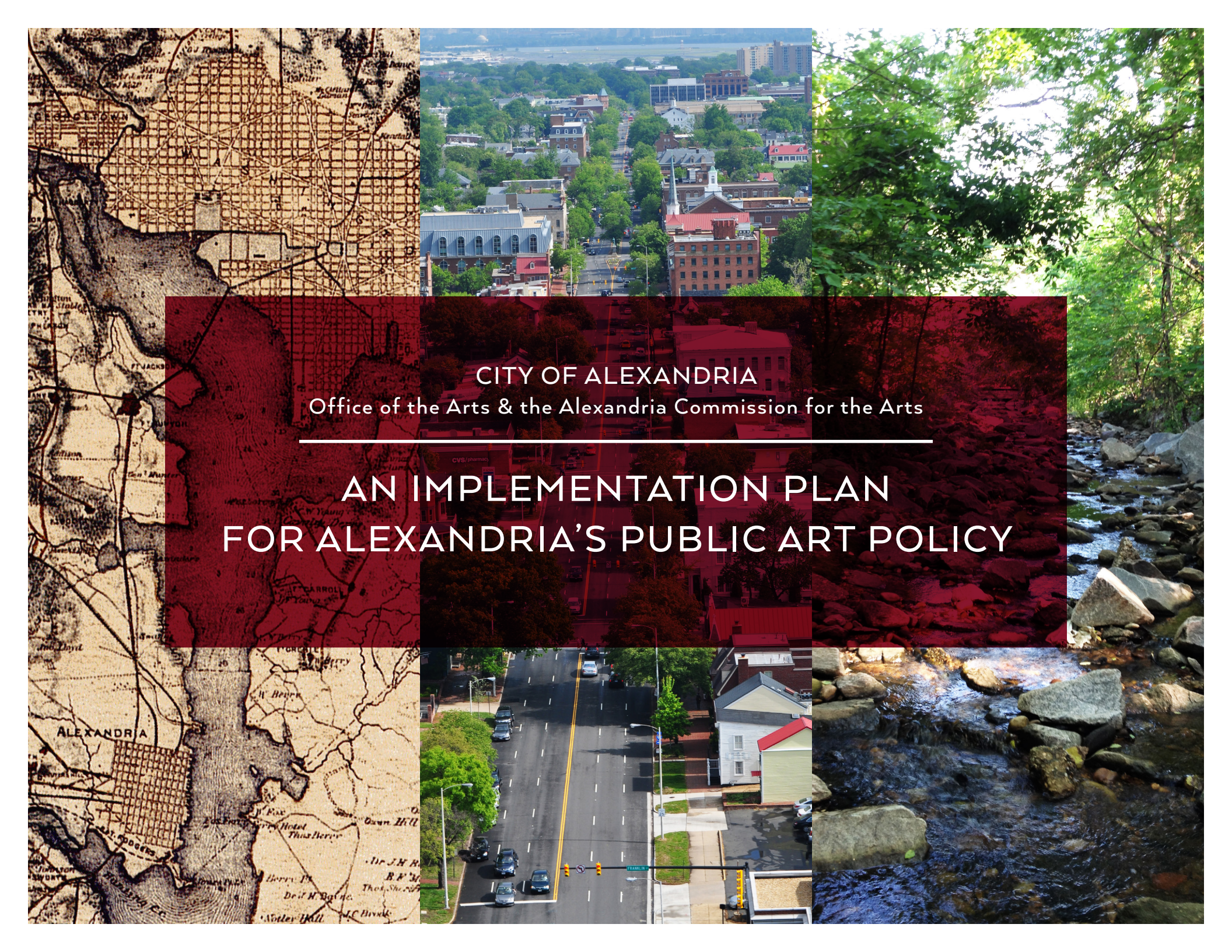




CITY OF ALEXANDRIA
Office of the Arts & the Alexandria Commission for the Arts

AN IMPLEMENTATION PLAN FOR ALEXANDRIA'S PUBLIC ART POLICY

Front cover: Photographs courtesy of the City of Alexandria.

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AN IMPLEMENTATION PLAN FOR ALEXANDRIA'S PUBLIC ART POLICY

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1.0

INTRODUCTION

The City of Alexandria's Public Art Policy, approved by the City Council in October 2012, was a milestone for public art in Alexandria. That policy, for the first time, established a framework for both the City and private developers to fund new public art projects. As an important next step, the City commissioned this plan to provide a framework for implementing that policy.

