



Public Art

MASTER PLAN
DOCUMENT FOR
THE CITY OF
ASHLAND, OR

NOV 2007



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2007 PUBLIC ART
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The Public Art Commission (PAC) acknowledges the dedication and perseverance of previous PAC members, Friends of Public Art and Elected Liaisons, whose work in the early years of the commission helped pave the way for our work today.

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INTRODUCTION

Over the years, public art has gradually become a more notable feature of the Ashland landscape. Thanks to the early efforts of private individuals and civic clubs, we have the Butler-Perozzi Fountain in Lithia Park, the Carter Memorial known as Iron Mike on the Plaza and a few other notable pieces.

Public art started to gain some momentum with the 1988 Downtown Plan, which recommended that public art and fountains be installed in specific locations downtown — one of which is the Black Swan Plaza in front of the Chamber of Commerce and the former Black Swan Theatre. Improvements were made to the area including the addition of a fountain and a commissioned piece of art called *Street Scene*, which was paid in part with 1% of the overall project costs. Other recommended downtown improvements regarding public art were never implemented.

Towards the end of the 1990s, a group of Ashland citizens formed the Friends of Public Art Study Group. After meeting for more than a year, the group requested that the City Council form a commission dedicated to public art. The City of Ashland Public Art Commission (PAC) eventually was created in 2002 and acts as an advisory body to the Ashland City Council.

During the five years the commission has been in place, two permanent pieces of art have been installed: *Rio Amistad* above Calle Guanajuato and *Nourishing Our Community* at the corner of Pioneer Street and Lithia Way. In addition, the PAC established a sculpture garden in memory of former Commissioner Arnie Krigel on Calle Guanajuato, and has also installed two temporary pieces adjacent to the staircase, *Oyster* and *Kelp*.



The pieces were funded primarily with private contributions, a bequest from a long-time Ashland resident, a grant from the Ashland Parks Foundation, a grant from the Jackson County Cultural Trust and a one-time allocation from the City of Ashland.

Shortly after the commission was formed, the members began to draft its Policies and Procedures, which included site criteria guidelines for the installation of public art, the selection process for public art and more.

Refer to Appendix A for Policies and Procedures.

At the request of the City Council, the PAC began work on this Master Plan in the fall of 2006. Recognizing that a Master Plan should reflect the goals and values of the community, the PAC spent six months gathering input from citizens to determine the community vision, expectations, and desires for public art in Ashland.

This Public Art Master Plan will be used as a roadmap to help City leadership understand the long-term value and direction of public art in Ashland, but will also be used by the Public Art Commission as a strategic and tactical tool to help make public art happen in Ashland.



What IS PUBLIC ART?



The term “art” broadly signifies those things that are visually meaningful. “Public” designates those places that, whether owned by the government or by a private entity, are open and accessible to the public.

Public art is artwork in the public realm, regardless of whether it is situated on public or private property, or whether it is acquired through public or private funding. Public art can be sculpture, murals, manhole covers, paving patterns, lighting, street furniture, building facades, kiosks, gates, fountains, play equipment, engravings, carvings, frescos, mobiles, collages, mosaics, bas-reliefs, tapestries, photographs, drawings and more.



Why PUBLIC ART?



Public art highlights a community’s commitment to art and enhances the community’s quality of life. It educates and inspires citizens and stimulates creativity in the workplace and in our schools. Studies show that public art serves as a powerful economic force, attracting businesses and qualified workforces. The most traditional and perhaps most fundamental reason for public art is for the delight of citizens and visitors alike.

Public art enhances public spaces and creates destinations in a community where people walk and gather. Well-designed and attractive artwork strategically located throughout the City encourages people to fully appreciate and utilize public spaces.

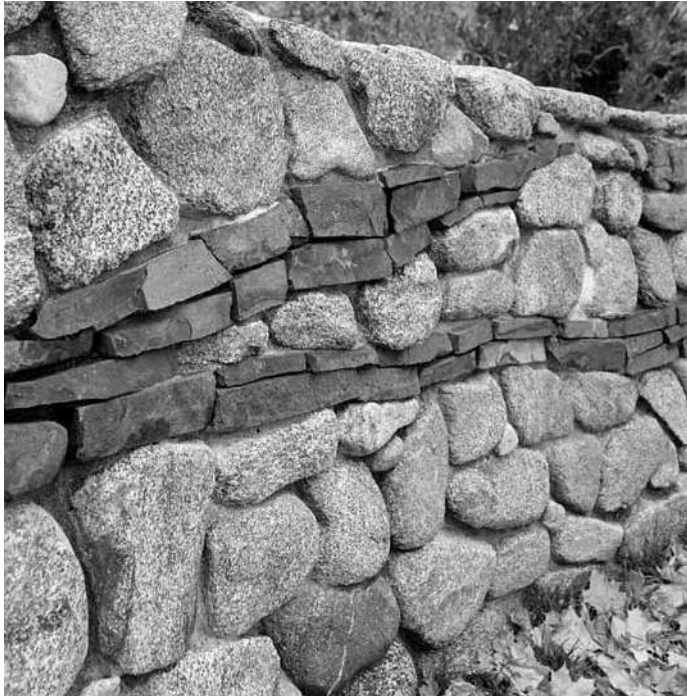
Public art can advance overall urban design initiatives or priorities for a community by delineating gateways and neighborhoods and beautifying traditionally unremarkable aspects of public works infrastructure. For instance: in Seattle artists have designed manhole covers and tree grates; in Miami sound walls along freeways are designed by artists; and across the country, artists have been commissioned to create sidewalk paving patterns, gateways, benches, light standards and utility boxes.

Public art has historic and educational value as well. It can commemorate events, honor individuals, or identify historic locations. It also creates an opportunity for the expression of the diversity and the unique character of a group or area.

Finally, public art may serve as a forum for supporting local and regional artists. As a city works to enhance the quality and character of its public buildings and spaces, there is a tremendous opportunity to illustrate the rich visual heritage of the region. By providing access to art and creating an environment of enrichment and pride for all citizens, public art within our city gives a sense of discovery and vibrancy to public spaces.

For all these reasons, public art is an essential component of a thriving community. It is the purpose of the Public Art Commission through this Master Plan to enhance the character of Ashland with the addition of art in public places.





APPROPRIATE SITES FOR PUBLIC ART



Public art should contribute to city life and people's use and enjoyment of public places.

A site or sites may be chosen for a variety of reasons. It may be specific to a story about a person, an event or the community. The site may be selected for its visibility or simply because property development is offering an opportunity for public art.

Some public art welcomes people to town, marks a town center or provides shade and resting places in a park. Some are sited in high traffic areas, especially places frequented by pedestrians. Other common sites include: highway entrances (for welcome markers or gateways), major public buildings, parks, neighborhood communities, schools, senior centers, police and fire stations, and town centers where people walk and gather.



THE MASTER
PLAN PUBLIC
PROCESS



The Public Art Commission sought citizen input over a six-month period. During the public involvement period, the PAC asked citizens to:

1. Determine if public art is important to the community.
2. Determine where public art should be located.
3. Determine what types of public art are of interest to the community.
4. Determine how public art should be funded.

The PAC approached the public involvement process using a variety of tools: a questionnaire, which was distributed throughout the community and available on-line; presentations to local service clubs; two public forums and two focus-group sessions.

Refer to Appendix B for Public Outreach.



MASTER PLAN SOLICITATION TOOLS

Questionnaires

The PAC developed a questionnaire which included 24 questions. 2,500 questionnaires were printed and distributed throughout the community: at the library, art galleries, City Hall, Council Chambers, Ashland High School Art Fair and the SOU Campus.

The questionnaires were also posted on the City's Web site and mailed with the Chamber of Commerce newsletter. More than 300 surveys, a 12% response rate, were completed by hand and another 59 submitted online.

Refer to Appendix C for Questionnaire Results.

Public Meetings

Two public meetings were held in February 2007. The purpose of the public meetings was to invite local residents to discuss three topics: 1) types of public art, 2) locations for public art, and 3) funding for public art in Ashland. The meetings were structured as "town cafes." Participants were divided into groups of four to six for 10–15 minutes of discussion about what type of public art they wanted. After this initial round of discussion, participants were divided into new groups to build on the initial ideas about the types of public art. This process was then repeated for discussing locations and funding. Public Art Commissioners and community volunteers served as table facilitators.

Refer to Appendix D for the Final Report on these public meetings.



Focus Groups

Residents who had either participated in the public meetings or filled out the questionnaire were invited to attend two focus groups held in May. Like the public meetings, the focus groups were held at different times of the day to accommodate a variety of schedules.

Focus group participants started with a warm-up question: To what degree does public art benefit a community? Responses ranged from "very beneficial" to "not at all beneficial." They then discussed three questions to build on what had been learned from the public meetings and the survey. To further explore types of public art that best fit Ashland, participants were asked what is meant by the "uniqueness" of Ashland. To help determine which of the many locations suggested were best for the placement of public art, participants were asked what criteria should be used to determine the ideal locations for public art. To further explore public funding, participants discussed how they felt about possible sources of public funding for public art.

Refer to Appendix D for the Final Report on these focus groups.



The Ashland community overwhelmingly supports the importance of public art in Ashland. Participants shared a variety of comments on the types of public art, locations for public art and the funding of public art.

TYPES OF PUBLIC ART

The most common ideas for types of public art were murals, functional art — public benches, sidewalk designs, stair railings, painted utility boxes, etc. — interactive art, temporary art and environmentally friendly art. Participants also commented on the importance of respecting Ashland’s historic character and noted that art should enhance the historic buildings. Most of all, people expressed the idea that the joy of public art was “happening upon a surprise.”

Participants commented that public art should bring a smile as one turns a corner or climbs a set of stairs and discovers a whimsical piece of art. Examples: footprints could be embedded in the sidewalk at the entrance to Lithia Park; doggy paw prints could be painted on tiles at the dog park; manhole covers could be specially designed; utility boxes could be decorated with paint; and colorful banners or murals could be used to brighten otherwise unused or unremarkable spaces.



What DID WE LEARN?



LOCATIONS OF PUBLIC ART

Public art should be located primarily in the downtown core where the greatest numbers of people gather. However, efforts should be made to accommodate public art in other areas of the community as well. A process should be developed whereby neighborhoods can request public art in their area, participate in fundraising and even develop the criteria for the art itself.

The gateways to Ashland should be aesthetically pleasing, welcoming, and similar in design and style.

FUNDING OF PUBLIC ART

Funding for public art should come from a variety of sources with at least one consistent and reliable annual source. Funds can be merged for a single project or funds may be designated for a specific project. There was agreement that the City of Ashland should annually allocate funds towards public art but that additional funds should be sought in the form of citizen contributions and grants.

goals
AND
Implementation

Based on citizen input on types (T) of public art, locations (L) for public art and funding (F) for public art, the Public Art Commission identified the following goals which form the basis of this Public Art Master Plan.

GOALS

Funding (F), Locations (L), Type (T)

1. Seek diverse, reliable and stable funding for public art through the City of Ashland. (F)
2. Require a component of public art in all developments over 10,000 square feet or 100 feet in length in the detail site review. (F, L)
3. Collaborate with and encourage the City Departments, especially Public Works and the Parks Department, to incorporate art into functional pieces such as benches, sidewalks, etc. (L, T)
4. Seek changes to the City of Ashland sign code to allow for murals. (L, T)
5. Continue to pursue grants and donations from public and private sources for specific projects as they become available and are identified. (F)
6. Elevate the awareness of public art and the presence of the Public Art Commission with other City Commissions.
7. Continue to expand the collection of public art in Ashland. (F)
8. Develop community-based public art projects which could incorporate neighborhoods and local schools. (F, L)
9. Identify “gateway” art projects for the existing locations approved by the City Council in 2003 as well as additional “gateway” locations. (F, L)
10. Complete the inventory and location of existing City-owned public art, and develop a Public Art Guide. (F)

IMPLEMENTATION

Goal 1: Seek diverse, reliable and stable funding for public art through the City of Ashland.

