Public | Art | Plan
Art | Public | Plan
Plan | Public | Art

Prepared for:
City of Eugene, Oregon

By:
Barney & Worth, Inc.

In association with:
Regional Arts & Culture Council

January 2010

Acknowledgements

The authors gratefully acknowledge contributions of the many Eugene citizens who joined in the community-wide process to develop the Public Art Plan. Some of the active participants are listed below. Thank you all for sharing your creative ideas and vision for the arts in Eugene's future!

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The Eugene Public Art Plan was supported in part by a grant from the National Endowment for the Arts.

NATIONAL ENDOWMENT FOR THE ARTS

Cover photograph: "Three Rivers", Jan Zach, 1964
Inside cover: "Plant Forms", Jan Zach, 1959

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Executive Summary

In 1981, a new performing arts center was taking shape in Eugene's downtown. At the same time, the City enacted a percent-for-art funding ordinance to support public art, placing Eugene on the leading edge of a national public art movement.

After almost three decades, the Hult Center and performing arts continue to flourish. The visual arts are present too, with an art museum (on the University of Oregon campus) and numerous galleries. Eugene has emerged as an arts destination, with an abundance of arts and cultural offerings enjoyed by visitors and residents alike. In contrast, Eugene's public art collection has grown slowly over this same period; nearly 30 years later, the public art program has experienced modest and mixed success.

Recently, Eugene completed the Cultural Policy Review, a ten-year cultural plan that recognizes the city's accomplishments and raises the bar once again. With full community support, Eugene boldly states its aspiration to become *"The World's Greatest City of the Arts and Outdoors"*.

Eugene's cultural plan counts on public art to play a role in that transformation: to help "integrate arts and culture into the fabric of Eugene's downtown and neighborhoods." A public art master plan is identified in the cultural plan as a strategic tool to assist in reinvigorating Eugene's public art program.

In 2009, assisted by a grant from the National Endowment for the Arts, Eugene began work on a plan to review, reshape and redirect the public art program. The project was directed by the Eugene Public Art Committee and a 14-member Steering Committee.

The Steering Committee sponsored an extensive community outreach process. More than 400 community members participated in the planning, sharing their vision and creative ideas on ways to move public art forward.

In summary, the community's shared vision for public art is: *more art – better art – located throughout the community – more conspicuous.* Community leaders and others expect Eugene's public art to be exceptional and accessible.

Why hasn't this already happened? The answer is funding. Eugene's percent-for-art funding source relies on construction or purchase of large public buildings, parks, etc. Such projects don't happen every year in a mid-sized city, leaving gaps in public art funding. Without a stable, reliable funding base, Eugene's public art program has been inconsistent over the years. The program still does not have full-time, dedicated staff – an ingredient that is essential for on-going success. Until very recently, components of the program have been housed in three different City departments.

Much of Eugene's public art tells a story.

In light of these handicaps, Eugene's progress has been just short of remarkable. The public art inventory encompasses 198 pieces of art located in the downtown and other parts of the city, representing a variety of media. Some 90% of community members surveyed recently

say they are aware of Eugene's public art.

In re-shaping Eugene's public art program, five important opportunities have been identified:

- Linking public art to Eugene's successful performing and literary arts;
- Expanding partnerships with the University of Oregon, Lane Community College, and other institutions;
- Integrating public art into community planning;
- Replicating the successful model of public art installed at the Eugene Public Library; and
- Increasing Eugene's percent-for art funding.

Priorities for expanding and upgrading Eugene's public art (see below) have been developed in consultation with more than four hundred community volunteers. These are the backbone of the Public Art Plan.

Priorities for Eugene's Public Art Program

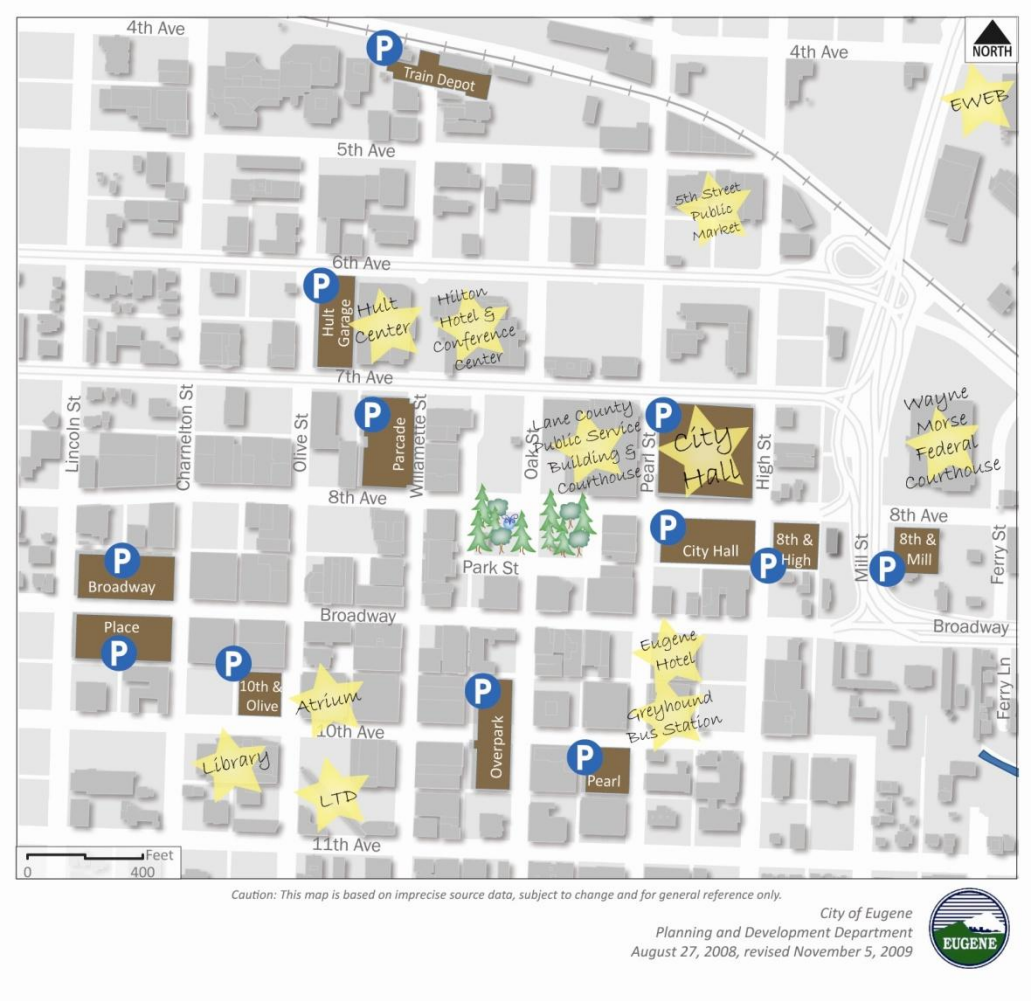
Priorities for Eugene's public art program include these key ingredients identified by community leaders and citizens who participated in planning:

- ✓ Build a public art collection of the highest quality – worthy of Eugene's notable arts and cultural offerings and significant achievements.
- ✓ Re-appraise Eugene's existing public art collection, inviting a panel of independent artists and public art professionals to review and critique the current body of work.
- ✓ Extend public art beyond the downtown, to new locations across the city: the airport and other gateways, parks and playgrounds, schools, walkways and bike paths.
- ✓ Forge partnerships with the University of Oregon, Lane Community College, Lane County, EWEB, and other institutions able to support and nurture public art.
- ✓ Integrate public art into community planning and development, looking for opportunities to make public art part of every project.
- ✓ Expand Eugene's percent-for-art funding ordinance to yield additional funds to purchase and maintain art. Seek other public and private funds to leverage public percent-for-art monies.
- ✓ Assign full-time, professional staff to manage the public art program. Organize the program under one lead department.
- ✓ Develop a program that assures ongoing maintenance and repairs for Eugene's growing public art collection.
- ✓ Improve public accessibility of Eugene's public art collection with interpretive and educational materials and methods. *Show it off!*
- ✓ Involve citizens and volunteers in all aspects of the public art program.

The accompanying Eugene Public Art Plan gives further details on public arts needs, community priorities, opportunities and strategies. With this strategic plan in place, Eugene has a chance to celebrate the 30th birthday of the community's public art program well on the way toward building a truly exceptional public art collection. The Public art Committee's leadership will be crucial in championing the community's re-appraisal and reprioritization of public art. The Committee can map out "first steps",

harness the resources from various City departments, link this public art initiative to the City's economic goals, and convince City policymakers about the benefits of moving ahead now.

Authentic experiences offer unexpected surprises – astonish visitors – inspire creativity and community pride. Eugene's public art – *we can do that!*



The greatest concentration of public art is in the downtown.

I. Introduction

"World's Greatest City"

In recent decades, the City of Eugene has consciously worked to brand itself as an arts community. With the opening of the Hult Center for the performing arts, professional theater and dance resident companies, a world class music festival, an art museum, galleries, thriving literary arts, professional arts education offerings and a vibrant local arts scene, Eugene is striving to live up to its slogan as *"The World's Greatest City of the Arts and Outdoors."*

The City is taking steps to ensure that art continues to be an indelible part of the daily experience for Eugene's citizens and visitors. Art is appreciated in Eugene as a basic ingredient, a way to enhance the built environment, create a unique "sense of place", improve quality of life – and also stimulate economic activity. In 2007, the City completed a ten-year cultural plan to outline strategies that integrate arts and culture into the fabric of Eugene's downtown and neighborhoods.