WHAT IS AN IMPLEMENTATION PLAN?

The Public Art Implementation Plan provides two important types of guidance for the Office of the Arts and the Commission for the Arts, which administer and oversee the Public Art Program. First, it offers broad direction in regard to what types of public art the City should commission, and what locations are of highest priority. Second, it outlines the tools and processes necessary for identifying, planning and implementing public art projects, and for reviewing and approving projects proposed by developers.

This plan, too, is an important milestone in that it will help the Program swing into action. By focusing on clear, visionary directions and decision-making processes for the Program, it establishes clear priorities for new projects, while allowing the Office of the Arts and the Commission for the Arts to be responsive to opportunities as they arise.

WHAT DOES THE IMPLEMENTATION PLAN INCLUDE?

The first section of the implementation plan sets out the main ideas that will guide the Public Art Program and the commissioning of public art in Alexandria.

The plan starts with a **vision statement** – a concise explanation of how public art should impact people's experience of the city. The vision statement provides a general context for decisions about



Artist Roundtable, Torpedo Factory, November 22, 2013.
Photo by Matthew Harwood.

what projects to develop and a framework for communicating about why public art is important to Alexandria.

The plan then sets out a **mission statement** for the Public Art Program. This explains the activities that the Public Art Program will undertake to advance the vision for public art. This statement can be used to develop workplans for the Office of the Arts and the Commission for the Arts.

Next, the plan includes a set of **goals** for the coming years. These are specific outcomes that the Public Art Program should seek from the activities and projects it undertakes. These goals provide specific guidance for making decisions about what projects to develop, and how the projects should be organized.

Finally, the plan outlines three **creative directions** for public art in Alexandria – Time and Place, Neighborhoods and Gathering

Places, and Urban and Natural Environment. The purpose of these creative directions is to provide a focus for the type of work that is commissioned, as well as to locations that will be of special interest for new projects. These are not themes, but aspects of the city's design, development and operation that have the ability to stimulate artists' curiosity and interest, and that respond to ways in which people hope public art will enrich the city. These creative directions can help artists and the community make connections between various projects, and between public art and important issues in the city, and should be considered very carefully in prioritizing projects that will be commissioned.

Policies and Procedures

The Public Art Implementation Plan also outlines the processes through which the Public Art Program will be managed and how decisions will be made.

This part of the plan begins with **Project Development**, a description of how potential projects are identified and the criteria for evaluating opportunities that arise in projects related to the capital budget, planning and development activities, and special initiatives of the Public Art Program.

Implementation: Policies and Plans, is a quick-reference guide to the foundational documents that direct the Public Art Program. Here, City staff, Commissioners and the public can find basic background about the governance and management of the Program, and are directed to source documents that can provide them with more detailed information.

The next section, **Implementation: Processes**, sets out the procedures by which the Office of the Arts, the Commission for the Arts, and special task forces go about doing the work of

the Public Art Program. These include developing annual work plans, creating the specific plans that will guide each project, and reviewing public art proposals by developers. Some of these processes are outlined, in chart form, in the appendices to this document.

Roles and Responsibilities outlines how various stakeholders interact with the Public Art Program. It also outlines the composition of the Commission for the Arts and a range of task forces that will take on specific duties such as project development.

WHAT HAPPENS NEXT?

Projects

The Implementation Plan sets the stage for identifying and managing public art projects sponsored by the City, and for reviewing projects that are proposed by private developers and the community. The recommendations of this plan have been incorporated into a revised Public Art Policy, which was adopted by the City Council concurrent with the approval of this plan.

Already, as a test of the recommendations in this plan, the Office of the Arts organized a task force to update the workplan for FY15 and to draft a workplan for FY16. As a result of that task force's work, the Commission for the Arts approved a handful of projects that will be launched this year, and others that will be incorporated into workplans for future years.

City-Wide Cultural Plan Development

Alexandria has a long and proud tradition of visual and performing arts – dance, music, theatre – and boasts a variety of non-profits and venues that support work in those disciplines. Throughout this planning process, Alexandria's art groups raised concerns related

1.0

INTRODUCTION

to sustaining the vibrancy of these disciplines in Alexandria, and to the infrastructure and availability of venues in Alexandria that are necessary for them to present their work.