“The mission of the Public Arts Commission is to enhance the cultural and aesthetic quality of life in Ashland by actively pursuing the placement of public art in public spaces and serving to preserve and develop public access to the arts...” AMC 2.17.005

While the charge of the mission directs the PAC to actively pursue the placement of public art, at the time of this writing the City of Ashland does not provide funds to secure public art for placement. The Public Arts Commission has identified a variety of methods for funds to be made available for the purpose of securing and maintaining public art.

During citizen participation for public art master planning, participants acknowledged that these are fiscally tight times for the City but felt that the City should at a minimum provide support for the work of the PAC as well as some level of public funding, which they believed was critical to the success of securing funding from other sources. Previous research conducted by the Public Art Commission indicates that Oregon cities with Public Art programs are publicly funded in a variety of ways.

STRATEGY

Prepare a menu of funding options for Council review and consideration. The proposal should go to the Council prior to the fiscal budget process, which begins in January.

ACTION/ESTIMATED DATE

Draft proposal for Council review, Winter 2007.

Goal 2: Require a component of public art in all developments over 10,000 square feet or 100 feet in length in the detail site review (Large-Scale Development).

The City of Ashland *Site Design and Use Standards* handbook discusses the general elements and concepts of site design. Ordinance requirements in the form of policies and standards necessary to accomplish sound site design, consistent with Ashland's Land Use Ordinance, are addressed within this document. This handbook is intended as a guide for use by home builders, developers, and community representatives in the pursuit of quality development practices.

Currently the *Site Design and Use Standards* require Large-Scale Development to provide a plaza or public space for every 10 feet of gross floor area and to incorporate at least four of the six following elements:

- > Sitting space
- > A mixture of areas that provide both sunlight and shade
- > Protection from wind by screens and buildings
- > Trees
- > Water feature or public art
- > Outdoor eating areas or food vendors

This suggestion was raised during the public participation focus groups.

STRATEGY

Develop a proposal for review and consideration by the Planning Commission to consider modifying the *Site Design and Use Standards* to require public art in large-scale development. This change will require a recommendation from the Planning Commission to the City Council and an ordinance amendment approved by the Council.

ACTION/ESTIMATED DATE

Draft proposal for the Planning Commission, Spring 2008.

Goal 3: Collaborate with and encourage the City Departments, especially the Public Works Department and the Parks Department, to incorporate art into functional pieces such as benches, sidewalks, etc.

During the public art public involvement period many citizens commented on locating public art in such a way that it complements or enhances items in our day-to-day environment. Suggestions included incorporat-

ing artistic elements into basic functional pieces associated with public improvement/development projects including benches, stair railings, sidewalks, bridges, signs, etc.

STRATEGY

Strengthen the relationship and presence of the PAC with all departments. Ask to be consulted on projects where artistic components could be a part of the improvement.

ACTION/ESTIMATED DATE

To be determined.

Goal 4: Seek changes to the City of Ashland sign code to allow for murals.

The City of Ashland Municipal Code prohibits murals under AMC 18.96 (Sign Ordinance) "...no wall graphics shall be permitted... including but not limited to any mosaic, mural or painting or graphic art technique or combination or grouping of mosaics, murals, or paintings or graphic art techniques applied, implanted or placed directly onto a wall or fence...."

The PAC recognizes the importance of the sign ordinance and "...the need to safeguard and enhance the economic and aesthetic values in the City of Ashland.... [AMC 18.96]." The PAC believes it is possible to balance the presence of murals with the economic and aesthetic values of the City.

Murals were one of the types of desired public art most frequently mentioned during the public participation period. Suggestions included limiting murals to alley walls, allowing temporary murals to be hung from large blank walls. The PAC has been contacted by a local service club about commissioning a mural to commemorate 150 years of community service.

STRATEGY

Conduct research on other communities and public art entities that regulate and oversee murals. Develop a recommendation for review and consideration by the Planning Commission. This change will require a recommendation from the Planning Commission to the City Council and an ordinance amendment approved by the Council.

ACTION/ESTIMATED DATE

To be determined.

Goal 5: Continue to pursue grants and donations from public and private sources for specific projects as they become available and are identified.

A successful public art program is one that receives funding from a variety of sources: local government, foundations, developers and private donors. The PAC has been successful in securing funds from individuals to support the current installations of public art in Ashland, but less successful in securing funds from granting entities and developers.

During public participation, citizens commented that public funding should be balanced with private funding including developers, corporate sponsors, and private donors. It was also suggested that a separate foundation be established as a nonprofit 501(c)3 in order to apply for and accept grants to supplement public dollars. The majority of granting organizations and foundations require applicants to be nonprofits (501(c)3).

STRATEGY

Identify opportunities to involve developers in public art. Continue to solicit private contributions for specific projects. Conduct research on public art nonprofits for City Council consideration and review.

ACTION/ESTIMATED DATE

On-going.

Goal 6: Elevate the awareness of public art and the presence of the Public Art Commission with other City Commissions.

STRATEGY

Designate a PAC member to attend at least one meeting of the various City Commissions to give a brief report on the work of the PAC.

ACTION/ESTIMATED DATE

To be determined.

Goal 7: Continue to expand the collection of public art in Ashland.

STRATEGY

Implementation of this goal will require funding. Identify strategies after funding goal has been achieved.

ACTION/ESTIMATE DATE

On-going.

Goal 8: Develop community-based public art projects which could incorporate neighborhoods and local schools.

Citizens commented on the importance of public art projects that involve the community beyond the downtown core. Many cited examples of projects in other cities that have involved local schools and neighborhoods. Projects specifically mentioned were annual events to design and paint banners for display on street poles for a limited period of time, and designing and painting electric utility boxes in residential neighborhoods and in less-traveled parts of town.

STRATEGY

Research similar projects in other communities and develop a project and initiate a public involvement process. Identify required funding.

ACTION/ESTIMATED DATE

To be determined based on available funds.

Goal 9: Identify “gateway” art projects for the existing locations approved by the City Council in 2003 as well as additional gateway locations.

Participants felt public art should be located at Ashland’s gateways and focal points including the north and south entrances to town, and the area between the library and Fire Station #1.

STRATEGY

Develop a proposal for the Rotary Club (which currently sponsors the entrance sign on the north end of town) to sponsor a new sign. Identify possible sponsors for south entrance signs. The gateway public art project will require significant funding and is unlikely to occur without designated funding.

ACTION/ESTIMATED DATES

To be determined based on available funds.

Goal 10: Complete the inventory and location of existing City-owned public art and develop a Public Art guide.

The guide will serve two purposes: it will be used as an internal document to track and maintain public art and as a tool for citizens and visitors to discover public art in Ashland.

STRATEGY

Refine the data and photos of public art compiled in 2003. Develop a rack-size brochure with a map and public art locations.

ACTION/ESTIMATED DATE:

To be determined based on available funds.

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APPENDIX A: Policies and Procedures

This document is meant to serve as a guideline for the Public Art Commission for the acquisition, installation and maintenance of public art. It is a fluid document and is subject to change. It is not legally binding.

I. Purpose/Mission Statement

A. PURPOSE

Throughout history the arts have been instrumental in creating unique public places that have yielded physical, social and economic benefits for a community. The purpose of these policies and procedures is to provide a process for selecting, commissioning, placing, maintaining and de-accessioning art for the benefit of the City of Ashland and its residents. This document is subject to on-going review, revision and clarification.

B. INTENT

Public art projects may occur in, at, or near public buildings, parks, streets and open spaces. These may be sites which are under development or existing sites where construction is complete. It is the stated intent of the Ashland Public Art Commission (PAC) to encourage artists capable of creating works of art in public places in order to stimulate the vitality and economy of the City and enhance Ashland's standing as a regional leader in the arts. Thus, it is the goal of the PAC to expend available funds on works of art and art projects of redeeming quality that advance public understanding of visual art and enhance the aesthetic quality of public places. This goal shall be realized through:

1. The commission of artists and works of art of the highest quality, which represent an expression of our time, contribute to a sense of the City's identity, and entail some measure of public significance;
2. The nurturing of the artistic vitality of the City of Ashland through the encouragement of local artistic endeavors;

3. The encouragement of public dialogue which increases public understanding and enjoyment of visual art, through appropriate public education forums and programs;
4. The encouragement of human interaction with public places — areas which provide for public ownership and accessibility via the placement of works of art;
5. The commission of a broad range of works of art, reflective of the overall diversity of current works in the field of visual art;
6. The commission of works of art varying in style, scale, medium, form and intent representative of the local, regional, national and international arts communities;
7. The encouragement of artists to reach creative solutions to the aesthetic problems they are employed to solve;
8. The broad distribution of commissions among artists;
9. The broad geographic distribution of works of art in the City of Ashland;
10. The encouragement of true collaborative efforts between artists, architects, engineers and landscape architects.

II. Project Identification

Public art in Ashland can be (but is not limited to) sculptures, murals (may be limited by City ordinance), 2-D art and/or multi-media. The Public Art Commission uses its Master Plan to identify and prioritize art projects for the community. The PAC routinely discusses the projects based on availability of site(s), budget and community will.

III. Site Criteria

A. SITE CONSIDERATIONS

Upon the identification of a specific project, criteria for constraints on the placed artwork and the location of such art shall be determined in order to create the Call for Entries or Request for Proposals as to general considerations for determining the acceptability of public art installations in public spaces.

All proposed public art projects must respect the primary function of the street and sidewalk, which exist to enable the safe and orderly movement of pedestrians and vehicles. Streets also function as utility corridors, so access must be maintained for present and future services above and below ground. The City of Ashland Public Works Director is responsible for making decisions regarding the placement of public art on public streets and rights-of-way. Final site approval is made by the City Council or Parks Commission.

These guidelines outline the City of Ashland Engineering Services' general considerations for determining the acceptability of public art installations on City streets and sidewalks.

1. Traffic Considerations:

Public Art:

- a. Should not be unduly distracting to motorists
- b. Should not interfere with driver-to-driver, or driver-to-pedestrian sightings, and should therefore generally avoid corner clearance areas
- c. Should not unduly obstruct sight of the curb
- d. Should not obstruct sighting of signal/pedestrian heads, or of any traffic control device

- e. Should not interfere with the entrance or egress areas for transit buses
- f. Should not unduly disrupt curb use activities, i.e., loading zones, passenger zones
- g. Should not interfere with the opening of car doors

2. Pedestrian Considerations:

If public art is set in a walking surface:

- a. The leading vertical edge should not exceed 1/8" (to avoid trip hazards)
- b. Interior vertical edges should not exceed 1/4"
- c. Skid-resistance properties should be equivalent to concrete sidewalks
- d. Depressions in the surface should not catch the spike heels of women's shoes
- e. Depressions in the surface should not cause water to pool
- f. The art must support vehicle weight [check on the vehicle weight requirements for CoA sidewalks]
- g. Maintenance of adjacent elements of the streetscape, including the sidewalk itself, should not be compromised.

Public art should:

- h. Maintain a minimum sidewalk width on pedestrian volumes
- i. Minimize the potential for concealment and anti-social activities

- j. Maintain clearance from above and below ground utilities

Public art should avoid:

- k. Sharp edges, points, projections, or pinch-points which may cut, puncture or cause injury by impact, catch passing pedestrian clothing or entrap limbs
- l. Obstructing the function of benches, bus shelters and crosswalk ramps
- m. Utility access points or valves
- n. Obstructing pedestrian access to traffic signal push buttons
- o. Overhead parts which present a hazard to pedestrian traffic (i.e., it's necessary to follow the minimum sign height requirement)
- p. Unsafe climbing opportunities for children/adults

3. Electrical and Mechanical Considerations

- a. All electrical, mechanical and engineering components must be approved by the Director of Public Works.
- b. All electrical elements and built-up electrical devices must be certified by a professional engineer; upon completion, a sealed as-built drawing may be required from the Director of Public Works
- c. Any connections to a City street lighting circuit must be approved by the Director of Public Works
- d. No connection will be permitted to City Traffic signal circuits

- e. The junctions of components moving relative to one another must not create such hazards to people as pinch, crush or shear points.