Eugene's Public Art Program

Public art – art that is community-owned and displayed in public places – can play a pivotal role in spreading arts and culture citywide. In recent years, the Eugene Public Art Committee has been reinstated and its job has been expanded and includes overseeing the community's public art program. In 1981, among the earlier cities across the U.S., the City of Eugene enacted a percent-for-art ordinance that designates a percentage of capital improvement project budgets to "create, collect and display public art," supporting the purchase of artworks to be placed in public spaces.

Over its 25+ year history, Eugene's public art collection has accumulated 198 works of art representing outdoor sculpture and a variety of media, three-dimensional and two-dimensional, from monumental scale to miniature. The City's public art collection is concentrated in the downtown and the adjoining Alton Baker Park – but some works have spread to other locations.

Now a mature (in age) program, Eugene's public art requires a cohesive plan, policies and procedures to ensure the community will continue to enjoy all of the benefits of high quality public art.

Eugene's public art comes in all sizes – from miniature to monumental.

Public Art Master Plan

The ten-year Cultural Policy Review identified public art as a key ingredient in reinforcing Eugene's emerging arts identity – to help "*integrate arts and culture into the fabric of Eugene's downtown and neighborhoods*" (Goal V). A public art plan was pinpointed as a tool needed to help *"enhance Eugene's physical environment through public art in the downtown and throughout the City*" (Strategy V.3).

Eugene Public Art Program – Goal

In 2009, the City of Eugene began work on its citywide public art plan assisted by a grant from the National Endowment for the Arts. Eugene's initiative to create a comprehensive *public art plan* has been guided by the Eugene Public Art Committee and a citizen volunteer Steering Committee. This group retained the services of a consultant team headed by Barney & Worth, Inc. to assist in developing the public art plan. The Steering Committee collaborated with the consultant at every stage of planning.

Foster arts and the development of artists and provide experiences which enrich and better the social and physical environment.

While the fourteen-member Steering Committee (and Public Art Committee) oversaw the consultant's work and guided the public art planning, many other groups participated: Eugene City Council, local community arts organizations, artists, downtown businesses, City planning and parks departments, neighborhoods and others. The master plan was developed through meaningful outreach and collaboration with these and other interested parties.

Eugene's Public Art Plan was guided by a 14-member Steering Committee.

The City's goal is to develop a public art plan that establishes a vision, and re-shapes the program to ensure it will flourish. There are countless opportunity sites for placement of public art: at Eugene's community gateways, in the downtown, commercial districts, neighborhoods, parks and elsewhere. It is envisioned the Public Art Plan will recommend updated organizing principles and policies for Eugene's emerging public art program, and help identify immediate and long-term program goals and priorities. The plan will also pinpoint special opportunities and new features for the community's expanded public art collection.

Policies to regulate and operate the public art program are also very important. Experience in other communities has shown that any single public art commission can attract controversy. The art solicitation and selection process must be transparent and efficient, capable of attracting responses from top artists, and yielding high quality art. The master plan is also intended to address questions about funding methods, art selection and commissioning, siting, security, ongoing conservation and maintenance, and staffing.

Community Participation

The foundation for Eugene's Public Art Plan is broad-based citizen input. A multi-faceted program for public outreach enlisted hundreds of citizens who volunteered and involved themselves in the plan.

Members of the Steering Committee overseeing the planning included Eugene Public Art Committee members and City staff. The Steering Committee participated in consultant selection, designed the workscope and schedule, toured Portland's public art collection with Regional Arts and Culture Council program managers, designed public outreach, sponsored and distributed a community survey, facilitated a public workshop, deliberated on recommendations and reviewed the draft Public Art Plan.

Eugene Public Art Plan – Public Workshop

A public workshop gave a still wider range of interested citizens a chance to contribute their creative suggestions and help shape the Public Art Plan. The October 20, 2009 workshop attracted some 45 participants for a lively discussion.

October 20, 2009 – "Share Your Vision and Priorities for Public Art"

Community outreach also included a survey, mailed to:

- Eugene area arts organizations
- Local artists
- Neighborhood associations
- Participants in Eugene's 2007 cultural plan

Public workshop participants shared their vision and ideas for Eugene's public art.

The survey attracted 335 detailed responses submitted online and by mail, from citizens across the city. Most of the survey respondents were unable to attend the workshop. A summary of survey results appears in an appendix.

Finally, more than 25 key stakeholders – community leaders and other interested citizens identified by the Steering Committee –were interviewed to seek their views on important issues surrounding the Public Art Plan, and capture their ideas for Eugene's future.

A synopsis of community members' comments appears below. The strength of community participation confirms participants' deep interest and support to expand and upgrade Eugene's public art program. The results of community input have shaped Eugene's Public Art Plan, and are integrated into every facet of the plan.

Key points offered by community leaders and others who were interviewed:

1. *Eugene has accumulated a sizeable public art collection, but observers say it doesn't yet "add up".* There is some concern that the public art collection, to date, lacks a unifying vision or distinctive character.

2. *There are some public art projects where Eugene has "got it right".* The Eugene Public Library is mentioned most often for its consistent high quality, variety – in artists, scale and media, and integration of public art with the architectural design.

3. *A strength of Eugene's collection is its strong representation of local artists.* Some area arts leaders see this local emphasis as a shortcoming, however, and urge the City to broaden artist selection to acquire more diverse works from regional/national/international talent.

Lifesize bronze sculpture commemorates Rosa Parks and other historic figures.

4. *The overall quality of Eugene's public art is questioned***,** perhaps due to the collection's "home grown" character or the absence of a centering vision. The public art program receives some criticism for accepting uneven quality.

5. *Eugene's public art is not yet penetrating public awareness*, and there is not a sense of shared ownership in the community. Many artworks are prominently placed in public spaces – but reportedly remain unnoticed or underappreciated.

6. *Partnerships with higher education institutions offer an opportunity to extend the reach of Eugene's public art program.* While Eugene is only a mid-sized city, the presence of the University of Oregon (and art museum) and Lane Community College, with formidable arts resources, has the potential to raise the quality and expanse of the community's public art.

7. *Public art can become an amenity for visitors.* Eugene's rich performing arts offerings continue to attract visitors year-round. High quality public art would appeal to this same out-of-town audience and help reinforce Eugene's image as an arts destination.

8. *A lack of full-time staff hampers the future prospects for Eugene's public art program.* The City's public art program needs full-time staff to take on the wide range of art selection, marketing, fundraising and curatorial duties required to support a well-managed program.

9. *Responsibility for the public art program also should be organized under one lead department.* Until recently, program responsibilities have been distributed among several City offices, which makes coordination of activities difficult.

10. *There's also a need for more funding.* The current percent-for-art funding source is no longer considered adequate to sustain, care for, and grow Eugene's public art collection.

Eugene's public art collection can be whimsical.

The hundreds of community members who responded to the survey concur with many of these key points. Nearly 80% of the survey participants are Eugene residents and are directly involved in the arts – 23% identify themselves as artists, and another 11% represent arts and culture organizations. Some 90% of participants say they are

familiar/very familiar with Eugene's public art and have noticed concentrations along downtown streets, in parks, at the Hult Center and Eugene Public Library.

Two-thirds of respondents want to see public art in both the downtown and neighborhoods. Preferred sites include public buildings (74%), parks (78%), institutions (71%), city streets and sidewalks (71%). There's wide concurrence on preferences for types of art: art that is integrated into landscape/building design and functional objects; sculpture and other outdoor art.

The open-ended comments offered by survey respondents echo three themes:

- *Vision:* More! Visible and accessible. Diverse. Higher quality. Expanded partnerships (UO, LCC, EWEB, others).
- *Sites:* Everywhere! Downtown, gateways, parks/playgrounds, schools.
- *Disappointment:* Can Eugene truly claim to be the "World's Greatest City of the Arts and Outdoors"? Is that an unsubstantiated boast that misstates or even undermines the community's real accomplishments?

II. Context for Public Art

National Best Practices

The most comprehensive national survey of public art programs (in 2001) found 350 programs in the United States at the time.* Public art programs for typical mid-size cities (100,000 to 250,000 population) in 2001:

- Were operated by government
- Had annual budgets averaging $330,000
- Had two (or more) full-time professional staff and also used consultants
- Were supported largely by a percent-for-art funding source (73% of total funding)

A recap of national standard practices for public art programs appears below.

Public parks offer high visibility sites for public art.

Public Art Programs – Standard Practices (2001)*

* *Public Art Programs – Fiscal Year 2001*, Americans for the Arts, 2003.
* *2008 Survey of Public Participation in the Arts*, Research Report #49, National Endowment for the Arts,

Organization

- 81 percent of programs are operated by public agencies; 19 percent are operated by non-profits.
- Most programs (72 percent) serve a single city or county.
- Non-profits that run public art programs usually operate other programs, too.
- Public art committees (boards, commissions) average ten members. They often include architects / design professionals, artists, arts administrators, business leaders, community representatives and others. Half of public art programs train their committee members.
- Three-quarters of programs operate with a public art ordinance; these programs tend to be larger and faster growing.

Staffing

- Public art programs range from 0.5 to 11.0 staff, with an average of 2.1.
- Staff commonly hold degrees in studio art, art history or arts administration. Their prior experience typically covers arts administration (90 percent), studio art, curatorial, art history, public administration, public relations and/or museum.
- More than two-thirds of programs (69 percent) also utilize public art consultants.

Budget

- Average annual budget in 2001 was about $750,000. For mid-size cities (100,000 to 250,000) the average was $330,000.
- Government-run programs have larger budgets – $912,000 vs. $306,000 for non-profits. Budgets for government programs are growing faster than for non-profits, and faster than inflation.
- Typical government programs receive 73 percent of their revenue from percent-for-art funds.
- Other funding sources are private contributions (corporations, foundations, individuals) and earned income.
- Non-profits rely on roughly equal amounts of public funding, private funding and earned income.
- Art commissions and purchases account for three-quarters of program spending.