Those topics are properly the purview of a broader arts and culture plan. With this comprehensive review of the Public Art Program complete, the City should consider, as a next step, revisiting its last arts and culture study¹ and undertaking a new comprehensive arts and culture plan within the next few years.

¹ Alexandria Commission for the Arts, *Arts Organization Structure and Community Visioning Plan*, February 2007. Prepared by Lord Cultural Resources.

2.0

VISION

*How will Alexandria's **Public Art Program** impact the city?*

PUBLIC ART IN ALEXANDRIA IS ABOUT THE CITY'S PAST, PRESENT AND FUTURE.

PUBLIC ART WILL:

enrich the experience of Alexandria's past,
celebrate the spirit of Alexandria's present, and
shape the identity of Alexandria's future.

PUBLIC ART WILL ENRICH THE EXPERIENCE OF ALEXANDRIA'S PAST...

fostering exploration and generating dialogue about
Alexandria's multiple and many-layered stories, and
engaging the past in contemporary ways.

PUBLIC ART WILL CELEBRATE THE SPIRIT OF ALEXANDRIA'S PRESENT...

connecting people to art that enriches their lives,
providing opportunities for people to have hands-on
encounters with art,
fostering conversation among people throughout the city,
and creating whimsy and delight in everyday places.

PUBLIC ART WILL SHAPE THE IDENTITY OF ALEXANDRIA'S FUTURE...

establishing a distinctive identity for Alexandria's evolving
communities,
enhancing parks, gathering places and neighborhood focal points,
and enhancing new infrastructure and community facilities.



Alexandria, Virginia. Photo courtesy of the City of Alexandria.

2.0

What does Alexandria's Public Art Program do?

Led by Alexandria's Office of the Arts, and supported by the Alexandria Commission for the Arts, Alexandria's Public Art Program:

- Develops priorities for investing City resources in public art,
- Commissions permanent and **temporary** public art projects of civic and community importance,
- Facilitates the integration of public art into City capital projects,
- Oversees the implementation of the City's policies for public art in private development,
- Advocates for and fosters community understanding of the importance of public art, especially the City's public art collection,
- Ensures community input into the Public Art Implementation Plan, annual plans, project plans, and project implementation,
- Supports the participation of local artists in public art projects,
- Oversees the conservation and maintenance of the City's public art collection, and
- Oversees implementation of the City's policy for accepting gifts of art.



Mario Chiodo, *The Path of Thorns and Roses*, 2013. Located at the Contraband and Freedman Cemetery Memorial, Alexandria, Virginia. Photo by Matthew Harwood.

2.0

GOALS

GOALS FOR THE PUBLIC ART PROGRAM

What goals should the Public Art Program seek to accomplish over the next five years?

- Commission public artworks that expand people's awareness and enjoyment of public art.
- Commission public artworks that respond to broad goals and priorities as expressed by the community through plans, surveys and similar processes for gathering broad input into the Public Art Implementation Plan.
- Commission public artworks that expand the vocabulary of work that can be seen in the city.
- Align the goals and strategies for public art with other relevant City plans.
- Incorporate public art into future public facilities, private development and planning processes.
- Ensure that decisions about the Public Art Program are carefully deliberated by people who bring a specific set of expertise and perspectives, as well as overall professional visual arts expertise.
- Make decisions about public art projects efficiently, avoiding redundant and/or extra steps in process, and avoiding delays.
- Convey Alexandria's vision for public art to the broader community.
- Ensure that the community has the opportunity to participate in planning for the Public Art Program and in the implementation of public art projects.
- Provide opportunities for audience engagement as projects are developed and launched.
- Build sufficient staff support to manage a program of Alexandria's scale and ambition.
- Prioritize and implement the recently completed conservation and maintenance survey for existing public artworks.

2.0

GOALS FOR PUBLIC ART PROJECTS

What are the goals for the projects that will be commissioned over the next five to seven years?