IV. Artist/Artwork Criteria

A. AESTHETICS

1. Public art projects are open to any professional artist whose residency meets the guidelines set forth in the RFP/RFQ for which he or she is applying. Members of the project consultant's firm or anyone employed thereby, members of the selection panel, or employees of the City of Ashland shall be excluded from consideration.
2. Artists shall be selected on the basis of the appropriateness of their proposal to the particular project and its probability of successful completion, as indicated by the merit of their past work. In the case of the design team approach, an artist's willingness to fully participate in a collaborative process shall also be considered criteria for selection. All public art projects are budgeted for a predetermined amount.
3. In making its selection, the selection panel shall bear in mind the purposes of the Public Art Commission, always aiming to achieve the highest aesthetic quality.
4. The selection panel shall, in making its selection, give due consideration to the appropriateness of the proposed design in terms of its scale, form, content and design with respect to its immediate and general, social and physical environment.
5. The selection panel shall also give due consideration to the proposed design's materials and construction issues — asking questions regarding durability, maintenance, public access, appropriateness, safety and security.
6. The aforementioned criteria are the minimum aesthetic criteria on which the selection panel shall base its selection. Other

criteria may be established by the Public Art Commission as dictated by a project's particular requirements. Any additional criteria shall be outlined in the selection panel's written instructions.

B. ARTIST SELECTION CONSIDERATIONS

1. Criteria to be used when considering acquisition of artwork by either purchase or commission shall include, but not be limited to the following:
 - a. Artistic quality. Due consideration will be given by members of a selection panel (see Section V below) and the PAC to the strength of the artist's concept, vision and craftsmanship.
 - b. Context. Consideration should be given to the architectural, historical, geographical and socio-cultural context of the site.
 - c. Media. All art forms will be considered, including disciplines and media that are of specific duration and which survive only through documentation after the life of the piece has ended.
 - d. Permanence. Due consideration shall be given to structural and surface soundness, and to inherent resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.
 - e. Public Safety. Each work shall be evaluated to ensure that it does not present a hazard to public safety.
 - f. Diversity. The PAC shall actively seek artwork from artists of diverse racial, sexual and cultural identities. The program shall also strive for diversity in style, scale, media and numbers of artists represented. There shall be encouragement of exploratory types of work as well as established art forms.

- g. Feasibility. Proposals shall be evaluated for their feasibility and convincing evidence of the artist's ability to successfully complete the work as proposed. Factors to be considered include, but are not limited to: project budget, time line, artist's experience, soundness of materials, and City/County zoning/construction/design guidelines.
- h. Duplication. Artists are required to warrant that their artwork is unique — an edition of one, or part of a limited edition.

C. Design Team Project Considerations

In addition to the above criteria, additional criteria to be considered for selecting artists for design teams shall include but not be limited to the following:

1. Proven ability to work effectively in collaborative situations
2. Experience in architecture or landscape-based projects
3. Experience working with design professionals and integrating artistic concepts into construction documents

V. Selection Process

Once a decision is made to add artwork to a building or site, consideration of the appropriate media (sculpture, landscape design, painting, etc.) should be developed along with criteria (environmental, structural, aesthetic, etc.) for the work. This might be very specific or left open for the artist to develop ideas. Once this phase is completed, the process for selecting an artist begins. There are two primary ways to select artists: Requests for Proposals (RFPs) and invitationals.

Request for Proposal (RFP) — Once a new project has been defined and the criteria set, requests for proposals are sent to artists regionally, nationally, or globally or a combination of the three. These requests specify the information and format the artist must follow to submit his

or her proposal. Generally, background information (resume, slides of earlier work, newspaper articles, etc.) is requested along with sketches and a written description of the project. Cost range for selecting artists: \$500–\$50,000. In addition to artist’s fees, material costs, construction and installation costs, and housing when applicable, there are also expenses related to the selection process. Selection committee members are sometimes paid an honorarium for their efforts. If artists are selected nationally there may be airfare and hotel costs, and finalists (3–5) may receive an honorarium for final proposals.

Invitational — The RFP process (above) is time-consuming. In some cases, rather than reviewing a large number of proposals, a smaller number of artists can be invited to submit proposals. These artists can be located through a variety of means including review of current public works, contacting local arts organizations, speaking with local arts professionals and/or contacting national organizations. Although this is the same basic selection process as the RFP, it reduces the office work and time needed to interview a large number of artists. Cost range for selecting artists: \$1,000–\$75,000. Invitational projects often include artists with established careers, which usually means they come at a higher expense. Cost also reflects miscellaneous expenses like daily stipends for visiting finalists, hotel costs, airfare, etc.

A. SELECTION PANEL

The selection panel will consist of art professionals and enthusiasts, neighborhood residents of the proposed site, general community members, City administrators (e.g., Public Works Department members), etc. The makeup of the panel will be chosen on the merit of value provided to the selection of each specific project.

B. CALL FOR ENTRIES

The commission will issue either an RFP (request for proposal) or an RFQ (request for qualifications) as the call for entries. The process for public awareness of each public art project shall be developed and tailored for that project. Methods for communication of the public art opportunity may be through the Internet, print, public

service announcements, and/or other appropriate channels to ensure that the right population becomes aware of the opportunity. Enough time must be planned for public awareness and to allow for timely distribution of the call for entry message(s).

VI. Funding

A. STRATEGIES

Success for any public art program is determined, in large part, to the reliability and depth of funding. In Ashland, funding for public art will be a blend of private and public funding systems. The mechanism to offer that sustained level of monetary resources will be a portfolio of sources which, in aggregate, will create viable and long-term resources to fund and proliferate public art in the Ashland community.

Some of the sources of funding for the Ashland Public Arts Commission may include:

1. A percentage of the City’s budget that is spent on construction and renovation of public facilities, parks, and selected capital improvement projects in the already “built environment” — streets, bridges, sidewalks, etc. It should also be considered in the price of purchased facilities and remodeling costs.
2. A line item in the City’s budget approved by the City Council each year.
3. Initiatives to encourage private development projects to dedicate a percentage of overall budgets to public art.
4. Other contributions and gifts by corporations, foundations or private individuals.

B. FISCAL MANAGEMENT

The Ashland Public Art Commission must have the authority to “pool” public art funds to ensure it is directed toward projects with greatest visibility, or to projects with the greatest need for

aesthetic design treatment. The direction of funds toward specific projects will result in a program that truly addresses both public art and the larger goals of the community.

The Public Art Commission will accept funding from the variety of sources listed above. The fiduciary responsibility of the fund will be held by the City of Ashland.

VII. Artist Contracts

The City of Ashland adheres to the ORS 279ABC, which refers to all public contracting, goods and services, and public improvements.

A contract is the formal agreement between the City of Ashland (COA) and the artist that outlines what is required and expected of each party. Contracts include all the information necessary for a clear understanding between the artist and the City. The contract will detail the commission amount, the artist's expected payment date, the party responsible for payment, and the procedure by which the artist's designs and maquettes will be reviewed and approved. Schedules for fabrication, transportation, and installation of the artwork and the responsibility of the City in maintaining the completed work will also be detailed. Although there will be a standard contract, flexibility within its structure will address the particulars of each project.

In cases where artists are not familiar with contracts or binding agreements, City administrators will take time to walk the artist through the process ensuring that the requirements and expectations are clear, especially with regard to budgets and time tables.

A. CONTRACT TERMS

The following items will be added to the existing COA artist contracts or modified as follows:

B. TITLE AND OWNERSHIP

The artist retains all rights and interest in the artwork except for rights of ownership and possession, which are passed to the City upon final acceptance. The artist warrants that the artwork is

his/her sole and original creation, and does not infringe upon any copyright or trademark. If the commissioned artwork is one of a multiple edition, the warranty will be modified to state this fact.

C. REPRODUCTION RIGHTS/COPYRIGHT

The artist retains all rights under the Copyright Act of 1976. However, the artist agrees not to make an exact duplicate or permit others to do so, except by written permission of the City; the artist also grants the City the irrevocable license to make two-dimensional reproductions for promotional purposes. In turn, the City agrees to give the artist the appropriate credit on all such promotional pieces. The credit will include the copyright symbol, the name of the artist, the title of the piece, and the date of completion.

D. WARRANTIES/RISK OF LOSS

The artist warrants that:

1. The artwork is made of quality materials;
2. The artwork is free of defects; and
3. The artwork will remain in good condition for 10 years under normal conditions with routine maintenance.

Additionally, the artist will remedy at his/her own expense any defect that occurs during the first year after installation. Finally, the artist warrants that the artwork will not contain any physical characteristics which would pose a hazard to public safety.

E. FABRICATION AND INSTALLATION

Because no two public art projects are exactly alike, the fabrication and installation stipulations required of artists in their contracts will be fairly general in nature. In terms of fabrication, the contract will stipulate reasonable durability and protection of materials, such as the use of anti-graffiti coatings on all works. The COA call for artists (RFP or RFQ) may outline certain material preferences for maintenance. Artists will supervise fabrication to

APPENDIX A: Policies and Procedures

assure quality-control warranties of the contract. Fabrication requirements will include, at minimum, that:

1. Artworks be free from defect;
2. Artworks be made of high-quality materials;
3. Craftsmanship be of high quality; and
4. The artist, the COA, and the Stakeholders Committee review the fabrication of the work while in progress.

Installation responsibilities between the artist, the City, and the commissioning City agency will be detailed in contracts. For installation, the artist's methods will be approved by the commissioning City agency and, if necessary, a state-licensed engineer (particularly when artists are responsible for paying for the installation, such as with artist-community collaborations). The permanence of the installation will be the issue of that approval, and specific requirements will be imposed, such as the use of safety hardware for hanging a suspended artwork. In addition, the following points will be considered:

1. The artist will approve site preparation before installation begins;
2. Artwork is to be installed when it is in no danger of being damaged by on-site construction work;
3. Standards and requirements set forth by the commissioning City agency for installation should be adhered to; and
4. The artist is responsible for loss or damage to artwork prior to its installation on City property.

F. MAINTENANCE

The artist will submit maintenance requirements and guidelines for

the artwork to the City, developed in conjunction and cooperation with the COA and/or the commissioning City agency. In turn, the City will maintain the artwork and make decisions regarding repairs and restoration based on the maintenance guidelines submitted, and in consultation with the artist when necessary (as per the Visual Artists Rights Act of 1990). The City agrees that it will not intentionally destroy, damage, alter, or modify the artwork, and that the artist will be informed of any alteration to the artwork.

G. RISK MANAGEMENT

The artist shall provide and maintain policies of comprehensive general liability insurance in specified amounts to be determined by the City, covering the period from which the art is being installed until the final acceptance by the City. The City and the architect will be named as the insured on all insurance policies.

Assignment of the insurance responsibility prior to, during, and after installation is clarified in contracts. The more information the Office of Risk Management receives the more helpful it can be.

The following points should be considered:

1. To reduce the City's liability, fabrication will be done off-site whenever possible;
2. The engineer who signs off on the artist's drawings must verify that the final artwork has been built to specifications, by inspecting the artwork after installation;
3. The artist is responsible for providing general liability insurance when the artwork is in transit, being delivered, and being installed; and
4. The artist is responsible for any damage to the artwork until installation on City property.

H. DOCUMENTATION

The artist must attach a detailed description of the project with approved designs and drawings to the COA upon completion of the work. Under the present agreement, the City also stipulates that the artist is responsible for providing photo documentation. The City may wish to consider assuming the responsibility of photo documentation for archival and public-affairs purposes.

I. DE-ACCESSION

De-accessioning may be addressed by referring to the approved de-accessioning policy or by specifically addressing the issue directly in the contract. De-accessioning public art must consider the federal regulations set forth in the Visual Artists Rights Act of 1990.

J. SIGNAGE

The City will prepare and install a plaque at the site that identifies the artist, the title of artwork, copyright symbol, date of completion, size of the work, and medium.