Projects

- Commissioning permanent projects and purchasing existing works outnumber temporary projects eight to one.
- Project budgets range widely: from $25 to $3 million. The vast majority of public art programs (86 percent) require liability insurance for public art commissions.

Artists

- The average public art collection includes 80 different artists.
- Artist contracts typically comply with the Visual Artist Rights Act and artists retain the copyright for their work.
- Most artists apply for commissions, via open call.
- Most public art programs pay finalist artists for their proposals ($250 to $2,000 or more).
- Nearly half of public art programs provide training for artists.

Art Selection

- Selection is routinely made by independent selection panels. These usually include architects, artists, arts professionals, business leaders and other community members, as well as representatives of the commissioning agency and public art program.
- Selection panels average 8.6 members (including support staff).
- Many communities (49 percent) require artists to meet a defined level of experience; some limit eligibility to "local" artists (typically defined as living in the same state).

Publicity

- The most common marketing materials are printed brochures (82 percent), website (77 percent), maps of public art (48 percent), and post cards (48 percent).
- Nearly all public art programs (88 percent) offer web images / descriptions of their collection.

*Source: *Public Art Programs – Fiscal Year 2001*, Americans for the Arts, 2003.

While the standard funding source for public art programs is percent-for-art, there is no standard formula. In various cities across the United States, percent-for-art is calculated on the basis of 1% to 2% of:

Annual capital budget
Above-ground capital improvements

Newly constructed, purchased and/or renovated buildings
Newly constructed buildings only
Designated facilities (e.g. airport, libraries, parks)
Capital bond measures
Private (non-residential) construction

And there are many more methods!

The City of Eugene can draw upon its own experience and lessons learned in many peer communities where mature public art programs are in place. Thanks to these efforts, the requirements for a successful community public art program are generally known and accepted (see below).

Components of a Successful Public Art Program

- Commitment to institutionalize the program via ordinance or policy
- Well-defined goals
- Inclusive definition of public art
- Good communication with government agencies
- Decision-making body (Art Committee or Commission): with participation by community leaders, arts, arts and design professionals, other citizens with arts interest/experience
- Professional staff (at least 2 FTE for mid-sized cities)
- Criteria and guidelines for selection of artists and art
- Percent-for-art funding source (2% for entire capital budget for leading cities)
- Dedicated fund to collect and disburse public art funds
- Policies for considering donations, memorials, resiting and deaccessioning
- Artist-friendly contracts
- Plan, funds, staff and protocols for ongoing maintenance
- System to catalogue artworks in the public collection
- Public education activities and publications
- Ongoing community interaction

Peer Communities

Hundreds of cities across the United States have public art programs in place, some now for 40 years. Public art programs in three mid-sized cities in the Pacific Northwest, Southwest and Southeast are profiled below to show the range of approaches in peer communities. The three cities are Tacoma, WA, Tempe, AZ, and Fort Lauderdale, FL.

Tacoma, WA

Tacoma is a city of 197,000 (2006) located in the Puget Sound area, south of Seattle. In March of 2000, the City of Tacoma reinstated the Municipal Art Program, a percent-for-art program that dedicates 1% of construction costs for the city's capital projects for the creation of public art.

The City of Tacoma's public art collection is diverse and pieces can be found in virtually every neighborhood – a point of local pride. Tacoma also emphasizes proper stewardship for its collection and a commitment to quality.

Tacoma's public art program is overseen by the 17-member Tacoma Arts Commission, a citizen volunteer body appointed by Tacoma City Council. The Commission publishes an annual *Year in Review* report that documents:

- Public art projects advertised, underway and completed
- Major maintenance and conservation completed
- Awards and recognition

The Tacoma public art program also sponsors an array of related activities:

On-line public art tour, with photographs and information on artists and locations

Art at Work Month

Artists' studio tours

Public art symposium

Art Slam: unjuried public presentations of locally created artwork including visual arts, music, film, performance art and spoken word

Technical assistance for artists, including a workshop – *Transitioning to Public Art: Methods for Translating 2-D Work to the Public Realm*

Publications, including *A Community Guide to Creating Public Art* – a how-to guide to use public art "as an agent of change in your neighborhoods"

Tacoma's guiding public art ordinances and policies include:

- Tacoma Municipal Code Chapter 1.28 (Tacoma Arts Commission)
- Public Art Accession Policy
- Public Art Deaccession Policy
- Public Art Gift Policy
- Artists Eligibility and Selection Process Policy

Tempe, AZ

Tempe is a growing Phoenix suburb with a 2006 population of 186,000. Tempe has cultivated a diverse public art collection intended to complement the natural and built environment. To achieve this goal, the public art program collaborates with the community and design team on projects that pair artists with building and site designers.

The public art program is organized under the City of Tempe's Cultural Services Division. Since 1988, the program has commissioned more than 50 projects. Tempe's program strives to balance temporary

with permanent works, implement new initiatives, engage the community and change perceptions about public art.

Tempe's public art acquisitions are funded through the City's capital program. By ordinance, 1% of the city's capital budget is allocated to public art. Public art projects develop along with community growth and city construction. Public art appears in the downtown and at Tempe Town Lake, in City Hall, public plazas, city parks, fire stations, transit shelters, and the public library.

Tempe's public art program is overseen by two citizen bodies – the Tempe Municipal Arts Commission and the Public Art/Art in Private Development Committee. The latter group advises the Commission on policies and actions taken for the public art program, as well as acquisitions and loans of art made to the city. The Commission and Committee work to incorporate public art into the capital improvement projects for City departments. The City Council must approve individual art commissions valued at $50,000 or more.

Since 1998, Tempe has also required large, private retail and office developments (over 50,000 square feet of net floor area) to commission artwork on their property or support cultural programs. The Art in Private Development Ordinance has resulted in more than 60 privately commissioned artworks blanketing many parts of the community.

Tempe's public art program also offers an on-line "public art gallery self-tour", with fact sheets and photos covering every project. The program is administered by one full-time staff person.

Fort Lauderdale, FL

Fort Lauderdale is a city of 186,000 (2006) located in south Florida, the county seat of Broward County. Fort Lauderdale is a major tourist destination, attracting 10.4 million visitors annually, with 42,000 resident yachts and 100 marinas and boat yards, and 4,100 restaurants.

Fort Lauderdale's public art program is organized under the Broward County Public Art and Design Program, which celebrated its 30th anniversary in 2006. The program allocates 2% of the total new construction budget for new/renovated government buildings and 1% of the capital budget for roads, runways, etc. to commission artists to provide design expertise and create artworks for a broad range of capital projects. Artists are commissioned in the early design stages of a project to promote collaboration with architects and site designers. Architects are also encouraged to reach out to the community, to ensure the artworks respond to community needs and values.

The Broward County Public Art & Design website allows website visitors to review public art collections by title, location, artist or medium. More than 120 public art and design projects are located in Fort Lauderdale.

For purposes of comparison, a review of six mid-sized and larger communities in the southeastern United States shows the variety of public art programs and percent-for-art funding sources in place today. These six programs cover the full spectrum: from one of the largest and most mature programs in the nation—Broward County, Florida (Ft. Lauderdale - 1976) – to Huntsville, Alabama's newly created program. Most communities have completed public art plans. All but Huntsville have percent-for-art funding sources in place, with percentages calculated from 1% (Ashville, Charlotte, Nashville) to 1.5% (Atlanta) and 2% (Broward County). Four of the public art programs are operated by city government; two

programs are run by regional authorities. All programs (except Huntsville) have full-time professional staff, with nine full-time staff in Broward County.

The accompanying table provides capsule summaries of the six public art programs in the Southeast.

Some of Eugene's artworks would be welcome in any city's public art collection.

Public Art Programs – Southeastern Cities

Ashville, NC
Public Art Board
Public Art Master Plan (2000/2008)
Funding: 1% of amount allocated to general Capital Improvement Program

- Parks / Greenway bond referendums: 1% tied to art
- Tourism Development Authority Room Tax for art
- Private development incentives

Program management: Department of Parks, Recreation & Cultural Arts

Atlanta, GA
Public Art Programs
Public Art Advisory Committee
Public Art Interagency Task Force
Public Art Master Plan (2001)
Public Art Park (Freedom Park): for siting temporary and permanent sculpture
Four full-time staff
Funding:

- 1.5% of capital project budget (increased 2008)
- .5% dedicated for administration and conservation (2008)
- 1% of airport construction funds for Airport Art Program

Program management: Department of Parks, Recreation and Cultural Affairs; Office of Cultural Affairs; Public Art Division

Broward County, FL
Public Art & Design Program (1976)
Public Art & Design Committee
Six full-time and part-time staff
Design Broward: 1995 Master Plan
Five Year Plan: Broward County Public Art & Design
Funding:

- 2% of capital budget for new/renovated vertical construction (buildings)
- 1% of capital budget for flat construction (roads, runways, etc.)

Charlotte, NC
Public Art Program (1981) – Charlotte / Mecklenburg County
Cultural Facilities Master Plan
Funding:

- 1% of eligible capital improvement project funds (2003)

Program management: Arts & Science Council (1958)

Huntsville, AL
Huntsville Arts Council
Create Huntsville Strategic Plan:

- Inspired by Chattanooga's and Ashville's success
- Support economic development through expanded arts and cultural opportunities
- Downtown Arts & Entertainment District: develop new outdoor / indoor arts & culture attractions
- Public art: focus for 2009

Mayor Tommy Battle: *"Arts are the heart and soul of the City".*

Nashville, TN
Art in Public Places
Two full-time staff: Public Art Program Manager and Project Manager
Funding:

- 1% of Metro government's construction budget
- 1% of net proceeds of GO bonds

Program management: Metro Nashville Arts Commission

So how does Eugene's public art program compare to peer communities' standard practices and best practices?

