artists to 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.

- In accordance with national best practices, Requests 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 are explicit and uniform, and there is a reasonable honorarium paid to the artist for each submission. When possible, the Public Art Commission will allow artists four-to-six weeks to develop site specific proposals. Proposals will be requested when the City or Commission is prepared to consider the proposal only as a conceptual approach to the project and not the final design. All proposal materials will be returned to those artists not selected for the project, and the City and the Commission will assume that all ideas presented for the project, including copyright, belong to the artist.

- Peer panel review and processes will govern decisions about artist selection and contracts. 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, 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) will actively participate in the selection process of artists and/or artist teams.

- Arts professionals will always 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.



Wings, Bicenennial Garden

Objective 12

The Public Art Program will follow national standards of best practice for all contracting issues with selected artists.

PLANNING / ARTIST & SITE SELECTION

- In accordance with all procedures governing intellectual property and copyright, the artist shall retain 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. Title to the artwork passes to the City of Greensboro upon the artist's written acceptance of and payment for the work; copyright belongs to and remains with the artist. Although the City 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. The City will not request that artists waive any of their legal copyright privileges as defined and awarded by the Federal government.
- For all procedures governing intellectual property and the Visual Artists Rights Act (VARA) of 1990 (17 USC Section 106A) the Program will assure an artist's protection of his/her "visual art" especially as it effects post-sale rights including all drawings, sketches, and prototypes.

Objective 13

The Public Art Program will provide assistance to emerging artists.

STRUCTURE & ADMINISTRATION

- Write and award training grants for emerging artists to shadow an experienced public artist working on a project in Greensboro.

COMMUNITY INVOLVEMENT / PUBLIC EDUCATION / MARKETING & PROMOTION

- Develop a training series about public art processes and projects with the assistance and feedback of area artists.
- Use a small neighborhood project as a training opportunity and an incentive for artists to participate in a public art process.
- Create a list of public art mentors with specific technical expertise skills who can assist emerging public artists.
- Develop outreach and communication efforts to engage area emerging artists who might be interested in applying for public art projects.

The duration of copyright in the United States is currently the life of the author plus 70 years. Artists may wish to register their copyright with the Federal government.

Under the Visual Artists Rights Act (VARA) of 1990 (17 USC Section 106A), artists have the right to prevent any intentional distortion, mutilation, or other modification to their work.

Year 1	STRUCTURE & ADMINISTRATION			INVENTORY / LOCATIONS / DOCUMENTATION			PLANNING / ARTIST & SITE SELECTION			COMMUNITY INVOLVEMENT / PUBLIC EDUCATION / MARKETING & PROMOTION			CONSERVATION MAINTENANCE / GIFTS & LOANS / DISPOSITION OF ART			YEAR 1 TOTALS	
	ACTION	UAC Cost	City Cost	ACTION	UAC Cost	City Cost	ACTION	UAC Cost	City Cost	ACTION	UAC Cost	City Cost	ACTION	UAC Cost	City Cost	UAC COST	CITY COST
	Form a permanent Greensboro Public Art Commission (GPAC), composed of 9 members, jointly appointed by Greensboro City Council and the United Arts Council of Greater Greensboro (UAC)	\$0	\$0	Identify collaborative public art projects	\$0	\$0	Monitor design and direction of public art work	\$0	\$0	Educate community about public art in Greensboro	\$500	\$0	Review proposals for gifts of public art	\$0	\$0		
	Create part-time public art staff position, housed at the City, privately funded by the UAC	\$25,000	\$0	Maintain a comprehensive inventory of Greensboro's public art collection	\$500	\$0	Develop review and selection process for public art	\$0	\$0	Develop visual presentations to educate about public art in Greensboro	\$500	\$0					
	Public art staff will serve as liaison between City departments, City Council and GPAC	\$0	\$0				Develop resource guide for artists interested in Greensboro public art projects	\$500	\$0								
	Appoint liaisons to coordinate public art in private development	\$0	\$0				Develop a registry of artists interested in working with the Public Art Program	\$500	\$0								
	Review and approve all public artwork for City of Greensboro	\$0	\$0				Consult artist prior to modifying any work of art	\$0	\$0								
	Present annual progress report to City Council	\$500	\$0				Artist shall retain all rights under the copyright act	\$0	\$0								
	Present annual progress report to City Council	\$500	\$0				Protect the artist's visual art including post-sale rights	\$0	\$0								
	Year 1 Subtotals	\$25,500	\$0	Year 1 Subtotals	\$500	\$0	Year 1 Subtotals	\$1,000	\$0	Year 1 Subtotals	\$1,000	\$0	Year 1 Subtotals	\$0	\$0	\$28,000	\$0