K. CONTRACT ENFORCEMENT

Performance requirements identify whether or not artists are in compliance with the stipulations of the contract. There must be set guidelines if an artist is late, over budget, or completes the project ahead of schedule. These requirements may be tied to budget allocations. When the artist is under contract to the architect, the architect is responsible for the enforcement of that contract.

L. TERMINATION OR CANCELLATION OF CONTRACT

The agreement terminates if the underlying construction project is canceled. The City may also terminate the agreement if the artist willfully or negligently fails to fulfill any of the covenants, agreements, or stipulations of the agreement in a timely manner. If the artist is not able to produce an acceptable design in a timely manner, the body with which the artist has contracted (the architect or the COA) has the right to terminate the contract by giving written notice to the artist of its intent. The artist shall have thirty

(30) days to cure the default by producing an acceptable design. If the artist defaults, all finished and unfinished drawings, sketches, photographs, models, and maquettes of the work shall become the City's property in payment for damages caused to the City by the default on the part of the artist (project cost overruns, etc.).

The City must pay the artist for any work completed up to the point of termination as stipulated by the payment schedule. The remaining monies revert back to the COA to finance the completion of the artwork when feasible. The City may withhold a reasonable amount of payment to the artist until the exact amount of any damages is determined.

Should an artist's contract be terminated by the City due to negligence or noncompliance on the part of the artist, the City has the right to consider that artist ineligible for any future art projects funded by the City.

M. PROJECT DELAYS

If the artwork is ready on time, but the construction project is late, the commissioning City agency should pay all maintenance and storage costs for the artwork until it can be safely installed. When an artist completes a work before the completion date agreed upon in the contract, the artist will be responsible for storage charges. Should the construction project be completed on schedule, but, due to conditions beyond reasonable control, the artist is late producing the finished artwork, it will not be considered a breach of contract, and the City will grant a reasonable extension of time to the artist. If the City incurs costs by such a delay, the contingency fee (see below) will be used to cover these charges.

N. CONTINGENCY FEE

Ten percent of the total art project budget will be set aside as a contingency fee to cover unforeseen and unavoidable expenses associated with the artist's completion of the project. If the contingency fee is not adequate to cover such costs, a renegotiation of the budget terms of the contract and/or an option to terminate

the contract can be considered. If the contingency fee is not used, it can be either added to the artist's design fee, or set aside for emergency conservation of the artwork.

VIII. ACCEPTING GIFTS

A. DONATIONS OF ART

There has been in the past and expectedly in the future generosity within our community in the area of donations of artwork. It is inherently the jurisdiction and responsibility of the Ashland Public Art Commission to accept, care, and manage these important contributions. As the curator of the City's public art, the commission must be responsible for all art donations. All decisions to accept or decline public art shall rest with the PAC, as the designee of the City Council. The Public Art Commission will use the same criteria for accepting and/or declining donated art that it uses for acquiring new pieces of art for Ashland (see Section IV above).

Anyone wishing to donate existing artworks must contact the Public Art Commission.

The process for donating existing artworks:

1. The donor contacts the Commission to discuss the potential gift and provides photographs of the work, or the work itself.
2. The Commission then evaluates the potential usability of the artwork according to PAC Master Plan criteria and the criteria in Section IV; or a selection panel may be assembled to determine the suitability of a donated piece of art.
3. An up or down vote will then be conducted to decide acceptance and the vote will be recorded in commission minutes as per normal procedure.
4. If the PAC accepts the gift, the donor is acknowledged (if agreeable) in plaques and promotional materials.

5. If the artwork is declined, the donor will be notified with a formal "thank you" note with the reason for the decision.

Anyone wishing to donate a newly commissioned piece of artwork will be handled as follows:

1. The donor contacts the PAC and is invited to a meeting to discuss the idea for the commission and the process of commissioning.
2. The PAC evaluates the donor's concept and either accepts or rejects the concept for further process work, or a selection panel may be assembled to determine the suitability of a donated piece of art.
3. If accepted, the full spectrum of PAC criteria would be followed with consideration to site, safety, etc.
4. The donor (or his/her selected artist) will then follow the process for implementing a piece of public art as articulated above.
5. If the donor is indeed commissioned to proceed with the project, full project fees will be deposited for the project with the City Fund to be drawn on by the artist to ensure uninterrupted completion of the artwork.
6. These funds should also include any monies required for plaques and/or other promotional material needed for commissioning.

B. DONATIONS OF CASH

Donations of cash will be an important resource to the work of creating public art in the Ashland community. As a policy, all cash donations will be welcomed — with or without stipulations — and deposited in the Public Art Commission Trust Fund.

All monies donated to the Ashland PAC will be held in the PAC's general fund without risk of redirection of funds for other City purposes.

All donors will be provided receipts for their donations for tax purposes and monies will be accounted for using generally accepted accounting procedures.

IX. Education

The Ashland Public Art Commission may engage in educational activities within the Ashland community to further the appreciation and understanding of the visual arts. This education may be conducted through a variety of methods, but all programs provided through the PAC will follow the following procedure:

1. Topics and events for education will be generated from the community and discussed and prioritized by the PAC.
2. The role of the PAC will be to determine suitability of the education in alignment with the mission and values of the Public Art Commission.
3. Once a topic is identified and accepted by the PAC, the PAC will develop a project plan in concert with the requesting party(s). The project plan will, at a minimum, determine time lines, resources (people and funding), and key deliverables toward the successful implementation of the education program.
4. The PAC may outsource the education program through community providers, or it may participate directly in the execution of the educational program.

If funding is required, the PAC will either use general funds, or work with the community to generate donations or charges at the door to cover the costs of the education program. If the funding should come from the general funds, the PAC must prioritize the spending for education rather than for new commissions of public art.

After the educational program is conducted, the PAC will ensure that there is a proper evaluation process utilized to accomplish all of the program's goals.

X. De-accession

When a work of public art in Ashland is considered to have lived its useful life, has become culturally unacceptable, damaged, or in any other way inappropriate for exhibition in Ashland, it shall become de-accessioned and removed from the community as public art that is no longer sanctioned.

The Ashland Public Art Commission is responsible for managing the de-accession process for the City of Ashland. The process for removing art will be as follows:

When a situation arises in which a particular piece of public art is deemed as "ready for removal," the Public Art Commission will determine whether a community referendum needs to be generated, or if a simple decision by the City Council would be appropriate for the removal. Once approval is obtained, the Public Art Committee will commence the removal process.

If the art is reusable, the PAC may determine that a process of donation may be most appropriate for the piece. The PAC may contact other communities, post a notice in Ashland to generate interest within the community, or contact other local agencies, businesses or groups to see if they may be interested in a donation.

If the art has potential resale value, the PAC may initiate a public auction or sale of the piece. When there is a sale of public art, the proceeds will go into the general fund of the PAC for future commissions of art.

If the art is any way deemed non-reusable, the PAC will remove the art from the community and dispose of it in an appropriate fashion.

Public Forums (February 8, 2007 and February 14, 2007)

Display ads in the *Daily Tidings* and *Mail Tribune* (the ad ran twice in each paper)

- > News release (generated front-page story day of first event and follow-up story day after first event)
- > PSA (a 30-second public service announcement ran from Monday Feb 5 through Thursday Feb 14 on random spots on CNN, ESPN, History Channel, and local affiliates NBC, ABC, CBS, etc.)
- > News item on City's Web page
- > Community Event on-line posting (JPR, KTVL, KDRV, KOBI)
- > Article in January *City Source* (city monthly newsletter mailed to every utility account in Ashland, approximately 10,000)
- > Insert in Chamber of Commerce newsletter (delivered to 900 Chamber members on February 1)
- > Speakers Bureau (brief mention by PAC at local service clubs and surveys distributed; Soroptomist, Rotary, American Association of University Women-AAUW)
- > Main Street banner (February 5, 2007 through February 12, 2007)

Questionnaires

Printed 2,500

Distributed all but approximately 100+

- > Ashland Public Library
- > Insert Chamber of Commerce newsletter (delivered to 900 Chamber members on February 1)
- > Posted on-line City's Web site
- > HeartFeast
- > Ashland HS Winter Arts Festival
- > SOU Classes (Survey of Art History, Activist Art, Intro to Metal Smithing)
- > Creative Writing Group

Locations with Flyers and Questionnaires

Ashland Food Co-op

Plaza

Market of Choice

Shop 'N Kart

SOU Library

SOU Art Building

SOU Marion Addy

Galleries and Businesses with Surveys:

Naturals

Nimbus

Blue Heron Gallery and Gifts

Web*sters, INC.

Art and Soul

Houston's Custom Framing and Fine Art

Davis & Cline Gallery

Gallerie Karon

Illahé Design Studio and Gallery

Studio A.B.

Bohemia Gallery and Framing

American Trails

SOU Library

The Living Gallery

Hanson Howard Gallery

Mountain Meadows (no surveys, but informed residents of availability)

Online Survey Results: Final 06/01/2007

| Question | Strongly Disagree | | Neutral | | Strongly Agree | Don't Know |
|---|-------------------|-----|---------|-----|----------------|------------|
| Awareness of Public Art | | | | | | |
| 1. When I visit other cities, towns, and airports etc., I am impressed with the public art that I see. | 5% | 3% | 12% | 28% | 38% | 2% |
| 2. I notice public art in Ashland. | 0% | 7% | 2% | 36% | 48% | 2% |
| 3. I would like to see more public art in Ashland. | 7% | 7% | 3% | 12% | 62% | 2% |
| 4. I would like Ashland to be known for its public art. | 12% | 9% | 2% | 19% | 48% | 2% |
| Selection of Public Art | | | | | | |
| 5. In the current process for selecting new public art...I support this selection process. | 5% | 10% | 17% | 33% | 19% | 3% |
| 6. I support a change to the city ordinance that currently does not allow murals. | 10% | 12% | 5% | 19% | 40% | 3% |
| Locations for Public Art | | | | | | |
| 7. I would like to see public art located in public spaces that are part of large private developments. | 9% | 16% | 7% | 17% | 38% | 3% |
| 8. I would like to see public art in a variety of neighborhoods. | 7% | 12% | 2% | 17% | 48% | 3% |
| 9. I think public art should be concentrated in the downtown area. | 14% | 26% | 10% | 29% | 7% | 3% |
| Types of Public Art | | | | | | |
| 11. Public art should compliment performing arts in its ability to attract visitors to Ashland. | 12% | 12% | 7% | 36% | 26% | 2% |
| 12. Public art should contribute to Ashland's uniqueness as a city. | 3% | 7% | 7% | 10% | 60% | 0% |
| 13. I think public art should be original and not be influenced by what has been done in other cities. | 0% | 14% | 12% | 29% | 33% | 2% |
| 14. For public art in Ashland, I prefer an emphasis on regional artists. | 9% | 7% | 12% | 31% | 29% | 2% |
| 15. Ashland's public art should be selected from artists with international recognition. | 26% | 31% | 19% | 9% | 3% | 2% |
| 16. I prefer one or two remarkable works of art to several of lesser stature. | 10% | 31% | 9% | 22% | 12% | 2% |
| 17. I would like the PAC to sponsor an event in which the public participates in creating temp art. | 17% | 14% | 19% | 19% | 24% | 7% |
| Funding for Public Art | | | | | | |
| 19. A % of the City's budget that is spent on construction and renovation of public facilities. | 14% | 5% | 5% | 29% | 33% | 2% |
| 20. A line item in the City's budget approved by the City Council each year. | 14% | 9% | 7% | 24% | 24% | 9% |
| 21. Private development projects of over 10,000 sq ft to dedicate a % of overall budget to public art. | 19% | 2% | 7% | 12% | 47% | 2% |
| 22. Other contributions and gifts by corporations, foundations or private individuals. | 2% | 2% | 0% | 17% | 67% | 2% |
| 23. Allow the Public Art Commission to apply for Economic & Cultural Development grants. | 9% | 2% | 3% | 16% | 53% | 5% |
| 24. Provide the Public Arts Commission a percentage of the Hotel/Motel tax collected by the city. | 10% | 9% | 9% | 16% | 33% | 12% |
| 18. The following types of public art are appropriate for Ashland (check all that apply): | checked | | | | | |
| A. Free Standing Sculpture | 76% | | | | | |
| B. Relief (wall-mounted) sculpture | 52% | | | | | |
| C. Murals | 62% | | | | | |
| D. Functional pieces (railings, benches, light fixtures) | 76% | | | | | |
| E. Mobiles/kinetic pieces | 52% | | | | | |
| F. Interactive pieces | 43% | | | | | |
| G. Works of art that involve water | 67% | | | | | |
| H. Walkways, staircases, and other public improvements | 71% | | | | | |
| I. Temporary installations | 45% | | | | | |
| Online option only: Light | 48% | | | | | |