At 28 years, Eugene's public art program is among the more mature programs in the United States. The nation's earliest programs are nearing 40 years old. Portland's program will celebrate its 30th birthday in 2010, Eugene's program in 2011. Like most peer public art programs, Eugene's program is operated by city government. The size of Eugene's public art collection (198 artworks) is above average – but much smaller than other mature programs. Over the years, Eugene has collected around six or seven pieces of art per year. Eugene also has fewer than the average number of artists represented.

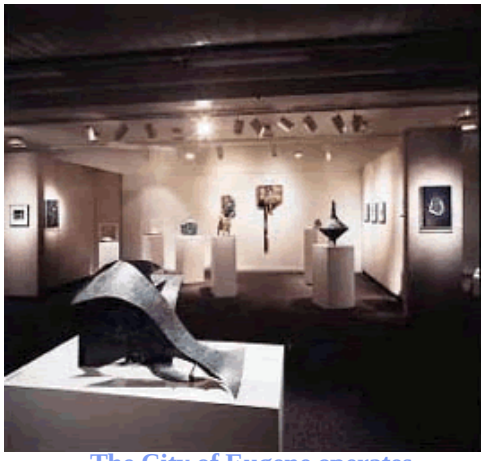
A key reason for Eugene's relatively modest collection is a pattern of uneven funding. Like most other cities, Eugene has a percent-for-art funding ordinance in place. However, the capital projects qualifying for percent-for-art are defined narrowly. In some years, little or no money is generated for public art. As a result the program has experienced something of a start-and-stop existence.

The City of Eugene's most recent completed budget year shows the Public Art Fund with total resources of $213,000. The only new resources for the year were donations ($15,000) and interest ($7,000). Expenditures were $120,000 leaving a fund balance of $ 94,000.

There are no full-time professional staff dedicated to public art (at present, one half-time staff person), and the program doesn't have an ongoing annual budget allocation. Until recently, staff have been assigned part-time from three different departments (Cultural Services, Facilities Management, Parks and Recreation).

Other points of comparison with peer cities:

- Eugene lacks other reliable funding sources to supplement percent-for-art: in some communities public art funds leverage important contributions by private donors, businesses and foundations.
- Eugene's percent ordinance allocates 1%; leading cities have raised their percentage to 2%.
- Eugene operates an art gallery – unusual for a mid-sized city.
- Eugene's public art collection places more emphasis on local (Eugene area) artists. Even in other cities where local artists are prioritized, "local" is usually defined as coming from within the same state.
- Unlike its peers, Eugene has not developed a robust array of printed brochures, maps, web information, and other interpretive materials.
- Eugene does not have a local arts council, which in many communities manages the public art program and/or serves as key advocates for public art.



The City of Eugene operates Jacobs Gallery to display temporary art exhibitions.

III. Opportunities

The future of Eugene's public art program hinges on the community's success in establishing public art as a community priority – one that is recognized by policymakers and citizens as key to attaining the desired status as the "World's Greatest City of the Arts and Outdoors". Then, Eugene must become opportunity-driven, seizing opportunities and doing whatever possible to leverage what will always be – due to Eugene's population size – limited financial resources.

Performing Arts and Public Art

To date, Eugene's stature as an emerging arts and culture center rests largely on the foundation of the performing arts. The Hult Center is Eugene's hub for the performing arts, with the 2,500-seat Silva Concert Hall, 500-seat Soreng Theater and 225-seat Studio. The facility opened in September 1982 and was an immediate success, selling one million tickets over its first four years of operation.

The Hult Center is a hub for Eugene's vibrant performing arts scene.

Eugene benefits immensely from its investment in the Hult Center and enjoys an unusual wealth of resident professional performance companies – dance, theater, music – for a mid-sized city. The annual Bach Festival attracts visitors from around the world. The Shedd Institute hosts year-round concerts and performances. Eugene is a frequent tour stop for internationally known performers and authors. In short, Eugene is "on the map" for arts and culture.

Eugene's achievements are having an impact statewide, and contributing immeasurably to Oregon's economy and its arts and culture "brand". A survey released in November 2009 by the National Endowment for the Arts found that more Oregonians attend opera, jazz and classical music concerts, per capita, than in any other state.* One in six Oregon adults (490,000) attended a classical music concert during one recent year (May 2007 to May 2008). Oregon also ranks #1 in attendance at art museums and craft festivals, and is second overall in per capita attendance at combined performing arts events.

The reputation and reality of Eugene's success in performing and literary arts presents an opportunity to experience public art – in the Hult Center, Jacobs Gallery and adjoining hotel / conference center, and airport gallery (currently located in a secured terminal, but scheduled to be relocated to a public space as part of airport renovation). Patrons of the performing/literary arts represent a natural audience for Eugene's public art. Jacobs Gallery is already open during Hult Center performances. Other spaces in and around the Hult Center (and other key performance venues) can be programmed to make public art more visible and accessible. Eugene Public Library can host readings and recitals amidst its public art collection.

* *2008 Survey of Public Participation in the Arts*, Research Report #49, National Endowment for the Arts, November 2009.

Even in the busiest events venues, performances cover only a fraction of the hours in any year. In the "dark" days and hours at these performance venues, public art can become the best way to send a strong, continuous signal that Eugene has special status as an arts community.

Art in and around the Hult Center can be enjoyed by event-goers and others.

Partnerships

Eugene is a college town, home to a major public university, a thriving community college and other institutions of higher education. The University of Oregon offers professional training for artists and arts educators, has several performance venues, an outstanding art museum, and its own diverse public art collection. The University is also considering opening a downtown extension of its Jordan Schnitzer Museum of Art, to provide more exhibit space and make the collection more accessible to the public. This extension may also serve as a de facto municipal art museum. The University's literary arts are strong, too, with a masters program in creative writing that is among the nation's best.

Lane Community College also offers art classes and professional artist training. The campus includes an art collection and galleries with works by faculty members, students, alumni and other artists. Community College officials are also planning to expand LCC's presence in downtown Eugene with possible links to the city's cultural resources.

Eugene is already taking advantage of these unique higher education resources, drawing upon UO and LCC expertise for arts and culture leadership. In the future, more can be done to leverage these resources:

- Inventory the UO and LCC public art collections – already open and visible to the public – and include this art in interpretive materials as an extension of the City's public art collection.
- Move portions of the Schnitzer Museum's collection into public spaces, following the innovative model of the Hunter Museum of American Art (Chattanooga). The Hunter redesigned and opened its sculpture garden to public access, and moved several sculptures into downtown plazas. Recently, the Hunter teamed with a local foundation to commission four major works, with artists chosen through a public vote. Thousands of Chattanoogans have participated in the art selections.
- Jointly curate art exhibits and co-produce and publicize arts and culture events.
- Draw upon the museum's curatorial expertise to advise/oversee maintenance of the city's public art collection.
- UO and LCC expand their roles in community education about public art.
- Develop a curriculum at UO and/or LCC linked to public art.
- Utilize Jacobs Gallery and other venues to showcase emerging young artists.
- Enlist students as volunteers to assist with curatorial, interpretive and other functions for Eugene's public art collection.

Additional partnership opportunities shouldn't be overlooked. Lane County, nearby jurisdictions, Lane Transit District, EWEB, GSA (federal agencies), Sacred Heart/Peace Health and others may also build their own art collections that contribute to the quality, depth, and distribution of public art community-wide and regionally.

Some public art contributes to way-finding for visitors.

Community Planning and Development

Eugene is a city that plans! There is a strong tradition of community planning producing long-range and project-specific plans and planning documents. This instinct and imperative to plan opens the door to a systematic search for ways to integrate public art into urban design. Representatives of Eugene's Public Art Committee and public art staff could be assigned to participate in various planning teams to help introduce public art into the discussion.

Despite all of the attention to planning, there's a widely held impression that Eugene's architecture "doesn't measure up". Finding great settings for public art will also require investing in buildings and public spaces.

Community leaders raise several specific opportunities and projects for public art, particularly in the city center. Public art can "lead from one special place to another special place", enliven a downtown that many observers characterize as architecturally uninteresting. Mentioned most often as projects/areas where public art can make a difference are Eugene's riverfront, the "cultural corridor" connecting downtown arts and performance venues, and the "Great Streets" initiative.

Art and architectural design blend in the Eugene Public Library.

Eugene Public Library – A Model

There's wide agreement that one of Eugene's major public art projects – at the Eugene Public Library – represents a model that can be successfully replicated for the future. Local observers applaud the architect's early consideration of public art with integration of art into the building design. Also noted are the quality and diversity of the works – prominently displayed, and inclusion of local artists along with prominent artists from outside the region. Another strength is the number of artworks chosen to appeal to a younger audience: children are important library users. Most of the art was carefully selected as a body of work, rather than piecemeal.

This formula can be repeated with good effect in the future for another major building project. However, large scale projects – a new city hall or park or administration building – don't come along very often in

Eugene. Meanwhile, it may be possible to use a library-like approach unconstrained by the confines of a building. Looking across the downtown, for example, what opportunities present themselves to complement and enhance the existing collection, or make it more visible? How could the Hult Center collection be updated and upgraded in conjunction with future improvements to the performance halls and adjacent facilities? How might artworks in the downtown be linked through walking tours?