- Help realize Alexandria's vision for public art.
- Engage people in topics related to all three Creative Directions: Time and Place, Neighborhoods and Gathering Places, and Natural and Urban Systems.
- Create a mix of permanent and temporary projects, in a diverse array of media.
- Balance the distribution of projects throughout the city.
- Prioritize projects that are likely to have the strongest artistic outcomes.
- Consider both singular projects and multiple projects organized as initiatives or exhibitions.

Additional goals for the first work plan

- Identify near-term projects that quickly achieve the goals of the City, the Program and the community.
- Identify and support projects that need long-term cultivation to be successful.

Following page:
Photographs courtesy of the
City of Alexandria.

2.0

**PUBLIC ART IN ALEXANDRIA
IS ABOUT THE CITY'S PAST,
PRESENT AND FUTURE.**

3.0

CREATIVE DIRECTIONS

Alexandria's vision for public art is:

**PUBLIC ART IN ALEXANDRIA
IS ABOUT THE CITY'S PAST, PRESENT
AND FUTURE.**

PUBLIC ART WILL:

**enrich the experience of Alexandria's past,
celebrate the spirit of Alexandria's present and
shape the identity of Alexandria's future.**

This vision recognizes that public art can play a special role in the life of Alexandria – stimulating an ongoing conversation about the city as it is now, as it was in the past and as it will be in the future.

This conversation will be fostered by the decisions the Program makes about what projects to take on, by the interactions between artists and communities when artists are conceptualizing and completing their projects, and by the ongoing impact that artworks have on people's experience in the city. This conversation can connect artists, citizens, visitors, City departments and the boards, commissions and civic organizations that are involved with charting the city's course.

To fulfill this vision, the Public Art Program should focus its resources on three Creative Directions or overarching themes that can anchor this dialogue – Time and Place, Neighborhoods and Gathering Places, and Natural and Urban Systems.

These Creative Directions will help focus the Program's resources, while suggesting threads of conversation that occur through the development of multiple projects, by multiple artists, over time. At the same time, these Creative Directions are sufficiently open-ended to allow for a wide variety of artworks – in terms of media, scale, duration and their location in the city.



Prairie Logic (2012), designed by artist Janet Zweig in collaboration with el dorado architects, transforms a full-scale boxcar, set in a prairie landscape, into a stage for performers. Located in Kansas City, Missouri. Photo by Dan Videtich.

The Creative Directions are not meant to constrain, but to unlock the creative potential of public art in Alexandria. They will deepen artists' engagement with people and place, and help the Public Art Program build a collection of artworks that will be touchstones for longstanding civic conversations.

3.0

TIME AND PLACE

Alexandria's many strands of history, and its historic urban fabric, are one of the greatest assets and attractions. The potency of this asset, however, depends on people's engagement and re-engagement with the city's history, in all of its complexity.

Artists should play a central role in Alexandria's ongoing dialogue with history. They should be asked to consider the juxtapositions between the city's history and the experience of the place as it is now. They should be given opportunities to find inspiration in the City's vast historical and archaeological collections. They should be challenged to bring new insight to familiar historical narratives and places, and to attract new audiences to historical explorations. Contemporary public art can be juxtaposed, in a respectful and thought-provoking way, with the visual artifacts of architecture and sculpture that form the city's familiar backdrop.

The key component of this creative direction should be periodic, curated exhibitions of temporary public art projects that examine aspects of the city's history. The focus of each exhibition would be determined by a **curator** through conversation with the Office of the Arts, Office of Historic Alexandria, and relevant boards and commissions. Artists could be given the opportunity to draw on the historic and archaeological resources that the City has available, or be challenged to look for meaningful locations elsewhere throughout the city. Projects could be developed in many media.

Exhibitions of public art and history would be a unique aspect of Alexandria's Program, distinguishing it from its peers in the region, and establishing national leadership in the field. Partners would include the Office of Historic Alexandria and the Alexandria Convention and Visitors Association.



Artists can draw relationships between our history and our contemporary lives, and bring attention and a fresh perspective to significant stories from our past.

In *Kneaded Memory* in Blankenberge Square in Belgium (installed 2012), artist Dalilia Gonclaves created tiles with traditional patterns from local architecture and installed them on boulders she placed the plaza. Her work comments the increasing degradation, destruction and exclusion of the decorative element in architectural use, as well as the historic influence that ceramics from this region have had in ceramic work in her native Portugal. Photo courtesy of the artist/Kubikgallery.