Demographics:

| Age 15-25 | Age 26 - 45 | Age 46 - 60 | Age 61+ |
|-----------|-------------|-------------|---------|
| 3% | 28% | 41% | 26% |

Total # Online Surveys:

58

APPENDIX C: Questionnaire Results

Hardcopy Brochure Results: Final 06/01/2007

| Question | Strongly Disagree | | Neutral | | Strongly Agree | Don't Know |
|---|-------------------|-----|---------|-----|----------------|------------|
| Awareness of Public Art | | | | | | |
| 1. When I visit other cities, towns, and airports etc., I am impressed with the public art that I see. | 2% | 5% | 26% | 23% | 40% | 1% |
| 2. I notice public art in Ashland. | 2% | 8% | 11% | 30% | 47% | 0% |
| 3. I would like to see more public art in Ashland. | 2% | 4% | 10% | 14% | 68% | 0% |
| 4. I would like Ashland to be known for its public art. | 5% | 3% | 19% | 15% | 58% | 0% |
| Selection of Public Art | | | | | | |
| 5. In the current process for selecting new public art...I support this selection process. | 2% | 1% | 32% | 19% | 29% | 9% |
| 6. I support a change to the city ordinance that currently does not allow murals. | 7% | 4% | 1% | 14% | 52% | 2% |
| Locations for Public Art | | | | | | |
| 7. I would like to see public art located in public spaces that are part of large private developments. | 5% | 5% | 22% | 21% | 42% | 3% |
| 8. I would like to see public art in a variety of neighborhoods. | 5% | 6% | 14% | 22% | 52% | 0% |
| 9. I think public art should be concentrated in the downtown area. | 11% | 15% | 33% | 19% | 18% | 2% |
| Types of Public Art | | | | | | |
| 11. Public art should compliment performing arts in its ability to attract visitors to Ashland. | 7% | 10% | 29% | 23% | 28% | 1% |
| 12. Public art should contribute to Ashland's uniqueness as a city. | 1% | 4% | 10% | 23% | 61% | 1% |
| 13. I think public art should be original and not be influenced by what has been done in other cities. | 1% | 4% | 18% | 23% | 52% | 1% |
| 14. For public art in Ashland, I prefer an emphasis on regional artists. | 2% | 4% | 32% | 22% | 38% | 0% |
| 15. Ashland's public art should be selected from artists with international recognition. | 17% | 20% | 48% | 7% | 4% | 2% |
| 16. I prefer one or two remarkable works of art to several of lesser stature. | 11% | 14% | 37% | 11% | 23% | 2% |
| 17. I would like the PAC to sponsor an event in which the public participates in creating temp art. | 6% | 3% | 28% | 22% | 33% | 3% |
| Funding for Public Art | | | | | | |
| 19. A % of the City's budget that is spent on construction and renovation of public facilities. | 9% | 5% | 24% | 28% | 27% | 3% |
| 20. A line item in the City's budget approved by the City Council each year. | 11% | 5% | 28% | 22% | 22% | 7% |
| 21. Private development projects of over 10,000 sq ft to dedicate a % of overall budget to public art. | 9% | 5% | 26% | 17% | 33% | 7% |
| 22. Other contributions and gifts by corporations, foundations or private individuals. | 1% | 1% | 14% | 24% | 54% | 3% |
| 23. Allow the Public Art Commission to apply for Economic & Cultural Development grants. | 2% | 1% | 14% | 21% | 54% | 4% |
| 24. Provide the Public Arts Commission a percentage of the Hotel/Motel tax collected by the city. | 10% | 3% | 24% | 19% | 33% | 6% |
| 18. The following types of public art are appropriate for Ashland (check all that apply): | checked | | | | | |
| A. Free Standing Sculpture | 84% | | | | | |
| B. Relief (wall-mounted) sculpture | 77% | | | | | |
| C. Murals | 75% | | | | | |
| D. Functional pieces (railings, benches, light fixtures) | 84% | | | | | |
| E. Mobiles/kinetic pieces | 57% | | | | | |
| F. Interactive pieces | 56% | | | | | |
| G. Works of art that involve water | 83% | | | | | |
| H. Walkways, staircases, and other public improvements | 78% | | | | | |
| I. Temporary installations | 54% | | | | | |

Demographics:

| Age 15-25 | Age 26 - 45 | Age 46 - 60 | Age 61+ |
|-----------|-------------|-------------|---------|
| 38% | 11% | 28% | 17% |

Total # Online Surveys:

257

Grand Total: Final 06/01/2007

| Question | Strongly Disagree | | Neutral | | Strongly Agree | Don't Know |
|---|-------------------|-----|---------|-----|----------------|------------|
| Awareness of Public Art | | | | | | |
| 1. When I visit other cities, towns, and airports etc., I am impressed with the public art that I see. | 3% | 5% | 23% | 24% | 39% | 1% |
| 2. I notice public art in Ashland. | 2% | 8% | 10% | 31% | 48% | 1% |
| 3. I would like to see more public art in Ashland. | 3% | 4% | 9% | 14% | 67% | 1% |
| 4. I would like Ashland to be known for its public art. | 6% | 4% | 16% | 16% | 56% | 1% |
| Selection of Public Art | | | | | | |
| 5. In the current process for selecting new public art...I support this selection process. | 3% | 3% | 30% | 22% | 27% | 8% |
| 6. I support a change to the city ordinance that currently does not allow murals. | 8% | 4% | 16% | 15% | 50% | 2% |
| Locations for Public Art | | | | | | |
| 7. I would like to see public art located in public spaces that are part of large private developments. | 6% | 7% | 19% | 20% | 41% | 3% |
| 8. I would like to see public art in a variety of neighborhoods. | 5% | 7% | 12% | 21% | 51% | 1% |
| 9. I think public art should be concentrated in the downtown area. | 11% | 17% | 29% | 21% | 16% | 2% |
| Types of Public Art | | | | | | |
| 11. Public art should compliment performing arts in its ability to attract visitors to Ashland. | 8% | 10% | 25% | 25% | 28% | 1% |
| 12. Public art should contribute to Ashland's uniqueness as a city. | 1% | 4% | 10% | 20% | 61% | 1% |
| 13. I think public art should be original and not be influenced by what has been done in other cities. | 1% | 5% | 17% | 24% | 48% | 1% |
| 14. For public art in Ashland, I prefer an emphasis on regional artists. | 3% | 4% | 29% | 23% | 37% | 1% |
| 15. Ashland's public art should be selected from artists with international recognition. | 19% | 22% | 43% | 8% | 4% | 2% |
| 16. I prefer one or two remarkable works of art to several of lesser stature. | 10% | 17% | 31% | 13% | 21% | 2% |
| 17. I would like the PAC to sponsor an event in which the public participates in creating temp art. | 8% | 6% | 26% | 22% | 32% | 3% |
| Funding for Public Art | | | | | | |
| 19. A % of the City's budget that is spent on construction and renovation of public facilities. | 10% | 5% | 20% | 28% | 28% | 3% |
| 20. A line item in the City's budget approved by the City Council each year. | 12% | 5% | 24% | 22% | 23% | 8% |
| 21. Private development projects of over 10,000 sq ft to dedicate a % of overall budget to public art. | 10% | 4% | 23% | 16% | 35% | 6% |
| 22. Other contributions and gifts by corporations, foundations or private individuals. | 1% | 1% | 11% | 23% | 57% | 3% |
| 23. Allow the Public Art Commission to apply for Economic & Cultural Development grants. | 3% | 1% | 12% | 20% | 54% | 4% |
| 24. Provide the Public Arts Commission a percentage of the Hotel/Motel tax collected by the city. | 10% | 4% | 21% | 18% | 33% | 7% |
| 18. The following types of public art are appropriate for Ashland (check all that apply): | checked | | | | | |
| A. Free Standing Sculpture | 83% | | | | | |
| B. Relief (wall-mounted) sculpture | 72% | | | | | |
| C. Murals | 73% | | | | | |
| D. Functional pieces (railings, benches, light fixtures) | 82% | | | | | |
| E. Mobiles/kinetic pieces | 56% | | | | | |
| F. Interactive pieces | 54% | | | | | |
| G. Works of art that involve water | 80% | | | | | |
| H. Walkways, staircases, and other public improvements | 77% | | | | | |
| I. Temporary installations | 53% | | | | | |
| Online option only: Light | | | | | | |

Demographics:

| Age 15-25 | Age 26 - 45 | Age 46 - 60 | Age 61+ |
|-----------|-------------|-------------|---------|
| 31% | 14% | 30% | 18% |

Total Surveys
315

Citizens' Input on Public Art in Ashland

BACKGROUND

In order to gather information on citizens' ideas and suggestions about public art in Ashland the Ashland Public Arts Commission contracted with a local consulting firm, Leapfrog Training & Facilitation, to design and facilitate two public and two focus group meetings. In both sessions, citizens were asked to brainstorm ideas, giving them the freedom to make suggestions without requiring that they consider the feasibility of the ideas. This report will summarize and analyze the findings of those meetings, and will be used to help shape a Master Plan for Public Art to be presented to the Ashland City Council.

Note: Quantitative information was gathered via a hardcopy and Web-based survey. While survey and survey results are not a part of this report, they are referenced.

Description of the Public Meetings and Focus Group Sessions

PUBLIC MEETINGS

The purpose of the public meetings was to have local residents discuss three questions: possible 1) types, 2) location and 3) funding for public art in Ashland. The meetings were structured as “town cafés.” Participants were divided into groups of four to six for 10–15 minutes of discussion about what type of public art they would want (Public Arts Commissioners and community volunteers served as table facilitators). After this initial round of discussion, participants were divided into new groups to build on the initial ideas about types of public art. This process was then repeated for the location and funding for public art.

Please see APPENDIX A (page D5) for detailed results of the public meetings.

FOCUS GROUPS

Residents who had participated in the public meetings and/or had filled out the survey were invited to attend two focus groups held in May. Like the public meetings, the focus groups were held at different times of the day to accommodate a variety of schedules. Eighteen residents participated.

Focus-group participants started with a warm-up question: to what degree public art benefits a community. Potential responses ranged from “very beneficial” to “not at all beneficial.” They then discussed three questions to build on what had been learned from the public meetings and survey. To further explore types of public art that best fit Ashland, participants were asked what is meant by the “uniqueness” of Ashland. To help determine which of the many locations suggested for the placement of public art, participants were asked what criteria should be used to determine the location of public art. And to further explore public funding, participants discussed how they felt about possible sources of public funding for public art.

Please see APPENDIX B (page D9) for detailed results of the focus group sessions.

Results of Public Meetings and Focus Groups

TYPES OF PUBLIC ART

There were many ideas for possible types of public art in Ashland, ranging from murals, sculptures and functional art to “whimsical works that might surprise you” and “interactive pieces that might engage you.” The most common ideas were:

- > Temporary Art
- > Murals
- > Art That Complements Existing Items in the Community or is Functional (e.g. in sidewalks, on utility boxes)
- > Interactive and “Touchable” Art
- > Environmentally Concerned Art (e.g. uses recycled materials or alternative energy)

To further explore ideas for possible types of public art for Ashland, a survey question was posed to ask if public art should contribute to “Ashland’s uniqueness.” A high percentage of respondents answered “yes,” prompting a question to focus group participants to describe what “Ashland’s uniqueness” means to them.