Year 2	Upgrade public art staff position to full-time, housed by City of Greensboro, funded by UAC & City	\$25,000	\$25,000	Create Public Art Program web site	\$3,000	\$0	Establish project committees to assist with public art projects	\$0	\$0	Develop marketing/communications plan for public art in Greensboro	\$0	\$5,000	Solicit gifts of public art on behalf of the City	\$0	\$0		
	Public art staff serves as liaison between City departments, City Council and GPAC	\$0	\$0	Communicate with community partners on public art needs	\$500	\$0	Include arts professionals in the process of commissioning public art	\$0	\$0	Gather community input on public art	\$500	\$0	Consistently display loaned works of art with other public art displays	\$0	\$0		
	Draft a percent-for-art ordinance	\$0	\$0				Oversee artist selection committees for public art projects	\$0	\$0	Develop outreach and communication efforts to engage emerging artists	\$0	\$0	Develop and execute a routine inspection and maintenance schedule for public art	\$0	\$0		
	Commission a public art master plan for Greensboro	\$12,500	\$12,500				Solicit and archive Requests for Qualifications (RFQ)	\$0	\$0	Provide educational public art materials in Spanish	\$0	\$2,500	Create a Public Art Fund maintained by the City for purpose of public art maintenance and conservation. Allocate 10% of each public art project for maintenance	\$0	\$0		
							Solicit Requests for Proposals (RFP) when appropriate	\$0	\$0	Develop a training series for emerging public art artists about public art processes and projects	\$2,000	\$0					
							Use curatorial approach to identify public art sites	\$0	\$0	Create a list of public art mentors for emerging public art artists	\$0	\$0					
	Year 2 Subtotals	\$37,500	\$37,500	Year 2 Subtotals	\$3,500	\$0	Year 2 Subtotals	\$0	\$0	Year 2 Subtotals	\$2,500	\$7,500	Year 2 Subtotals	\$0	\$0	\$43,500	\$45,000

Year 3	In year three, full-time public art staff position is fully funded and housed by the City of Greensboro	\$0	\$50,000	Communicate with community partners on public art needs	\$0	\$500	Oversee artist selection committees for public art projects	\$0	\$0	Market/communicate plan for public art in Greensboro	\$0	\$5,000	Solicit gifts of public art on behalf of the City	\$0	\$0		
	Complete a public art master plan for Greensboro	\$12,500	\$12,500				Solicit and archive RFQs	\$0	\$0	Gather community input on public art	\$500	\$0	Consistently display loaned works of art with other public art displays	\$0	\$0		
							Solicit RFPs when appropriate	\$0	\$0	Develop outreach and communication efforts to engage emerging artists	\$0	\$0	Develop and execute a routine inspection and maintenance schedule for public art	\$0	\$0		
	Year 3 Subtotals	\$12,500	\$62,500	Year 3 Subtotals	\$0	\$500	Year 3 Subtotals	\$0	\$0	Year 3 Subtotals	\$500	\$5,000	Year 3 Subtotals	\$0	\$0	\$13,000	\$68,000

Year 4	Full-time public art staff position is fully funded and housed by the City of Greensboro	\$0	\$50,000	Promote development of public art in private development	\$2,000	\$0	Identify prospective public art project sites	\$0	\$0	Develop a training series for emerging public art artists about public art processes and projects	\$0	\$0	Invite a conservator to review plans for newly commissioned projects	\$0	\$2,000		
	Implement a "payment in lieu" for public art in private development (private interests are requested to contribute an amount equal to the municipal percent for art based on the valuation of the development)	\$0	\$0						Use neighborhood project as a training opportunity for emerging public art artists	\$5,000	\$0	Review proposals for deaccessioning	\$0	\$0			
	Explore "round-up" program (allows residents to round-up their tax and utility bills to support a fund for public art)	\$0	\$0									Develop options/procedures for deaccessioning works	\$0	\$0			
	Write and award training grants for emerging artists	\$0	\$3,000									Prepare report on each deaccessioned work of art	\$0	\$0			
	Year 4 Subtotals	\$0	\$53,000	Year 4 Subtotals	\$2,000	\$0	Year 4 Subtotals	\$0	\$0	Year 4 Subtotals	\$5,000	\$0	Year 4 Subtotals	\$0	\$5,000	\$7,000	\$58,000

Glossary of Terms

Aesthetic

Psychological and sensory responses to the idea of beauty.