Percent-for-Art Funding

The standard funding source for public art programs all across the nation is "percent-for-art". This method sets aside a very small portion of budgets for capital projects – usually just one or two percent – to commission, administer and maintain public art.

Three-fourths of the hundreds of public art programs in the U.S. rely on percent-for-art funds for most of their support (providing 73% of total budgets on average). Other supplemental funding sources for public art typically include private contributions (corporations, foundations, individuals) and earned income. Programs with a solid percent-for-art funding base tend to be larger and faster growing.

Eugene has just this type of percent-for-art funding source. A public art ordinance and percent-for-art funding have been in place in Eugene since 1981. Eugene's percent-for-art funding is calculated on the basis of one percent (1%) of all construction and remodeling funds for public places. "Public place" is defined as *any building, park, mall or other capital construction project (but not including streets, alleys, bicycle paths, and other public thoroughfares) constructed or remodeled by the city which construction or remodeling involves in expenditure of more than $50,000* (Ordinance No. 18849, Adopted August 10, 1981). Newly purchased buildings are also covered by Eugene's percent-for-art formula.

This definition – specifically leaving out transportation-related projects – significantly narrows the types of capital projects that contribute to the public art fund. Broadening Eugene's percent-for-art funding source in the future to encompass a wider range of projects would increase the size of the public art fund and help stabilize public art funding from year-to-year. New buildings, parks and malls are not constructed or remodeled every year in Eugene – transportation facilities are. (Eugene's downtown transit center is an example).

The rationale for Eugene's unusually narrow percent-for-art definition is no longer clear. The omission of transportation projects is somewhat ironic. Transportation facilities – *"streets, alleys, bicycle paths and other public thoroughfares"* – provide some of the best, most visible sites for installation of public art.

As discussed earlier, cities use many different formulas to calculate their percent-for-art. National best practices now often base the percentage on a municipality's entire capital budget. This produces a more robust funding source – and is also much easier to calculate.

Eugene's current percent-for-art formula includes newly constructed, renovated or purchased buildings – but leaves out transportation projects.

Eugene's funding level of one percent for qualifying capital projects also now falls behind national best practices. Leading communities in the U.S. now earmark up to two percent – some on their entire capital budget – for public art.

IV. Public Art Plan: Vision & Priorities

Community Vision

The City of Eugene's goal for its public art program is to *"foster arts and the development of artists and provide experiences which enrich and better the social and physical environment."* In creating the Public Art Plan, arts community leaders and citizens were invited to revisit this goal and express their personal vision for ways that public art can "enrich and better the social and physical environment."

Community members who contributed to the plan envision Eugene having more public art, of higher quality, and reaching all parts of the city. Key elements of this vision include:

Art integrated into urban design: shaping and contributing to the design of buildings (public and private), public spaces, landscape, and everyday functional objects (from lighting fixtures to bicycle racks to manhole covers).

Large scale pieces: a few larger works placed at prominent locations strategically chosen to reinforce the community's creative identity, and so that visitors and residents alike will be sure to take notice.

Some artworks have become neighborhood landmarks.

Information: a map and brochure, interpretive signage, history, website and photo images, walking tours and podcasts, information on artists, lecture series, and other educational materials to inform and activate the community and "tell the story".

Sustainable funding: adequate resources to expand, manage and maintain Eugene's public art collection.

Eugene's public art collection includes two-dimensional works.

Champions: a well organized team of committed arts community leaders and other supporters poised to serve as cheerleaders and ambassadors to help catalyze the transformation of Eugene's public art program, enlisting new followers and fans along the way.

Other elements of the community vision for Eugene's public art for the future:

- More two-dimensional art, greatly expanding the list of opportunity sites and opening the process to more artists

- Greater variety of art media and materials; less commemorative sculpture
- More temporary art installations; rotating sculpture exhibits; kiosks to accommodate temporary exhibits
- Interactive art projects that engage the community in the creative process
- Student-created art and public art in schools and playgrounds
- Kinetic art
- Neighborhood matching grants to inspire residents to help commission and install their own distinctive art
- Community events to spotlight public art

Public Art Priorities

Community participation has demonstrated deep interest in making public art a renewed priority in Eugene. Policymakers, community leaders, art followers and other citizens see public art as an "image-maker" and an important complement to the significant investment the community is already making in the arts. Public art, they say, can contribute to Eugene's ongoing efforts to revitalize the community to help *"integrate arts and culture into the fabric of Eugene's downtown and neighborhoods"*. As an amenity appreciated by local residents and visitors alike, public art can play a role in the community's economic vitality.

The following highlights describe key elements of the "public art program of the future" as desired by Eugene's community leaders and citizens.

Interpretive signage helps make public art accessible.

Eugene's Public Art Priorities

Priorities for Eugene's public art as defined by community leaders and citizens who participated in planning:

- ✓ Build a public art collection of the highest quality – worthy of Eugene's notable arts and cultural offerings and significant achievements.
- ✓ Re-appraise Eugene's existing public art collection, inviting a panel of independent artists and public art professionals to review and critique the current body of work.
- ✓ Extend public art beyond the downtown, to new locations across the city: the airport and other gateways, parks and playgrounds, schools, walkways and bike paths.
- ✓ Forge partnerships with the University of Oregon, Lane Community College, Lane County, EWEB, and other institutions able to support and nurture public art.
- ✓ Integrate public art into community planning and development, looking for opportunities to make public art part of every project.
- ✓ Expand Eugene's percent-for-art funding ordinance to yield additional funds to purchase and maintain art. Seek other public and private funds to leverage public percent-for-art monies.
- ✓ Assign full-time, professional staff to manage the public art program. Organize the program under one lead department.
- ✓ Develop a program that assures ongoing maintenance and repairs for Eugene's growing public art collection.
- ✓ Improve public accessibility of Eugene's public art collection with interpretive and educational materials and methods. *Show it off!*
- ✓ Involve citizens and volunteers in all aspects of the public art program.

Funding Strategies

The success of any community's public art program hinges on adequate, reliable funding. Ideally, Eugene's public art program will be supported through a blend of public and private funding methods and mechanisms. The objective is to create a portfolio of funding sources, which together can sustain and perpetuate the community's gradually expanding public art collection.

Funding mechanisms recommended for consideration for Eugene's public art program include:

- The current one percent-for-art program covering the City of Eugene's capital budgets for certain projects provides a shaky foundation for the public art program. One solution is to broaden the definition of eligible projects. Adding transportation projects would bring Eugene in line with many other communities. Calculating the percentage on the basis of the entire capital budget, another option, would provide the reliable pool of funds that Eugene's public art program so badly needs to move to the next level.
- Leading cities in the nation are now allocating a somewhat higher percentage of their capital budgets for public art – up to two percent. Experience in other cities has shown

this additional funding is needed for curating and maintaining the public art collection, as well as purchasing and installing new artworks.

- Even with a broader definition of eligible capital projects, at increased percentages, it is possible that the percent-for-art source will still not generate enough money year-to-year to sustain ongoing program operations. In small and mid-sized cities, the percent contributions are sometimes supplemented with general fund support in the range of $.50 to $1 per capita. This steady funding base can then be used to administer the program, while lumpy percent-for art proceeds are allocated to purchase and maintain art.

Eugene's public art – some of it nearly 30 years old – requires ongoing maintenance.

- Incentives that encourage private development projects to dedicate a percentage of their construction costs for art could enable Eugene to leverage its modest public program.
- Financial contributions and gifts by corporations and private individuals for artworks to be displayed in public places are prominent funding sources for many public art programs. Eugene has benefitted from such contributions/gifts in the past and can continue to seek ways to leverage limited public dollars. Policies are needed to ensure that such gifts represent welcome additions to Eugene's public art collection, complementing the existing collection and meeting community standards.
- Grants from private foundations, state and federal sources can also provide important resources.

It is recommended that proceeds from these various funding sources be deposited and held in Eugene's Public Art Fund and/or another secure, designated fund for subsequent art procurement and maintenance.

Policies & Guidelines

As Eugene's public art program nears the 30-year mark, and significant program changes are enacted, it will be prudent for the City of Eugene to revisit the policies, procedures and guidelines currently in place. At a minimum, clear policies are needed to:

Provide for professional staffing.

Establish the Public Art Committee's authority, duties and responsibilities for the public art program.

Authorize percent-for-art and other funding sources.

Establish a Public Art Fund to sequester and secure percent-for-art proceeds and other dedicated funds.

Develop procedures for cataloging and repairing the City's art collection.

Define procedures for selecting and procuring new artworks.

Other peer communities have also found it necessary to adopt additional policies. Examples cover:

- Art in Private Development
- Donations and Memorials
- Re-siting and De-accessioning of Artworks
- Conflict of Interest
- Selection Panels
- Selection Criteria
- Inventory, Management, and Maintenance
- Risk and Insurance
- City Code Provisions may also need to be update to accommodate changes in Eugene's public art program.

As Eugene's public art program grows and diversifies, some of these additional policies may be needed.