Lauren Adam's project *Chinoiserie (Domestic Tableau)* for the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, North Carolina is inspired by the visual culture of the Great Hunt wallpaper of the historic Hanes Home at SECCA. Instead of traditional Chinoiserie patterns, Adams has infused the design with American textile worker history, celebrating the labor history of the American South.

3.0

CREATIVE DIRECTIONS

NEIGHBORHOODS AND GATHERING PLACES

Although Alexandria is known for its historic fabric, its urban pattern is quite varied – shifting from a Colonial port city; to neighborhoods that grew along streetcar lines; to leafy post-war suburbs and highway-oriented residential, commercial and retail; to, most recently, New Urbanist-style pedestrian-oriented redevelopment. The creation of new community gathering places is a high priority in many of the recently approved Small Area Plans.

Economic and cultural diversity is “core community value” for Alexandria, and referenced in the City’s Council’s Strategic Plan: “Alexandria is a caring and inclusive community that values its rich diversity, history and culture, and promotes affordability.” But the City’s recent housing master plan noted that with rising housing costs, the City may be falling behind in achieving the level of diversity that it desires.²

Public art can help the City keep issues of gathering, diversity and community gathering places in the forefront of people’s minds. Public art projects can help to create images and places that can explore the complexity of the neighborhoods throughout the city, and build stronger connections between people and communities. Through collaborations with the Public Art Program, other City departments can rethink their approaches to placemaking in the capital projects they develop.

Projects of this nature could include integrated artworks at parks, schools and recreation centers; pedestrian-scaled infrastructure such as bus shelters; artist-designed gathering places, such as locations for events, temporary exhibitions and performances; or neighborhood gateways.



Public art projects can support creating places for gathering and social interaction, and help create a unique sense of place in Alexandria’s neighborhoods.

Ben’s Circular Tower (1994), designed by artists Mags Harries and Lajos Heder, is an amphitheater used primarily for storytelling and imaginative play in the Mission Hill neighborhood of Boston. It is also a memorial to a child from the neighborhood who passed away. Photo courtesy of the artist.

Sculptural bike racks and tree guards by artist Richard Duca (2006) help shape the unique streetscape in front of the Honan Branch Boston Public Library. Photo by Christine Lanzl.

² City of Alexandria, Housing Master Plan, Revised Draft (2012), page 54.

CREATIVE DIRECTIONS

NATURAL AND URBAN SYSTEMS

Although Alexandria has a relatively small geographic footprint, it is continually planning and building for its future. Transit corridors and infrastructure, open space networks, alternative stormwater management infrastructure, and energy and environmental systems are all being reconsidered and reinvented, through small incremental changes and major new investments. The stream system, with major watercourses on the north and south boundaries of the city, and smaller watercourses reaching into the city, is a key feature of Alexandria's geography.

The Public Art Program should collaborate with Federal, State and Local agencies especially the City of Alexandria's Transportation and Environmental Services Department (T&ES), to enhance how the infrastructure they build relates to Alexandria's communities. Public art integrated into citywide infrastructure and environmental systems can create a visual language that connects across neighborhoods. Public art can stimulate a civic discussion about building a shared future that results in sustainable, healthy and diverse city.

Possible projects include artist-designed elements for future bus-rapid-transit corridors, such as enhanced stations and waiting areas; new visual markers for hard and soft trails; artist-designed elements for stormwater management features; artworks that explore sustainable resource management practices; and artworks that demonstrate the emerging "green crescent" outlined in Alexandria's open space master plan.



Artists can create work that draw attention to the natural environment and environmental issues facing Alexandria, and even contribute solutions.

In Powhatan Springs Park in Arlington, Virginia, artist Jann Rosen-Queralt integrated public art into a rain garden, designed by the landscape architecture firm Oculus. The project, titled *Cultivus Loci: Suckahanna* incorporates a bio-filtration system for the park's stormwater before it enters Reeves Run, a tributary of Four Mile Run. Photo courtesy of the artist.

Eve Mosher's artwork *HighWaterLine* premiered in New York City in 2007. Mosher used topographic maps, satellite images, and data from NASA to predict the locations likely to be subject to flooding due to climate change. Then Mosher walked 70 miles of New York coastline, pushing a baseball field line machine to draw a chalk line on the ground, marking the predicted water levels. The project has since been replicated in other cities and Mosher has developed curricula and other programming related to the project to the issue of climate change. Photo by Hose Cedeno.