Many participants described “Ashland’s uniqueness” as contrasting populations within the community. For example, one participant described this uniqueness in terms of the length of residency in Ashland, and noted some observed contrasts between the more recent members of the community and long-term residents. Another participant framed “Ashland’s uniqueness” in terms of different populations and described how public art should respond: Ashland is a ‘tourist town’ and public art should amuse and entertain; and it is a ‘college town,’ with a respect for education, so public art should challenge one’s thinking.

Several participants ascribed a “vibrant, artsy, intelligent” flavor to the town and suggested that public art should “engage people and make them think.” However, they cautioned that “uniqueness” in public art be tempered—something not too “kitschy,” but something that catches the attention and causes discussion while not “flouting the wishes of the general public.”

A number of respondents stated that public art should reflect Ashland’s history and should complement the City’s historic buildings.

Finally, the importance of finding the right variety and balance of public art to express and complement the “uniqueness” of Ashland was aptly captured in one participant’s comment: “When you are talking about art in a town, you are not talking about art in a museum.”

LOCATION OF PUBLIC ART

While there was a diverse mix about where to place public art, there were a few key, common themes that emerged. One of the most common was that public art should be located in such a way that it complements or enhances items already in our day-to-day environment. Suggestions included a wide range of possible locations: sidewalks, utility boxes, street signs, stairs and railings, public vehicles and buses, parking lots, bridges and on City buildings. Some participants suggested that these locations be determined by collaborating with the Public Works Department when projects such as new sidewalks or roads, are being planned and installed.

The second most frequently expressed idea was to place public art where it will be accessible to the greatest number of people. This would include art that is placed in high-visibility locations, including roadways (e.g. medians, signage and banners), bikeways and walkways. Participants said that to get “the most bang for the buck” in this time of budgetary challenges, that public art should be placed in high visibility locations. One participant suggested that increased exposure to public art might result in increased appreciation and future support.

People felt that public art should include a balance of locations throughout Ashland. Several focus group participants expressed a need for public art to complement the surroundings. They believed that there should be places reserved for public art in open spaces and other public areas, and that there should be places where spontaneous and temporary art could be created. All participants felt that there is an opportunity to welcome visitors to our town by locating public art at Ashland’s gateways and focal points throughout the City. The sculptures in Bend’s roundabouts were noted as examples.

Continuing the idea of balanced placement of public art throughout the community, neighborhoods, public parks and schools were recommended by both public meeting and focus group participants. One participant’s sentiment was shared by many: that public art in neighborhoods would “increase community spirit, ownership and connection.” Ownership was also described as a means to reduce the chance of vandalism to public art.

Several participants noted that they would like to see art located in places to invite interaction — one focus group participant said she would hope to be able to “touch it, see it, hear it,” and others said they would simply like to have a place adjacent to public art, such as a bench, that would provide a place to sit and reflect.

Finally, participants acknowledged some practical considerations when determining where to locate public art. “The size of the budget should determine the location,” noted one participant, while “budget and size of space” were the criteria suggested by another. Several participants noted the opportunity to bring more public art to Ashland by requiring that it

be included in developments. “We’d like to see developers make or bring things visually pleasing to developments and buildings,” suggested a participant. “Public art,” noted another, “should be included in construction projects and [developers] should anticipate and include public art.”

FUNDING FOR PUBLIC ART

Public-meeting participants were asked to provide any and all suggestions to fund public art while focus-group participants were asked to limit their discussion sources of public funding. However, focus group participants felt strongly about bringing more public art to Ashland while recognizing that these are fiscally challenging times. They went beyond the framework of their discussion of only public funding sources, and, like the public meeting participants, extended a number of ideas for consideration.

Participants agreed that funding should be diverse and stable. Most participants believed that visitors as well as residents benefit from public art and thus both should share the costs. Diverse funding sources were suggested ranging from ‘user-taxes’ such as a percentage of the hotel-motel tax or the revival of the downtown merchant’s parking surcharge to include a portion for public art (in the downtown sector), to fundraisers such as a public arts Lotto or a dedicated “Public Art Donors Wall” to recognize and thank private donors. Whatever the mix of funding, participants believed sources that at least a significant portion of the sources should be steady and ongoing.

PUBLIC FUNDING

Participants recognized that these are fiscally tight times for the City. However, they felt that the City should at a minimum provide ongoing support for the work of the Public Arts Commission as well as ‘seed money’ for public art. ‘Seed money’ was seen as critical to the success of securing funding from other sources such as private donations or grant dollars. To generate funding or ‘seed money’, participants suggested that the City’s budget include dedicated funding for public art. “The City,” noted one long-time resident, “should at least contribute something as a gesture of support.”

Examples of other sources of public funding include: require a percentage of the annual budget for the Public Works Department be dedicated to public art; require that the cost be included as part of highway improvements; and reallocate dollars from the meals tax as it sunsets.

PRIVATE FUNDING

Developers were the most frequently suggested source for private funding. A number of participants felt strongly that developers should be required to include public art in new projects. Some stated this idea in firm terms: “Developers should carry a big burden [for public art],” and “The City should be demanding and strict with developers.” Participants believed that public art should be mandated in developments over a set size. They discussed the current requirement for developments of 10,000 square foot or more to include ‘enhancements,’ one of which *can* be public art, but they felt this should be made more stringent to *require* the inclusion of public art. Another participant took this idea a step further by suggesting that public art be required as well when renovating or remodeling existing buildings. Some participants suggested that funding for public art be included in systems development charges.

Participants provided several other suggestions for private sources of funding. They inquired about the possibility of establishing a non-profit organization in order to apply for and accept grants and to ensure that public art be pursued in the community. They also believed this could provide a funding resource for artists desiring to create public art. There were a number of suggestions for fundraisers for public arts, including holding an art auction and selling locations dedicated for public art.

Private donors — both corporate donors as well as individual donors — were identified as potential sources of funding. While participants acknowledged that building and maintaining these relationships requires resources (people, time and more), they believed private donors could provide an additional stable source to the funding mix. And participants believed that another type of private donor that has already brought public art to Ashland — memorial funds — should continue to provide a source of funding.

After exploring the possible sources to fund public art, one participant provided a caveat for any funding for public art: that it include maintenance and repair dollars. And many participants felt strongly that a body such as the Public Arts Commission should provide a screening and review mechanism to ensure public art meet Ashland's standards: "Don't let private money determine the content of public art."

CONCLUSION

Ashland is recognized as a town that supports the arts. However many participants stated that while Ashland does a great job of supporting the performing arts, it is 'behind the curve' when it comes to supporting the visual arts. "We have stimuli and ambiance from the theatre arts," stated one participant, "but the visual arts are missing."

Participants hoped to see more public art in a variety of locations, sponsored by diverse and steady funding sources. They acknowledged that the City's budget is stretched at this time, but felt that for the success of public art in Ashland, 'seed money' from the City was essential. They said that public art is very beneficial to a community and described ideas for types of public art that would best suit Ashland to reflect the town's history, "uniqueness" and the contrasting populations that make up the community.

These Ashland residents want to see public art that "reflects the public spirit of the City." Public art, they said "can be a point of civic pride." Planning for and creating more public art in Ashland is much like one participant's description of the type of public art for the town: "It needs to have a level of sophistication; you have to commit to it."

Final Report APPENDIX A

Summary of Results of Public Meetings, February 2007

Ashland residents were invited to participate in one of two 2-hour long facilitated sessions to provide feedback and ideas on public art in Ashland. The following is a summary of participant responses.

Note: Similar ideas are listed as bulleted items in same row, with the category for that idea in bold. For those items that were repeated in exactly the same terms, the frequency of mention is designated in parenthesis to the right of that item.

Type of Public Art:

KINETIC (3)

- > Kinetic sculpture
- > Kinetic (such as Rube Goldberg)

WATER

- > Water piece — located in water — makes sound
- > Duckpond
- > Water + Kinetic — in the Creek
- > Water + art + music + wind activated

INTERACTIVE; TOUCHABLE

- > Interactive & whimsical
- > Interactive art (students & community creating it)
- > Interactive with the schools — bring work by kids in the community
- > Touchable — makes me want to touch
- > Touchable art
- > Durable art — something you can climb and play on

COMMUNITY-BASED ART MADE BY CITIZENS

- > Promote City and city artists
- > Have a public art forum and create it there
- > Gum Wall in San Luis Obispo — community involvement in creating the art

Type of Public Art:

**COMPETITION — NATIONAL ADVERTISED INVITE SUBMISSIONS;
JURIED BY COMMUNITY**

- > Mt. Ashland annual competition
- > Chalk art festival (ScienceWorks)
- > Sculpture contest with Festival (sculpture made as you wait)
- > Competitions with kids to keep them active in the next generation

ENVIRONMENTALLY-CONCERNED ART

- > Recycled
- > Recycled materials, donated cars, etc.
- > Art for conserving energy
- > Use ideas like what was done last year at SOU: environmental art that includes cleaning up an area
- > Use alternative energy, solar power, etc.
- > Grass-roots art: found-objects (low cost)

MURALS (3)

- > Change City regulations so murals are OK
- > Murals at mid-block locations in the alley
- > Murals at schools done by kids
- > Murals with the approval of the Public Arts Commission
- > Not murals!

TEMPORARY

- > Temporary art opens more doors—can potentially be more creative
- > Temporary works with community involvement (involvement not just in selection but also in creation)
- > Temporary art that can be seen by visitors
- > Temporary art—put in storage at times
- > Temporary would appeal to regular visitors
- > Art that changes—temporary art (i.e. Christo) to play towards the Shakespeare tourists—as they return, the art changes
- > Temporary art changed yearly
- > Mountable panels w/plexiglass frames that can be changed out
- > Both temporary and permanent

Type of Public Art:

RANDOM ART

- > Random Art to be discovered – like a scavenger hunt (3)
- > Art that surprises you

TECHNOLOGY RELATED ART

- > Webcam
- > Big video screen that alternates local artists
- > Digital art that changes

FUNCTIONAL/COMPLEMENTS EXISTING DAY-TO-DAY ITEMS IN THE COMMUNITY

- > Pavement art (2)
- > Molds for ODOT overpasses
- > Something already part of community – makes it unique
- > Functional art, serves two purposes (trash cans, bus shelters)
- > Functional (dual-purpose makes this an “easy sell”)
- > Use rainwater collection in a piece

SHAKESPEARE RELATED

- > Shakespeare mannequins for Ashland Shakespeare related (like the cows in Chicago or bears in Grants Pass)

INTERNATIONAL ARTISTS (SOMETIMES DONATE)

- > Combine with International Sculpture Association for temporary work

MAKE IT RELATIVE TO THE ENVIRONMENT

- > History of the area and its geography
- > Art that represents the history of the area and art that is forward-looking: the Future of Ashland.