V. Appendices

Artist Credits

Cover:	*Three Rivers*, Jan Zach, 1964
Inside cover:	*Plant Forms*, Jan Zach, 1959
Page 1:	*The Story Teller (Ken Kesey)*, Peter Helzer, 2003
Page 4:	*Sleeping Horse*, Walter Hannula
Page 7 (top):	*Rosa Parks*, Peter Helzer
Page 7 (bottom):	*Alligator from Oliphaunt's Garden*, Marvin & Lilli Ann Killen Rosenburg, 2002
Page 8:	*Eugene Group*, Hugh Townley, 1974
Page 17:	*Wind-Rain Song*, Weltzin Blix, 1982
Page 18 (top):	*Marker of Origin*, Betsy Wolfston & David Thompson, 2005
Page 18 (bottom):	*Stained Glass Window (untitled)*, John Rose, 2008
Page 19:	*Atrium Building Floor*, Alison McNair & Bill Fairchild, 2003
Page 21 (top):	*Big Red*, Bruce Beasley, 1974
Page 21 (bottom):	*The Fair*, Madeline Liepe

Community Survey – Highlights

Survey Respondents

27% Government
23% Artist
11% Arts & culture organization

79% Eugene residents

Awareness of Public Art

90% Familiar/very familiar with Eugene's public art

Notice art most where there are concentrations:
95% Downtown streets/parks
94% Hult Center
89% Library

46% Think Eugene has 101 to 500 artworks *(Good guess! Correct answer is 198.)*

64% Not sure if all areas/groups are adequately served
23% Not adequately served
- Low income/ethnic groups/borderline neighborhoods
- Public schools
- Parks
- Gateways

Preferences

Locations for art:
66% Downtown and neighborhoods
23% Downtown

Favorite types of site:
79% Outside public buildings
78% Public parks
71% Institutions: library, museums, etc.
71% City streets and sidewalks
54% Inside public buildings
46% City gateways
44% Schools

Top priority site: downtown, parks, gateways

Favorite types of art:
71% Art integrated into functional objects

70% Outdoor art
68% Sculpture
65% Art integrated into landscape design
64% Art integrated into building design

Origin of artists:
55% Local artists
54% Pacific Northwest
45% All artists

Funding sources:
90% Private donors
81% City/County government
79% Businesses

Value of Public Art

76% Public art contributes significantly to Eugene's vision as "World's Greatest City of the Arts and Outdoors"

Makes Eugene more appealing:
90% More/much more for residents
93% More/much more for visitors

Public Participation

Best ways to inform/involve citizens:
78% Newspaper
71% Television
60% Website
56% Neighborhood associations
56% School classes

Want to stay involved:
56% Just keep me informed
25% Participate actively
19% Not that interested

Want to be kept informed?
42% Provided contact information

In Their Own Words

Sites

Everywhere! Seriously, where SHOULDN'T public art go? (Yes, in the downtown; yes, in the neighborhoods; yes, in the LTD stops; yes, on the UO campus; yes, everywhere).

Along with the downtown, I like seeing public art at the airport, the Hult, and all other major areas where people congregate.

City gateways to suggest to visitors that Eugene is a creative city with respect for art.

Leave that up to the Public Art Committee.

Vision

A destination for both artists and visitors who include in their reasons for planning trips.

Enough statues of Rosa Parks, Eugene Skinner, Ken Kesey, etc!

More art would make me feel the phrase "Greatest city of the arts and outdoors" was justified.

I'm not interested in art in front of (or in) places you can only go to in a car. Accessible art for all!

Like many mid-sized cities, Eugene has a dead or dying downtown. Unlike many, Eugene has not thus far seen the value in turning downtown into a cultural (and education) center.

Art must be as conspicuous as restaurants.

I am very tired of sculptures of clothed persons sitting on a bench. Art should be uplifting and imaginative.

The more art, the better! Art can only help to verify and beautify the community. It can also help spark community wide discussions, and stimulate thought and expression in residents and visitors.

The art in Eugene really needs to diversify. We have the same three artists doing all the visible public art.

Lots more art, focused on the downtown Art and Entertainment District.

It's not the '60s anymore. Keep the flavor but be sure to transition to the new century.

Art that inspires creativity and civic pride, a sense of Eugene as a welcoming community.

Art is food for the soul. I want visitors to leave feeling well fed and residents to know they never have to go hungry.

Advice

Guys GET ON TWITTER. Come on. It's time. (I've already tweeted the survey today & it's been (retweeted) by others. Use the tech!)

The city should also have a more active partnership with the UO's art students and programs.

I think the "World's Greatest…" theme is a wrong vision, even a tad ridiculous. It my be aspirational, but is goes very overboard on what I think we can do in a community our size.

Public art is the only chance of making Eugene look nice apart from tearing down all the ugly buildings.

To change the culture, begin with the children. They can be our best supporters in the future.

Eugene is a great place to do art but a lousy place to sell it.

An annual art tour would be nice.

We moved to Eugene specifically because of the vibrant art scene and Hult Center, and have not been disappointed. Love the Eugene Ballet, all the galleries, all the free Eugene City shows in the summer, and the local theater scene. More, more, more!

I am disappointed by most of the art that I have experienced in Eugene and find myself looking elsewhere.

Don't show a lot of expensive "art objects" around town. Work on the deep structure!

It is more important for my family to be financially stable than to spend my wages on public art.

I am strongly in favor of a list, guide or method for citizens and visitors to find and view our public art. I hope that the public will become interested and involved.

City of Eugene Public Art Collection
Art Acquisition Policy

The City of Eugene has established it's commitment to the Visual Arts through the Percent for Art Ordinance of 1981 which states: "It is an appropriate function of government to foster arts and the development of artists. Visual arts contribute to and provide experiences which enrich and better our social and physical environment. The City of Eugene has supported the inclusion of art works in public places. The commissioning of art works in public places, in addition to furthering the policy of fostering art and developing artists, enriches public perception of government buildings, parks, malls, and the like."

In addition to commissioning and purchasing artwork, the City receives unsolicited proposals for the donation and purchase of public art to add to the City's Collection. The following policy for accessioning art will apply and as stated in the Ordinance "through its selection of art, foster the growth of historically significant art from which the public can benefit and assure that funds are spent on arts and crafts of the highest quality and that the art work enhances the designated areas."

Works of art, for this purpose, are defined as all form of original creations of visual art, including and not limited:

- Painting: all media, including both portable and permanently-affixed or integrated work such as murals.
- Sculpture: in the round, bas-relief, high-relief, mobile, fountain kinetic, electronic, etc., in any material or combination of materials.
- Prints, clay, drawings, stained glass, mosaics, photography, fiber and textiles, wood, metal, plastics, and other materials or combination of materials, calligraphy, and mixed media, including collage.

Accessions Procedure

The term "accessions" includes commissioned art, gifts, purchase, bequest, exchanges and any other formal process or transaction by which legal title to a collection item is transferred to the City of Eugene. The City subscribes to a policy of selective acquisition. Because of limitations of staff, physical space, and finances and the desire to collect significant art of high quality, it is neither feasible nor ethical for the City to collect indiscriminately. The City's policies and procedures are intended to build on and work with the existing Percent for Art Ordinance adopted in 1981 and the original Percent for Art Ordinance of the State of Oregon and are in keeping with The Visual Artist's Rights Act of 1990. They are guided by and based on the Jordan Schnitzer Museum of Art and the Oregon Administrative Rules (chapter 571, division 51.), and modeled after the work of Cities with major collections (i.e. Chicago, Seattle, etc); along with the Regional Arts & Culture Council, and the American Museum Association.

Vision and Collection Criteria

The charge of the Public Art Committee (PAC) is to develop and manage the City of Eugene Public Art Collection. This includes: assessment of current holdings; placement, relocation and maintenance of current holdings; assessment of submission for acquisition; accession and placement of new works; deaccession of work; relocation of works; development of policies for placement, relocation, maintenance, assessment, accession and deaccession of works in the collection.

An essential component of the management of the City of Eugene Public Art Collection is the development of a vision and policies that clearly guide PAC work by establishing parameters in terms of focus, genre, content, quality and artistic merit of work that will be a part of the permanent collection. The City motto states that Eugene is the "World's Greatest City of the Arts and Outdoors". This motto suggests that the City's public art collection should be of the highest quality and greatest diversity possible. It is the intention of the PAC to make the collection as diverse and inclusive as possible within the vision and criteria described in this section.

The PAC is a diverse group of professional artists and academic members of the Eugene arts community who are appointed by the city manager and serve in rotating terms. The diversity of the professional and academic make-up of the committee assures that the content and quality of the collection will be assessed by professional standards. The rotation of committee members assures that the focus of the collection will be inclusive and flexible enough over time to include both established and emerging genre's and artists and to assure the diversity and quality of the collection.

The committee considers many works of art for inclusion in the collection each year, both those that are offered to the committee by outside concerns and those that are generated by committee initiatives. Because of the focus of the collection on the highest quality of work and the limitations of the collection, in terms of space and funding resources, only those works that fit into the specific vision and parameters established by the committee and are accepted by the committee will be acquired for permanent collection. Works which either do not fit the criteria or that fit, but are no accepted for reasons such as duplication, cost, lack of space, not fitting the vision or parameters, or quality may be referred by the committee to private enterprises or collections within the community that may have an interest in them.

In order to facilitate this vision, the PAC will consider the following criteria when assessing the appropriateness of a piece of art for the collection:

1. The collection is inclusive and, to the extent possible, represents local, regional, national and international works of art.

2. The collection is diverse and contains work from both established and emerging artists from multiple genres.

3. The work is unique or at least of equal aesthetic quality or value to similar ones already in the Collection and should meet at minimum the criteria of quality and craftsmanship reflected in the best works now in the City's Collection and be a contribution to the Collection as a whole. Work not consistent with the goals of the City's Collection shall be accepted only in rare circumstances, including but not limited to situations where it

may be prudent and necessary to accept an entire collection, even though some of the works may not be regarded as having the highest quality, in order to obtain desired works. The Committee shall make specific recommendations where entire collections are to be considered for acquisition.