Following page, images clockwise from upper left: Lauren Adams, *The Grand Tour Fan*, Nymans House and Gardens, 2012, photo courtesy of the artist; NeSpoon, *Untitled*, Bialystok, Poland, 2012, photo courtesy the artist; Orly Genger, *Red, Yellow and Blue*, 2013, photo courtesy of the artist; Stacy Levy, *Water Map*, H.O Smith Botanic, Penn State, 2009, photo by Frederick Weber.

3.0



**THE PUBLIC ART PROGRAM
WILL BUILD A COLLECTION
OF ARTWORKS THAT WILL
BE TOUCHSTONES FOR
LONGSTANDING CIVIC
CONVERSATIONS.**

4.0

PROJECT DEVELOPMENT

Alexandria's Public Art Program has the flexibility to initiate projects throughout the city and to pursue projects in a variety of media, both permanent and temporary.

Each year, the Program will consider a range of project opportunities that are drawn from a variety of sources — City and public schools capital projects, projects recommended in Small Area Plans, and projects launched by the Public Art Program itself. These project opportunities should be evaluated against the criteria outlined below, prioritized and budgeted according to available funds. This prioritized list becomes part of the Office of the Arts **Annual Workplan**.



Matthew Harwood, *Moving Water*, 2012. Temporary installation at Oronoco Bay Park, Alexandria, Virginia. Photo courtesy the artist.

PROJECT DEVELOPMENT

CITY CAPITAL PROJECTS

Projects that will be developed as a component of a project in the City's Capital Improvement Program, or the Alexandria City Schools Capital Improvement Program.

The capital programs for the City should be reviewed periodically to determine whether upcoming capital projects should be considered as opportunities for public art.

Some City projects will include a scope for public art, particularly if they must be approved through the DSUP process. However, there will not be resources for public art beyond what is approved by the City Council in the CIP Public Art Program. Not all capital projects will be suitable for public art.

Most capital projects undergo a multi-year planning, design and construction process. Office of the Arts staff will monitor these processes and consult with **task forces** to determine when they should be added to the Public Art Program's workplan, and then to determine the right time to select an **artist** and begin the commissioning process.

For public art projects attached to City construction projects, the public art planning, commissioning and outreach processes should be integrated into the overall project timeline to coordinate with the planned project schedule.

The following criteria should be used in evaluating opportunities for public art related to City capital projects:

- There is an opportunity to incorporate permanent artworks during new construction or renovation that will result in a strong artistic outcome.
- The site is owned by the City of Alexandria.
- The site is visible and accessible at least eight hours a day.
- There is an opportunity to incorporate permanent, semi-permanent, or temporary works of art into the site.
- The site has been identified through a community-engaged planning process as a place for public art.
- The City Department that is building, and is responsible for, the project supports including an artist in the project.
- There is an opportunity to create a work of art that supports the vision for the public art program and its three Creative Directions.
- There is an opportunity to form a strong partnership with a City Department that could bring additional resources and/or result in an expanded art project.
- The project presents a good opportunity to incorporate the work of visual artists in the design and construction of the capital project that will result in a strong artistic outcome.
- There are appropriate budget, staffing resources and time available for the project to be successful.

4.0

PROJECT DEVELOPMENT

PUBLIC ART PROGRAM INITIATIVES

The Public Art Program can initiate its own projects, in order to implement the Creative Directions and to achieve the Program Goals outlined in this plan. Such projects could involve collaborations with other City agencies, non-profit organizations or developers.

Program-lead initiatives should have a leadership or catalytic impact, resulting in public artworks that would not have occurred if projects were developed through ordinary capital planning processes or if left to community efforts alone. Such projects might include exhibitions about art and history, artist collaborations in the design of everyday infrastructure, artist-initiated projects or community-initiated projects. For artist and/or community-initiated projects, the Public Art Program should select projects solely through competitive mechanisms such as RFQs and RFPs, rather than responding to specific proposals.