Type of Public Art:

WALKING TOUR WITH MAP AND DOCENTS

- > Self-guided walking tour of public art
- > Mosaic in concrete
- > Sculpture garden
- > Variety is good

- > More contemporary art
- > Educational component
- > Banners
- > Sound sculptures

ART SELECTION & REGULATION

- > Preference to use locals in selecting artists
- > Appointing a good committee that can select appropriate art &/or artists
- > Art impact statement
- > Allow murals! Change code to allow and have Public Arts Commission choose public art.
- > Controls are important
- > Public art impact statements for what developer plans to do with regards to art (impacts & possibilities) and works with Public Arts Commission

Location of Public Art:

AS PART OF LANDSCAPE DESIGN

- > Flowerbeds

BUILT IN TO BUILDINGS E.G. SOU LIBRARY

- > Back wall of Community Development offices
- > Firehouses
- > Downtown focal points

TEMPORARY ART IN THE PLAZA

- > Around the Plaza & the Info Booth
- > Japanese village ideal – random works throughout; buildings given over for art
- > Definitely beyond the downtown area
- > All around town, like Fountains in Kansas City, MO

FIND THINGS WE ALREADY NEED: UTILITY BOXES, BENCHES, UNIQUE SIDEWALKS, STAIRWAY RAILS

- > Utility items: boxes, dumpsters, fire hydrants
- > Decorate utility boxes

- > Exquisite designs for utility boxes
- > Art on electric boxes
- > Slides next to stairs
- > Street signage
- > Alleyways/staircases/railings (behind the library, New Theatre, etc.)
- > Sewer grates
- > Street signs
- > CERT boxes (Community Emergency Response Team)
- > Shakespeare characters on benches you can sit next to (but not too much Shakespeare)

SIDEWALKS

- > Surprises on sidewalks
- > Patterns in sidewalks and roads
- > Sidewalk chalk art on Guanajuato

COORDINATE MORE WITH PUBLIC WORKS (4)

PUBLIC VEHICLES: POLICE CARS, DUMP TRUCKS, AMBULANCES, FIRE TRUCKS, BUSES

- > Paint the buses and City vehicles

PARKING LOTS

- > City parking lots
- > Designated space and decorated art car in each parking lot
- > Art car parking space tied in with 4th of July art cars

WORKS ON BRIDGES

- > North train trestle
- > RR overpasses at Water and entry to town
- > Near RR bridge
- > Mobile pieces hanging on bridge
- > Undersides of viaduct/bridge supports
- > Lithia Way bridge pillars

GATEWAYS AND FOCAL POINTS/ENTRANCES TO CITY (5)

- > Two entrances to Ashland (exits 14 & 19 & 11)
- > Entrances with art that signifies what Ashland is all about
- > Digital art at entrances
- > At exit 14
- > “Welcome” signs

SCHOOLS/SCHOOL YARDS

- > Belleview School
- > Briscoe: Geology Garden (as an example of “informative displays”)
- > Rock art in the Creek
- > Lithia Creek water sculpture

NEIGHBORHOOD/COMMUNITY ORIENTED

- > Block Party competitions
- > Meaningful art in certain locations in neighborhoods
- > Neighborhood-appropriate art

COMMUNITY GATEWAYS, ENTRANCES TO NEIGHBORHOODS

- > Neighborhood can feel, connections and ownership & helping to maintain it Neighborhoods often don’t have space
- > Too much art could be a hodgepodge

RAILROAD DISTRICT

- > ‘A’ Street

PAINT SLATS ON WOODEN FENCE POSTS

- > Carved fence posts in the community garden

NEIGHBORHOOD PARKS (one person excluded Lithia Park)

- > Parks featuring different works of art
- > N. Mountain Park (2)

DOG PARK

- > “Commemorative Paws” for the Dog Park; also is an active social hub
- > Mosaic Path at Dog Park

APPENDIX D: Final Report on Public Meetings and Focus Groups, By Adrienne Graham, Leapfrog Training and Facilitation

PLAYGROUNDS

- > Water sculpture in the duck pond
- > Lithia Park bridges – moveable sculpture, hanging off the bridge

MEDIANS

- > Siskiyou median (4)
- > Ashland St – lots of potential now that it's been updated

GARDEN ART – ECOLOGICALLY DIVERSE FLORA

- > Community garden

GOLF COURSE

- > Common spaces at Oak Knoll

BANNERS

- > Pole banners
- > Holiday banners along Main St. painted by artists like in Santa Monica (Laddu John Dill)

RANDOM LOCATIONS

- > Unexpected locations –something to be discovered
- > Don't rule anyplace out

BIKE/WALKING PATHS

- > Bike path along Bear Creek
- > Bike lanes
- > Walking path by RR and jogging path along Lithia
- > Encourage people to get out of cars

LOBBY OF THE THEATRES

- > In front of the Schneider Museum
- > As part of Open Space
- > Important that art is designed for the space
- > Collaborative property with multiple artists
- > Developers to make or bring things visually pleasing in to developments & buildings

- > Look at other award winning models
- > Look for sitting opportunities for contemplation/meditation

How to Fund Public Art

CREATE A STABLE SOURCE OF FUNDING

- > Use multiple options, but one needs to be stable

VERY DIVERSE

- > Do some of all of the six funding ideas listed in Question 3 (of the public meeting handout, plus same ideas are listed on the survey)
- > Use multiple options, but one needs to be stable

INCORPORATE FUNCTIONAL PUBLIC ART IN TO PUBLIC WORKS BUDGET

- > Tie public art in to Public Works repairs, etc.
- > Small % from Public Works
- > Public facilities – .5% of a project to public art
- > .5% from Public Works

1-1.5% HOTEL/MOTEL TAX

- > Hotel tax
- > Redistribute the Transient Occupancy Tax pie so a % goes to public art
- > We should be able to apply for TOT funds like other non-profits
- > Motel-Hotel tax (& maybe raise it) – public art is a tourist attraction

SHIFT FROM THE MEALS TAX AFTER IT SUNSETS

- > Use meals tax dollars

PERCENTAGE GIVEN TO ART

- > 1.5% for public art = the only way to go!
- > 1% for public art at state level, handled by OR. Arts Commission

ART AUCTION

- > Publicize sale of art pieces – donations from sale of art to raise money
- > Have the Ashland Public Arts Commission serve as a conduit for auctions and other fundraising activities

TICKET TAX (ENTERTAINMENT-TYPE TICKETS)

BECOME A NON-PROFIT (2)

- > “Friends for Public Art” – A non-profit (501-c-3) for public art, separate from and in addition to the Ashland Public Arts Commission
- > Should public arts become a non-profit?

SELL ART SPACES

MICRO-GRANTS TO ARTISTS

ASHLAND ARTS LOTTO FOR PUBLIC ART

APPLY FOR GRANTS

- > Be able to apply for grants
- > Can we apply for federal grants?

ESTABLISH AN “ARTS DISTRICT” (MAYBE “LIBRARY & PUBLIC ARTS DISTRICT”)

- > Taxing district (Ashland-Talent-Phoenix Library & Arts District)

SDC (SYSTEMS DEVELOPMENT CHARGES) FOR PUBLIC ART

- > From housing development over a certain size
- > Requiring developers could be singling them out
- > Require private developments of over 10,000 feet to put up art and have
- > Public Arts Commission be apart of Art Selection Committee
- > Private development requirement, not a choice
- > Architects fee (if not doing public art in a project, a fee is charged and goes in to a public arts fund)
- > Need to determine if this is the footprint or useable space?
- > If paying fees for public art, maybe provide a tax deduction as an incentive
- > Art is more difficult to add to a development than other kinds of features

AS AN ANNUAL LINE ITEM IN THE CITY’S BUDGET

- > Petition for line item in City budget
- > Pressure to cut back City budget
- > City to match public donations

ONCE A CONCEPT OR A PROPOSAL IS DEVELOPED, GO TO CORPORATE DONORS

- > Bus shelter OK for corporate donations
- > Corporate sponsorship when upgrading Public Works projects

HAVE A ‘DONOR WALL’ FOR PUBLICITY OPPORTUNITIES

MORE PRIVATE FUNDING, LESS GOVERNMENT SUPPORT FOR “ART THAT PEOPLE DON’T UNDERSTAND” PAID FOR BY THE TAXPAYERS

- > Non-commercial is better

CHAMBER OF COMMERCE

- > Take a piece of the Chamber pie

INCLUDE FUNDING FOR MAINTENANCE WITH ACQUISITION OF PUBLIC ART

COMPETITION BETWEEN SCHOOLS USING RECYCLABLE MATERIALS TO EXCHANGE FOR BOTTLE DEPOSIT TO DONATE

LESS ‘RED TAPE’

Final Report APPENDIX B

Summary of Results of Focus Groups, May 2007

Two focus groups were held in May to further explore notable findings from the public meetings and initial findings from the survey. The sessions were 1.5 hours in length; one was held early in the morning and the other over an extended lunch hour. Participants that had attended the public meetings and/or had filled out the survey were invited to attend. A total of eighteen residents participated.

Q1 Overall Benefit (“warm up question” – show of hands only)

Overall, how beneficial is public art to a community?

| Response | Group 1 | Group 1 |
|-------------------|----------|-----------|
| Very | 8 (100%) | 10 (100%) |
| Somewhat | | |
| Of Little Benefit | | |
| No Benefit | | |

Q2 Ashland’s Uniqueness

“A high percentage of respondents felt that public art should contribute to Ashland’s uniqueness as a city. What do you think that means?”

Group 1

- > Two faces to Ashland:
- > very sophisticated; new population; cosmopolitan
- > “down-home” long-term residents
- > Image of historical town with no ‘cutting edge’
- > Should reflect the history
- > Tourist town—should be entertained, amused
- > College town—tap in to young talent
- > Have a focal point—art could create this
- > Art can be a point of civic pride, daring without flouting the wishes of the general public
- > Variety of places and styles—not just Shakespeare
- > Should cause discussion

- > Breadth and variety
- > Uniqueness is not a good goal; art should be organic: come from the schools, be functional
- > Should be careful of how art symbolizes a town—should not be ‘hap-hazard’ modern
- > “When you are talking about art in a town, you are not talking about art in a museum.”
- > More retirees: need to preserve Ashland from stagnation; what kind of art is “right at that edge?”

- > Protect yourself from dullness
- > Needs to have a level of sophistication, you have to commit to it
- > Needs to be eclectic
- > Not too much “uniqueness”

Group 2

- > Needs to focus on “People friendly spaces” instead of uniqueness
- > Should reflect the natural environment and make value judgments about what fits in Ashland
- > It’s subjective
- > Respect for historic buildings
- > Art that invites exploration
- > Ashland has a sense of openness
- > Have stimuli and ambiance from theatre arts, visual arts are missing
- > Unique regionally and nationally
- > Unique natural environment
- > Public spirit of the City
- > Respect for education
- > Individuality—lots of creative people in town
- > Quality art is subjective
- > Wish it could represent themes of the environment, but wouldn’t want to limit it to just that
- > Ashland is an artsy area —should reflect that and show that it is creative and vibrant
- > Vibrant, intelligent, artistic
- > Engages people and makes them think
- > Not diverse, but desires to reflect the world’s uniqueness
- > Place to promote positive feelings and improve the quality of life
- > Ashland has a sense of attractiveness—great homes, lots of art galleries
- > Willingness to try new things; invites exploration; lectures and talks
- > Perspective—challenging—push your perceptions
- > Mix of folk art of Guanajuato piece with more abstract as well, more accessible
- > Mix of tourists and residents
- > Temporary, transitory (not homeless)
- > It’s like how people dress in Ashland: “Anything goes!”

Q3 Location

“Respondents [to the survey and in the public meetings] indicated a wide variety of possible locations for public art. What criteria do you think the APAC should use to determine where to locate public art?”

Group 1

- > Utilitarian: e.g. utility boxes, sidewalks, light poles
- > Everywhere
- > Balance around the City
- > Tasteful, so that it is incorporated in to the environment
- > Noticeable, but blends in
- > By those neighborhoods that get engaged and involved with it so neighborhood takes ownership
- > Placed so that people can interact with it—residents and tourists—think about not just who you want to engage but how to do so
- > With limited dollars, go for where the most people will be able to see it—the most public places
- > It should welcome people: entry points and Siskiyou median
- > Should be located in places that provide for transitory art and temporary installations e.g., temporary banners that are rotated
- > Should be included in construction projects and anticipate and include public art
- > It should be located in public works projects, such as sidewalk repair, roads
- > Public spaces should be prioritized for public art
- > Parks (not Lithia)
- > Need to loosen City regulations re: public art, but very carefully

Group 2

- > Where it will be seen the most: where people walk
- > Where people can sit and reflect on it: benches
- > Make it accessible
- > Size of budget should determine location
- > Scope of the art itself should determine location
- > High exposure
- > Central places such as the roundabouts in Bend

- > Walkway murals where people will discover it
- > Something that complements the artist and the piece itself
- > A location that invites engagement (touch, see, hear it)
- > Need to be mindful of risk factors such as vandalism

- > Consider who is going to create it (such as students doing utility boxes)
- > Decide by budget and size of space
- > Make it complement the environment
- > Get leverage from where you place initial art to create interest in having more
- > Places that invite ownership and participation; community-created art
- > Allow for spontaneous creations by community such as the Peace Fence

Q4 Funding

“Public Art relies upon public funding for adequate and stable financial support. Sources of public funding include both the City budget (e.g., general fund, public works projects) that is ultimately paid for by taxpayers; and other taxes and charges (e.g., development fees, hotel/motel tax) that are passed on to other groups, including tourists and developers.