Accession

The formal process used to accept and record an artwork.

Acquisition

The transfer of title by purchase, donation, bequest, or exchange.

Artist

A professional, fine artist usually but not necessarily, trained in the visual arts, who is generally recognized by critics and peers as a professional practitioner as judged by the quality of that professional practitioner's body of work, educational background, experience, past commissions, exhibition/performance record, publications, and production of artworks.

Artwork

Artworks may be permanent, temporary, fixed or portable, may be an integral part of a building, facility, or structure, and may be integrated with the work of other design professionals.

Artwork must be specified or designed by an Artist and includes:

Sculpture: may be made of any material or combination of materials; may be free standing, wall-supported, suspended, mounted, installed, kinetic, electronic, or mechanical.

Murals or paintings: may be made of any material or combination of materials; may be made with traditional or non-traditional means.

Earthworks, neon, glass, organic materials (i.e., fiber, clay, wood, etc.), mosaics, photographs, prints, linguistic expressions, calligraphy, ephemera, textiles, found objects, and any media or combination of media including audio, video, film, holographic or computer generated technologies, or other art genres currently known or which may come to be known.

Tangible manifestations (ie: CDs, DVDs, scripts, photographs, videos, films, scores, etc.) of choreography, theatrical performances, performance art, happenings, music, television and film or other performing or language art genres currently known or which may come to be known.

Unless specified or designed by an Artist, the following are not considered Artworks:

Reproductions by mechanical or other means of original Artworks. However, limited editions controlled by the Artist or original prints, cast sculpture, or photographs, may be considered Artworks.

Decorative, ornamental or functional elements that are not specified or designed by an Artist.

Art objects that are mass-produced, ordered from a catalog, or of standard design; wayfinding or other functional elements such as graphics, signage, advertising or maps.

Arts Professional

An individual having outstanding knowledge in the visual arts field and who is generally, but not limited to, an art historian, curator, arts administrator, critic, artist, or design professional such as an architect or landscape architect.

Call for Artists

Electronic and/or printed information that defines a project and asks artists to respond with a statement of interest or qualifications.

Collaboration

To work together in a common undertaking.

Command of Medium

Demonstration of expertise with specific material(s).

Composition

The combining of parts to create a unique whole.

Construction Credits

The transfer of construction costs to public artworks that are designed to replace specific building components (ie: flooring, roofing, seating, etc).

Contextually Appropriate

Artwork relevant and sensitive to its placement, site, or organizational theme.

Contract

A written, legal document specifying terms and conditions between or among parties with mutual interest.

Deaccession

The process of permanently removing an artwork from a collection.

Deed of Gift

A formal, legal agreement that transfers ownership of and legal rights in the property to be donated.

Donation

A charitable contribution to the City, during lifetime or testamentary transfer, whether whole or fractional interest, including, but not limited to, cash and cash equivalents, real property, personal tangible property, publicly traded equity and debt securities, closely held securities, restricted securities, life insurance policies, intellectual property, Artifacts and/or Artworks which would serve a useful purpose in the fulfillment of City priorities.

Design

Response to a site or idea as defined programmatically.

Design Competition

When two or more artists prepare formal responses to a design problem. Competitions are usually compensated (fee and expenses) and may provide the client with an understanding of the artist's thoughts and skills.

Fixed Artworks

Artworks that cannot be easily transported or require a permanent or nearly permanent site, such as integrated Artworks and large scale Artworks.

Form/Formal Response

Application of artistic and/or design elements and principles, used to convey meaning in an artwork.

Innovative Design

A work that exemplifies a new method or synthesis.

Integration

The organization of various materials or ideas to create a whole.

Interpretation

A personal conception or expression of a work of art.

Materials

What something is made of; its constituent parts.

Memorial

A monument to preserve the memory of a person or an event. A memorial can be an artifact.

Methodology

The logic or order used to make a hypothesis or reach a conclusion.

Permanent Artwork

Artworks exhibited with expectation of indefinite duration.

Portable Artwork

Artwork that can be easily transported or does not require a permanent or nearly permanent site. Paintings, works on paper, photographs and small sculptures are examples of Portable Artworks.

Prime Consultant

The firm, usually architecture, landscape architecture, or engineering, that is responsible for the design of the overall project that the artwork is connected to. In cases where there is no prime consultant, the Town/City/County Manager will assume the prime consultant's responsibilities as outlined in these Percent-for-Art Program Implementation Procedures.

Process

The operational steps to make something.

Public

Community rather than private interests.