4. The artistic merit embraces depth and quality of concept, interpretation and execution.

5. The work has inherent ability to move viewers to the highest levels of intellectual and aesthetic experience.

6. The work generates a universal sense of timelessness and appeal to broad community audiences and future generations.

7. Durability of artwork and maintenance requirements for permanent display. Because the City must be able to provide proper storage and care of the work accessioned, no work will be accepted which cannot be properly exhibited, cared for, preserved, and protected. The work must be in suitable condition for use and exhibition. (In rare cases, the Committee may consider work where the value of the work is such that it justifies reasonable repair or updating.)

8. Appropriate site availability and the relationship and scale of the artwork to the proposed site, the surroundings, and to the collection as a whole.

9. The artist's credentials, recognition, and quality of work.

10. Inclusion of a detailed proposal of the site, materials, construction, fabrication, plumbing and utility requirements, and installation in the case of artwork proposed for installation on City property. Additional support materials such as design specifications, structural and engineering drawings, or models may be necessary. Donation of commissioned artwork will comply with the criteria established by this policy.

11. The use of the work is restricted or encumbered by intellectual property rights (copyright, patent, trademark, or trade secret) or by its nature (obscene, defamatory, potentially an invasion of privacy, physically hazardous), except in rare cases as determined by the Committee.

Collection of Memorials

Though memorials may have artistic value, they generally serve a specific function for a specific individual or group and may not embody the timeless and universal depth and appeal or generate the diverse interpretations and audiences, particularly future audiences, which define the parameters of the City's art collection vision. Thus, it is the general policy of the PAC that the committee does not collect memorials. This policy is not designed to strictly limit the acquisition authority of the PAC, but is intended to support the PAC in following the primary parameters and guidelines that define the collection. Thus, should the committee accession a memorial, that piece of art becomes the property of the City's collection and is subject to the regulations of that collection, including location and relocation.

Legal Considerations

As a rule, consistent with the Visual Artists Rights Act, only unrestricted works should be accepted. Title to works shall be obtained free and clear of restrictions and qualifications of any type or manner, unless it is deemed by the City authorities to be in the best interest of the City. If a work is accepted under restricted conditions (for particularly rare, valuable, or important objects), notation of the restriction must be included in the works permanent documentation. Where restrictions are attached to an acquisition, every effort should be made to place a reasonable limit on the time for which they shall apply and to define the conditions under which their force may terminate. The City cannot agree to keep objects on permanent exhibit, or to display a collection together permanently.

The City observes all State of Oregon, federal, and applicable international laws on acquiring imported art objects and will not, therefore, accept work acquired under questionable or illegal circumstances. (Informally endorsing the UNESCO Convention on the Means of Prohibiting and Preventing Export and Transfer of Ownership of Cultural Property).

Should evidence be presented to the City that any object in its possession was acquired illegally, subsequent to the date on which these procedures were approved, the Committee will conduct an investigation into the circumstances. If justified by the results of the investigation, the City will return the object(s) to its rightful owner, to the extent that it is legally possible and practical to do so.

Records

A legal instrument of conveyance, setting forth an adequate description of the objects involved (artist, title, medium, dimensions, date, the precise condition of transfer, and maintenance instructions) should accompany all gifts and purchases and should be kept on file at the City. In addition, such documentation as may be available relating to the artist (vitae), slide or photo of the work, origin of the object, provenance, reasons for its valuation, and proof of authenticity, will be furnished from the source.

A potential donor will complete a “Donation Proposal” form specifying details of the artwork to be donated. If the Committee accepts the donation, a “Deed of Artwork Gift Receipt” will be signed by the donor and a City of Eugene “Registration Form” completed by either the donor or the artist or both. The “Deed of Artwork Gift” will be delivered to the City Recorder and become part of the City’s public records.

The City will not accept proposals or artworks which include acknowledgment of donor(s) in plaques or donor bricks as part of the artwork or overall design. The artwork may include a plaque of donor identification. Such plaques may not contain corporate script or logo. Commemorative text inscribed into a surface is permitted.

Public art is to be identified with the terminology: “City of Eugene Public Art Collection,” with the artist’s name, title of work and date.

Inventory of the permanent Collections shall be done at regular intervals for accounting and conservation purposes. The City’s collection shall be inventoried in a regular and systematic manner.

Appraisals and Donor Tax Deductions

Gifts to the City are tax deductible as a charitable donation based on the current fair market value at the time of the gift as evidenced and substantiated in a manner acceptable under federal Internal Revenue Service regulations.

Staff members of the City shall not provide appraisals for donated works. The Donor is responsible for setting the fair market value of the gift and for the cost of the appraisal. The City is not responsible for the authenticity and accuracy of the appraisal.

Maintenance/Conservation

Artwork must be accompanied by a maintenance plan, in some instances, prepared and reviewed by an artwork conservator or the artist. A Maintenance/ Conservation Endowment must accompany donations of outdoor, sculptural, or other works with high maintenance (with exceptions as determined by the Committee).

Maintenance/Conservation Endowment

Definition: A private, not-for-profit entity through which tax deductible contributions may be made to fund the conservation activities of the Public Art Program. Conservation efforts to address the long-term care and maintenance of the City's public art collection should be addressed through an endowment or other funding mechanism.

The Public Art Committee

The Public Art Committee (PAC) is the standing committee of the Public Art Program of the City of Eugene and works on behalf of the City Manager regarding the Visual Arts and the City's Art Collection. It is composed of 7 voting members, six of which are appointed for three-year staggered terms by the City Manager. Members include 3 permanent ex-officio members one of which is voting, 5 acknowledged arts professionals which are voting and 1 ad hoc member which is voting; in addition to the Visual Arts Coordinator who has a strong visual arts background and is non-voting (odd # for vote; a strong voting balance is maintained on the side of the profession for the integrity of the Collection and the education of the public).

Ex-officio: Executive Director of Library, Recreation & Cultural Services Department, or their designee
Director of Parks and Open Spaces, or their designee
Director of Facilities, or their designee
Director of the resident department involved or their designee (when appropriate)
Professional: 3 recognized visual artists and 2 recognized arts professionals (such as museum curators, art historians, conservators, visual artists or individuals with considerable experience in the visual arts).

Ad hoc: Citizen with a demonstrated interest in the visuals arts (or arts professional)

Any committee member whose business interests involve the selling of works of art or artists whose work is being considered by the committee shall recuse themselves from discussion or voting in regards to the work in question. The committee may invite additional persons as non-voting participants to give advice to the committee, including, for example: legal specialist, construction coordinator, architect, landscape architect, etc.

The committee meets, as needed, to review and vote on decisions regarding the City's Art Collection and Public Art Program. Actions of the committee are final. Article 2.646 (3) of the City Code allows written appeal to the City Manager within ten days in case of complaints that the committee acted in a manner contrary to law or abused its discretion.

If for any reason an appointed position on the committee becomes vacant, the vacancy shall be filled in the same manner as original appointments. The replacement member shall serve for the unexpired portion of the vacating member's term.

Committee Chair

The Committee Chairperson shall be selected by the committee as a whole, and shall hold this position for a two-year term. Duties of the Chair include:

- Meeting with staff as needed for committee meeting preparations.
- Assist staff in setting upcoming agenda and review meeting minutes before distribution.
- Moderate the meetings.

Quorum

A quorum consists of four of the seven voting members. The committee will withhold voting on items during its meeting unless a quorum is present.

Attendance

Members shall attend Public Art Committee meetings at the time and location designated at the prior Public Art Committee meeting. Committee members shall miss no more than two consecutive meetings without proper notification to the Cultural Services Director or designated staff. Four absences within a period of one year, without proper cause, will result in the resignation of the committee member and replacement of the member appointed by the City Manager or designee.

Public Meeting

The Public Art Committee meetings are considered public meetings under Oregon Public Meeting Law. Meetings shall be open to the public and have sufficient opportunity for public comment. Meetings shall be posted on the City's Public Meeting calendar.

Process for Accession of Artwork

1. For each object under consideration for acquisition, the Division Manager through the Visual Arts Coordinator or Chairperson shall present to the Committee the

documentation and provenance of the work and explain its contribution to the Collection as a whole.

2. If possible, each object under consideration should be physically present for evaluation by members of the committee. If the Chairperson determines that this is not possible, adequate photographs or slides of the work shall be presented to the Committee. The committee may choose to visit the artist's studio or other location to view the piece.

3. Minutes of all Committee meetings shall be taken and maintained.

4. The vote of the committee shall make all decisions with reference to acquisitions.

5. The Visual Arts Coordinator or Chair shall notify donor(s) of acceptance or rejection of work.

6. The committee may see out and recommend for commission or purchase work deemed desirable for the collection when funds are available.

CITY OF EUGENE PUBLIC ART COMMITTEE
Committee Membership and Guidelines

Purpose:

The Public Art Committee is a standing advisory body to the City of Eugene on the City's Public Art Program which includes but is not limited to review of proposed donations to the City, de-accession of public art in the City's collection and acquisitions.

Membership:

The Public Art Committee is composed of nine individuals; voting and non-voting.

Voting members:

Professional: 3 recognized visual artists and 2 recognized arts professionals (such as museum curators, art historians, conservators, visual artists or individuals with considerable experience in the visual arts.

Ad hoc: Citizen with a demonstrated interest in the visuals arts (or arts professional)

Ex-Officio - City Staff Member

Non-voting members:

Two ex-officio:

The Executive Director of Library, Recreation and Cultural Services department or their designee.

The Director of Parks and Open Spaces, or their designee

Staff support to the committee is provided by the Public Arts (or visual arts) coordinator, who has a strong visual arts background.

The Committee may invite additional persons as non-voting participants to give advice to the Committee, including, for example: legal specialist, construction coordinator, architect, landscape architect, etc.

Any Committee member whose business interest involves the selling of works of art or artists whose work is being considered by the Committee shall recuse himself/herself from discussion and voting in regards to the work in question.