How do you feel about each of these two methods of funding Public Art?

Group 1

- > Need to look to the Public Arts Commission much as we do to the Historic Commission; have to talk to them when developing and be involved early;
- > Mandatory % from developers
- > Memorial funds
- > Use mix of sources:
- > Developments over a certain amount of square feet (requiring public art)
- > Donations/contributions
- > Hotel/motel tax
- > Some City public funds (residents enjoy the public art)
- > Combination of bequests, grants, fundraising
- > Personally, no problem with funding from tax dollars—can pull a little from various funds
- > Private donors, e.g. Harry & David’s

APPENDIX D: Final Report on Public Meetings and Focus Groups, By Adrienne Graham, Leapfrog Training and Facilitation

- > Have 2/3 general fund and 1/3 Economic & Cultural Arts grants
- > Incorporate with Public Work and street work as ‘traffic calming’ device (people will slow down to see it)
- > Revive downtown merchant’s parking surcharge and include cost for downtown public art pieces
- > From a ticket tax
- > City should at least contribute something as a gesture of support
- > Some City support will make obtaining grants easier
- > TOT is good for this
- > Is there a non-profit that artists can go through (to apply for funding)?
- > Need to publicize a Public Arts fund

Group 2

- > City is stretched and can’t do much more
- > Can at least work on ordinances for Ashland to help support public art
- > Big projects should be required to provide a % of the project for public art
- > Developers should carry a big burden
- > Be demanding and strict with developers
- > Require public art when renovating or remodeling a building
- > Wouldn’t mind an extra tax on tourists
- > System Development Charges
- > Don’t shy away from the private sector
- > Public Works budget should include a % of funding for public art
- > Include with highway improvements
- > Parking meters?
- > Luxury tax on more expensive homes—say over \$800K
- > Need seed money in the City’s budget—it’s essential that the City recognize the value of the service of the Public Arts Commission and fund it
- > Need City to provide ongoing source of funding—small, but in perpetuity
- > Grants and foundations
- > What about a sales tax?
- > Don’t let private money determine the content of the art
- > Have a space that is also public art, e.g. a fountain

- > Public Arts Commission should talk with other parties when planning for public art: SOU, OSF, Public Works, Parks Department
- > Keep historical elements in mind
- > Ashland is behind in funding public art
- > Master Plan should be creative about location and types of art
- > Master Plan should include regional as well as local art—help to expand what we are exposed to
- > Need specificity and details in the Plan
- > Look to network with an learn from other cities that have “gone before us”
- > We have some great parks and open spaces to work with
- > Any way to combine some funding from various budgets to generate City funding for public art?
- > Having the Public Arts Commission demonstrates the diversity of our City and contributes to Ashland’s uniqueness

Other Comments

Public Outreach/Participation

| | |
|----------------------|-------------------|
| Facilitation | \$2,400.00 |
| Display Boards | \$40.00 |
| Newsletter Inserts | \$100.00 |
| Main Street Banner | \$430.00 |
| Questionnaire Copies | \$250.00 |
| Rental Tables x 2 | \$320.00 |
| Balloons | \$28.00 |
| PSA | \$125.00 |
| Stamps | \$16.40 |
| Event Food | \$410.00 |
| Display Advertising | \$274.00 |
| Sub Total | \$4,241.93 |

Final Report

| | |
|------------------|-------------------|
| Graphic Design | \$1,875.00 |
| Copies | \$200.00 |
| Proofreading | \$300.00 |
| Sub total | \$2,375.00 |

Total \$6,616.93

2.17 Public Arts Commission

The mission of the Public Arts Commission is to enhance the cultural and aesthetic quality of life in Ashland by actively pursuing the placement of public art in public spaces and serving to preserve and develop public access to the arts. The continued vitality of the arts in the City of Ashland is a vital part of the future of the City as well as of its citizens. The arts are an important part of the cultural and economic life of the entire community of Ashland and enrich the participants in the arts as well as those who observe them. Several organizations which exist in Ashland are active in the arts and provide leadership to the community on arts-related matters. The creation of a Public Arts Commission for the City of Ashland will assist those organizations, and other organizations and individuals, to make art a more important part of the City's life.

2.17.010 Created

The Public Arts Commission for Ashland is created and shall have the powers and duties provided in this chapter.

2.17.020 Members; Terms

The Public Arts Commission shall consist of seven members appointed by the Mayor and confirmed by City Council. The commission shall contain five members from a broad spectrum of citizens including artists and those with a background in the arts, arts organizations, education, structural and landscape architecture, and two citizens at large. The Mayor shall also designate a non-voting Council member as liaison to the commission. At least five members of the commission shall reside inside the city limits. The appointees shall have three-year terms. The original appointees shall be appointed: two for one year, two for two years and three for three years; thereafter all terms will be for three years. All members may vote on any matter coming before the commission, except as the ethics laws of the State of Oregon may provide. Any commissioner who is absent from four or more meetings in a one-year period without being excused, shall be considered no longer active and the position vacant, and a new commissioner shall be appointed to fill the vacancy.

2.17.030 Officers

At its first meeting the Public Art Commission shall elect a Chair and a Vice-Chair who shall hold office for one year, except that the first Chair and Vice-Chair shall serve until the end of the calendar year. At the first meeting of each calendar year, the Chair or Vice-Chair from the previous year shall preside over elections for Chair and Vice-Chair. Neither the chair nor Vice-Chair shall serve as an officer for more than two consecutive terms.

2.17.050 Meetings; Quorum; Voting

The Public Arts Commission shall hold an official meeting at least monthly and may hold special meetings as set by the commission. A majority of the members constitutes a quorum for meetings. Provided a quorum is present, any item must be approved by a simple majority of the voting members present at a meeting to pass, unless otherwise provided.

2.17.060 Rules and Regulations

The Public Arts Commission shall establish such rules and regulations for its government and procedures consistent with the laws of the state and the ordinances of the City.

2.17.070 Powers and Duties

The Public Arts Commission shall be specifically responsible for, but not limited to, the following:

- A. The commission shall ensure the arts continue to be of value as an integral part of Ashland.
- B. The commission shall promote the arts in Ashland to enrich the lives of its citizens through education and demonstration.
- C. The commission may assist the City Council, the Ashland Parks and Recreation Commission, the Historic Commission and the Planning Commission in using public art to enhance existing development in public parks and other public lands and in public structures.

APPENDIX F: Public Arts Commission AMC 2.17

- D. The commission shall advise the Planning Commission, the Ashland Parks and Recreation Commission, other City commissions and committees and City departments regarding artistic components of all municipal government projects under consideration by the City. The commission may also serve as a resource for artistic components of land use developments.
- E. The commission shall develop and recommend to the City Council policies and programs that would enhance and encourage the planning, placement and maintenance of public displays of art in locations open to the public within the community.
- F. The commission shall encourage connections with other local, regional and national organizations working for the benefit of art and preservation of artistic values, and other similar activities.
- G. The commission shall recognize and encourage groups and organizations that enrich Ashland life by bringing cultural and artistic values and artifacts to the City.
- H. The commission shall pursue gifts and grants for support of arts programs and activities and the procurement of public art.

2.17.080 Compensation

Voting members of the commission shall receive no compensation for services rendered. The commission may receive gifts, bequests or devises of property on behalf of the City to carry out any of the purposes of this chapter. These shall be placed in a special account for use by the commission.

2.17.090 Policies

- A. The Public Arts Commission shall operate in the general public interest serving the community as a whole. It shall serve no special interests.
- B. The Public Arts Commission shall not endorse any commercial product or enterprise.

Councilor Hartzell's Proposed Changes to Public Arts Master Plan

December 4, 2007

1. Appendix A: As recommended by Asst. City Attorney, the policies are reviewed and codified into ordinance.
2. Page 19: LOCATIONS: Public Art should be located in areas where large numbers of people gather or pass through. This includes not only the downtown area, populated by residents and tourists, but high-use parks and shopping areas throughout the town." (Garfield Park is heavily used and located in a very dense residential area.)
3. Page 21: References are made to funding, but there are no targets or continuums that explain a range of activity and the funding levels necessary to support each level. As proposed, this appears to be an open-ended budgeting goal. I suggest that the Master Plan define a range of potential "service levels," so that budget discussions are grounded in choices.
4. Page 22:
 - I encourage the Commission to take up Goal 9 before other goals that will involve substantial amount of dialogue, like the sign ordinance. Implementing projects like gateways and functional art around town provide practice in using the principles, build success and public trust on visible, publicly owned spaces.
 - Changing the sign ordinance, especially on the premise that it's "draconian" (stated in Nov 19 Study Session) underestimates the level of community discussion that can and should occur in the process. While the Commission has facilitated several projects, if the sign ordinance is changed to allow murals, overseeing mural content in town could easily challenge the Commission, and its policies and procedures. Council was asked last year to change the sign ordinance to assist local businesses co-locating in large buildings, but chose not to modify the ordinance yet, given the existing work load in Planning Dept.

For future discussions on Policies & Procedures

- Page A 10. VIII.A.2. "The Commission or a selection panel..." and eliminate after "; or a selection panel..."
- Page A2: Intent statement:
 - The stated intent is to "encourage artists..." Ask the commission to discuss a statement that puts the public more central to its purpose, i.e. "engage the public in the promotion of art in public spaces that vitalize the social and economic character, the quality of life in those spaces?" Clarify that this Commission's focus is citizens, not artists.
 - Consider a statement tht allows the inclusion of art that produces sound or is primarily interactive, rather than a strict limit to visual art.

Page A2: Goal number 8: Is there another way to say this to emphasize the focus on the public good?

Page A2: Goal number 10. Include "public" in list of collaborators.

Page A3: Clarify the operational difference between the Public Works Director making decisions about placement and the "final site approval" by the City Council.

Page A3: III.A.2.f. Needs to be finished.

Page A3: III.A.2.h. This phrase is unclear to me as stated

Page A5: Page 11 Why Public Art?: states that public art serves as a forum for local and regional artists. In the RFP section, it states that RFPs go to "local, regional, national, and global" artists. Was

consideration given to confining public art artists to local and perhaps regional? Page A4: IV.A.1. refers to “professional artist;” If interactive art were included in this Commission’s focus, this reference would be modified.

Page A10. VIII.A.3. Clarify that “up or down vote” means majority vote.

LEGAL:

Page A3: III.A.1.b: is “generally avoid corner clearance areas” consistent with the state laws?

What’s the effect of using the phrase “unduly” in III.A.1.c. and f?

Page A3: III.A.2.a. Terminology question: The “leading” vertical edge is less than 1/8” and the interior edge less than 1/4”. Are there edges not being regulated here?

Page A3: III.A.2.d” Is there any problem with reference to “women’s” shoes?

Page A4: Is the section k through p more protective of the City and clearer with “shall not” language?

Page A8: has legal and/or CIS reviewed the Maintenance and Risk Management sections?

Page A10. VIII.A. states that the Commission is responsible for accepting or declining public art.

Given that this art is an asset, is it legal for a Commission to make decisions about acceptance and surplusing or disposing of public assets?

Page F2: 2.17.080. This states that the commission can “receive gifts, bequests or devices...”

Is this legal? I thought commissions, including Parks, had to establish a separate entity to be able to receive money.

Motion to approve the Public Arts Master Plan following additions:

1. Staff should draft an ordinance that would incorporate the Policies and Procedures section in Appendix A, to be reviewed by the Public Arts Commission and subsequently approved by Council.
2. The first three lines of paragraph 4 on p. 19 should be deleted and replaced with the following language: "Public Art should be located in areas where large numbers of people gather or pass through. This includes the downtown, high-use parks, and shopping areas throughout the City."
3. The Public Arts Commission will return to the Council with proposed funding and project options in late February or early March.

Hardesty/Jackson