Public Artwork

Usually all forms of visual art conceived in any medium, material or combination thereof, which are placed in areas accessible or visible to the public. Works may be permanent, temporary, or functional. Public art does not include any architectural or landscape design, except when commissioned and designed by an artist.

Public Place

Any element of the public realm, community facilities, or civic infrastructure that is visible to public view. For the purposes of the Public Art Program, the following City-owned or -operated structures and spaces shall be considered as fulfilling the definition of "public places" regardless of the source of funding or the entity that constructs them.

This shall include, but not be limited to:

- The public realm includes public spaces designed and built for the use of the general public. These include spaces such as parks, playgrounds, sports fields, plazas, streetscapes, and trails.

- Community and Civic Facilities are buildings that provide space for public activities and services. These include buildings such as libraries, community centers, youth/recreation centers, sports facilities, police stations, fire stations, general government buildings, convention and cultural facilities, etc.

- Civic Infrastructure includes facilities that support the health, functioning and environmental and economic well-being of the city. These include bridges, streetscapes, new roads and interchanges, parking garages, transit facilities, storm water management facilities, wastewater management facilities, water and recycled water delivery systems, solid waste and recycling facilities.

- And in general, any other public use, service or public infrastructure that is visible to public view.

Request for Proposal (RFP)

Artists are asked to submit a detailed proposal for a specific site or project.

Request for Qualification (RFQ)

Artists are asked to submit slides and/or examples of their previous work and professional history.

Review Committee

The Review Committee will be comprised of two to five arts professionals who possess knowledge of visual art, art history, architecture, landscape design, and/or arts administration. Arts professionals who are asked to serve on the Committee must be impartial and without interest in the outcome of the recommendation and/or selection, and may not be associated with the prime consultant, the municipality, or the public art commission. The Review Committee is charged with identifying qualified artists.

Selection Committee

The Selection Committee will be comprised of approximately twelve people. A designee of the municipality, a designee of the municipal management staff, community residents, designated project architect or landscape architect, representative(s) from appropriate municipal department(s) where project will be sited (if applicable), and outside arts professionals will be included on this committee. It is recommended that, in cases when the proposed project site is not supported or maintained by a particular department or agency, the public art authority solicit additional participants. The Selection Committee will work with staff to craft objectives for RFQs and is charged with interviewing artists and making final artist selections.

Style

A manner or mode of expression distinct from the ideas expressed and descriptive of construction, design and execution.

Temporary Artwork

Artworks exhibited for a limited duration.

Project Consultants



Janet Kagan

Janet Kagan MBA, MA is a founding Principal of the Percent for Art Collaborative LLC, an interdisciplinary research and consulting group that brings together artists, government representatives, public art administrators, urban planners, historians, architects, and landscape designers to initiate and refine public art policies, projects, and programs. Janet has significant experience in strategic planning with established and emergent public art programs, and management of public art projects representing both artists and agencies. She has held positions in municipal government, local and statewide nonprofit organizations, and architectural and interpretive design firms. She serves on boards and committees of national and regional arts organizations; participates on artist selection panels and juries; and, pursues critical discourse about public art. She is a contributing writer to *Public Art Review*, *Sculpture* magazine, and other professional journals. In 2008, Janet was elected Chair of the Public Art Network (PAN) of Americans for the Arts. In addition to her current public art planning and design projects, she is producing a film about public art.



Renee Piechocki

Renee Piechocki is an artist and public art consultant. Originally from New York, she moved to Pittsburgh, PA from Chapel Hill, NC in 2004. While in New York, she worked as a public art project manager for the New York City Department of Cultural Affairs from 1994-1998. From 1998-2000 she worked for Vito Acconci and Acconci Studio on the administrative side of public art commissions around the world. In North Carolina, she was Co-Chair of the Chapel Hill Public Arts Commission, where she worked to develop the town's Percent for Art Ordinance and implement a Percent for Art Program. In addition, she worked with Cary Visual Art to develop an AIR Program and the City of Kinston to develop public art procedures. She was the Facilitator of the Public Art Network, a program of Americans for the Arts from June 2000 – December 2004. In addition, she worked closely with Barbara Goldstein to produce *Public Art By The Book*. She is currently the consulting director of Pittsburgh's Office of Public Art, a public private partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh's Department of City Planning. Renee Piechocki received her BA from Hunter College in Studio Art, where she focused on painting.



Lion, Greensboro Historical Museum



Bob Crumley & Assoc.
Entranceway



Weatherspoon Art Museum



Detail of Homer's Vision, Central Library



General Greene monument,
Battleground Park



On the Fence, Bicentennial Garden



Investing In Our Creative Community

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