Qualifications and Terms:

Term of service is three years. Committee members must be Lane County residents. Committee membership is limited to any portion of a term vacated early plus two three year terms.

Authority:

The authority for the Public Art Committee is in the Eugene Code provision for department advisory committees.

Appointment:

The six community voting members are appointed for three-year staggered terms by the City Manager or designee. Members are selected based on expertise and interest.

Role of Committee Members:

- Volunteer their service without remuneration or special privileges
- Attend up to ten 1.5 hour meetings annually.
- Serve on sub-committees as needed.
- Provide knowledgeable professional and citizen input
- Offer advice on policy, program and service provisions
- Study and provide insight into issues that are relevant to the City's Public Art Program.
- Communicate their knowledge about the role and services provided by the City of Eugene's Public Art Program to the general public and applicable constituency groups
- When appropriate, act as advocates to the Eugene City Council, the Budget Committee, and the community at large

Committee Chair:

The Committee Chairperson shall be selected by the Committee as a whole, and shall hold this position for a two-year term.

- Meet with staff as needed for meetings
- Assist staff in setting upcoming agenda and review meeting minutes before distribution.
- Moderate the meetings.

Quorum

A quorum consists of four of the seven voting members. The committee will withhold voting items during its meeting unless a quorum is present.

Attendance

Members shall attend Public Art Committee meetings at the time and location designated at the prior Public Art Committee meeting. Committee members shall miss no more than two consecutive meetings without proper notification to the Cultural Services Director or designated staff. Four absences within a period of one year, without proper cause, will result in the

resignation of the committee member and replacement of the member appointed by the City Manager or designee.

Public Meeting

The Public Art Committee meetings are considered public meetings under Oregon Public Meeting Law. Meetings shall be open to the public and have sufficient opportunity for public comment. Meetings shall be posted on the City's Public Meeting calendar.

Final: January 11, 2008

City of Eugene Public Art Collection
Deaccessioning Procedure

The term "deaccession" denotes the formal process used to permanently remove an object from the collection. Work may be removed temporarily from the collection by loan; and permanently by exchange, sale or disposal only when certain conditions are met.

An important factor to be considered is the impact of such action on donors. In accepting gifts, the City adopts a position of trust. There should be no suggestion of relinquishing this responsibility as the result of deaccessioning.

Since artworks are acquired by the City through a thorough review process by impartial arts professionals based on the quality and value of the work to the collection as a whole, deaccessioning should be considered only after ten years have elapsed from the date of installation of permanent works, and five years after acceptance in the case of portable works. Deaccessioning should only be considered after a careful and impartial evaluation of the artwork to avoid the influence of fluctuations of taste and the premature removal of an artwork from the collection. (Exceptions can be made based on the criteria in this policy.)

This policy includes works of art purchased or commissioned through the Percent for Art Ordinance, gifts of artwork accessioned by the Committee, and all other City-owned artworks purchased separately by City Departments or received as gifts. Committee evaluation of an artwork may be requested by the department responsible for the work or initiated as an advisory action by the Committee.

Criteria. An object in the City's Collection can be considered for deaccessioning only if it meets at least one or more of the following criteria:

1. It has physically or organically deteriorated beyond repair as determined by a reputable conservator (and/or the Committee); or when it has been damaged or stolen beyond hope of recovery.

2. When an item is a known forgery or fake.

3. It requires conservation, the cost of which would exceed the City's funds or ability to raise the necessary monies.

4. It cannot be either properly stored or properly exhibited by the City; or, significant changes in the use, character or actual design of the site require a re-evaluation of the relationship of artwork to the site.

5. It is, in the opinion of qualified outside experts or the PAC, of markedly inferior quality (relative to other works in the Collection) and/or there is a superior example of the same kind and type already in the Collection. The qualified outside experts shall be selected or approved by the Committee.

6. The City wishes to replace the artwork with a work of more significance by the same artist.

7. The work seriously endangers public safety and all means of procuring a safe site have been exhausted.

Evaluation. The deaccessioning process may be initiated by the Director of a City Department or a member of the PAC and is as follows:

- A Request for Deaccession Review form is completed and submitted to the Committee. Artist vitae and the art inventory sheet, including the value of the artwork, must be attached to the request.

- Once a request is initiated, the Request for Review form will be placed in the documentation file. All related archival files and ownership records will become part of that file if the work is deaccessioned.

- A thorough search shall be made of all City Records to determine Artist's Rights as well as restrictions imposed by the donor and accepted by the City at the time of accessioning. Relevant requests or preferences of the donor shall be taken into consideration.

- Before an artwork with a value of $5000 or more can be deaccessioned, exchanged, or sold from the City's Collection, a recognized professional expert approved by the PAC shall be consulted for an opinion on the quality of the object, its condition and value. The expert may also offer an opinion as to the physical and economical feasibility of reconditioning the work. This expert opinion shall be submitted in writing and be kept in the permanent documentation file.

- The Committee will meet to discuss the results of this search and to propose an appropriate course of action. Deaccession action requires a majority vote.

- Staff will complete the Deaccession Form as directed by the Committee.

- Notification of pending action will be sent to the artist, donor, and any other pertinent parties.

- No further deaccession action shall be taken for a period of at least 60 days after receipt of the outside expert's opinion for the purpose of notification and appeal.

- After the 60 day waiting period, a re-evaluation of the recommendation to de-accession, and consideration of any appeals, shall be made by the Committee in light of all relevant documentation and the recorded expert opinion. If the re-evaluation confirms the original recommendation in favor of deaccessioning, the Committee shall submit the findings, substantiating the recommendation with copies of all documentation, via the appropriate Department to the City Manager. The City Manager or designee shall be asked to provide written approval for disposal of the object. If approval to de-accession is not granted, a statement to that effect shall be placed in the object's documentation file. A request for reconsideration may be submitted when additional justification is available.

Procedures. Upon receipt of written approval to deaccession a work, the following procedures shall be implemented:

1. The Committee shall submit a request to the City Manager (with copies of supporting documentation) for permission to remove the object(s) from the City Collection inventory.

2. A written, dated appraisal from a certified art appraiser (who is neither a current nor a former City employee) shall be sought to establish current market value of the object(s) to be deaccessioned, if the value of the work is $5000 or more.

3. In order that works deaccessioned from the City's collection may continue to serve the purpose for which they were initially acquired, an effort shall be made to place them (by exchange or sale) in another non-profit institution. To achieve this end, such objects may be advertised in appropriate professional publications. Such advertisement shall clearly state that the City does not guarantee the authenticity nor the appraised value of the work. This disclaimer shall be repeated in writing at the time of sale or exchange.

4. Sales to private parties or profit-making entities shall be pursuant to state law dealing with disposition of surplus property. Whenever possible, the work of art should be sold at public auction in a city outside Eugene. In all cases, the sales should be public, although some works of art because of their nature may be more appropriately sold in antique or second-hand stores. Deaccessioned objects shall not be directly sold to any City staff member, whose responsibility includes City operations, funding, or administration, or to their representatives or immediate families or to any Committee member. Proceeds from the sales are to be earmarked for the acquisition of objects which will improve the City's Collection.

5. Exchanges of deaccessioned objects shall be for object(s) of equal or greater value to the City and these transactions shall be made in accordance with the procedures of this Policy.

6. Copies of records for deaccessioned objects including provenance, research, and data on publication, and a statement authorizing removal from the City collection (signed by the Director and the appropriate City administrators) and any other necessary documentation will be forwarded to the acquiring institution (or individual) at the time of the exchange of ownership.

7. Notes shall be made on the inventory record showing disposition of objects. Where feasible, the exhibition label on object(s) acquired through exchange of a donation, or with funds derived from the sale of a donation, shall credit the donor of the exchanged or sold gift. Original records for deaccessioned objects will remain on permanent file in the Public Art file.

8. The manner of disposition chosen shall represent the best interests of the City, the public they serve, and the public trust they represent in maintaining and preserving the collection.

9. If sale is deemed the most appropriate method of disposing of a deaccessioned object, but an auction is not practical, consideration will be given to selling the object in the

public market in a manner that will best protect the interest, objectives and legal status of the City.

10. If an object has been broken, or has deteriorated beyond use for the City's exhibit, or is of negligible value as determined by the committee, it will be deaccessioned. If an object is going to be destroyed it can be given back to the donor at his/her express wish or donated to a non-profit organization.

Restrictions. When a work is estimated to be worth more than $10,000 more than one appraisal must be sought. These appraisals would be used as a basis for establishing the price below which the item should not be sold (reserve price.)

Ethical Considerations. The City Manager and Committee must realize that they have a public accountability for their decision to deaccession and the method by which they choose to dispose of an object. Accordingly this deaccession procedure should be a matter of public record.

Objects of value will not be given or sold directly or indirectly to City employees or their representatives or Committee members. In the event of public sale, such individuals shall be eligible, as any other private individuals, to bid on offered items.

At all times the original donor's wishes will be considered, and where appropriate, new acquisitions obtained through the sale or trade of the original donated item, will bear the legend "Gift of....By Exchange."

Proceeds. All proceeds realized from the sale of objects removed from the Collection shall be allocated to the City's Fund for Art in Public Places. Any pre-existing contractual agreements between the Artist and the City regarding resale shall be honored.

Records. A permanent record of all deaccessioned objects shall be kept. This shall include the conditions and date of the transaction; the name and location of the City, or other transferee to which the object is transferred; the photograph, description and measurement of each object covered by the deaccession action. All documents including the authority for the action taken shall be kept in the City's file.

A written statement of the City's policy and procedures with respect to the acquisition and disposition of collection materials shall be made available to donors or other responsible persons upon request.

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