Program-lead initiatives are approved through the Annual Workplan process. The following criteria should be used in evaluating opportunities:

- Site is owned by the City of Alexandria.
- Site is visible and accessible at least eight hours a day.
- There is an opportunity to incorporate permanent, semi-permanent, or temporary works of art into the site.
- The site has been identified, through a community-engaged planning process, as a place for public art.
- There is an opportunity to create a work of art that supports the vision for the public art program and its three project areas, especially if it does so in a way that CIP-related projects cannot.
- The project presents a good opportunity for a strong artistic outcome.
- There is appropriate budget, staffing resources and time available for the project to be successful.
- There is little or no public art in a particular area.

PROJECT DEVELOPMENT

PLANNING AND DEVELOPMENT RELATED PROJECTS

PROJECTS THAT ARE RELATED TO PLANNING PROCESSES

In the field of public art artists are increasingly being asked to join teams in processes for developing community plans, redevelopment plans, infrastructure plans, master plans and designs for City facilities. When Alexandria launches plans of this nature, the Public Art Program and the department that sponsors the plan should consider the possibility of involving an artist in the planning process.

Artist involvement in planning processes can help the sponsoring department achieve its outreach goals, and enable the Public Art Program to connect the City with cutting-edge public art practices.³

The artist's role in the planning process, and the goals for their involvement, should be developed by the Project Task Force and documented in the **Public Art Project plan**. Generally, the role of the artist would support the research and community outreach components of the planning process through artworks that are organized around public engagement and interaction.

PROJECTS THAT ARE RECOMMENDED IN SMALL AREA PLANS

Several recently-approved small area plans include public art recommendations, although they do not include processes for initiating public art projects or for funding them.

As these areas of the city redevelop, the Office of the Arts should monitor City capital projects and private development projects to determine if any of them could be linked to public art projects that could help achieve a goal or implement recommendations of the



The Carlyle District, Alexandria, Virginia.

relevant Small Area Plan.

The Office of the Arts should also work with the Department of Planning and Zoning to identify how public art contributions from private developers could be used to implement recommendations of the relevant Small Area Plan. In some cases, developer funds might be leveraged with other public art funds to provide full support for a project.

Projects that require funding from the City, including but not limited to the Public Art Fund, and funds contributed by developers must be approved through the Annual Workplan process.

³ Potential planning processes to consider, at the time of the writing of this plan, are the Eisenhower West Small Area Plan, the Neighborhood Park Improvement Plan, the Old Town North Small Area Plan (proposed), and the North Potomac Yard Replanning (proposed).

PROJECT DEVELOPMENT

DEVELOPER-INITIATED PROJECTS

The Office of the Arts and the Department of Planning and Zoning will work collaboratively to guide developers who are commissioning public art as a component of a development approval. Developers can commission projects on their site or on nearby public property, or pursue other options besides commissioning public art.

If the developer chooses to commission an artwork on public property, and if the project is dedicated to the City, then City funding can be used to enhance the budget for the project, if the following criteria are met:

- the project meets the goals of the Public Art Program,
- the project implements a recommendation of a Small Area Plan,
- the project will be donated to the City,
- the developer makes, at a minimum, the maximum contribution to public art outlined in the public art policy a minimum contribution of \$75,000 to the project, and
- the project is commissioned through the City's standard public art process.

Proposals for City funding of developer public art projects must be evaluated and approved through the Annual Workplan process. In general, for commissions on public property, it would be preferable for the developer to contribute funds to the City and for the Office of the Arts to manage the public art process.

4.0

5.0

IMPLEMENTATION: POLICIES AND PLANS

The Office of the Arts will rely on a range of codes, policies and plans to implement the Public Art Program. An inventory and description of them follows. The Public Art Policy and the Commission for the Arts section of the City Code are attached to this plan as a reference.

ALEXANDRIA CITY CODE

The City Code⁴ outlines the composition and duties of the Alexandria Commission for the Arts. The same area of the code outlines processes for appointing members and conducting Commission business.

PUBLIC ART POLICY

The City of Alexandria's Public Art Policy sets out the governance of the Public Art Program, primarily decision-making authority and funding.

The Public Art Policy also includes policy for gifts and loans, and for when the commissioning of a commemorative artwork is proposed for public land.⁵ This aspect of the Public Art Policy is meant to balance the City's desire to build its collection and to appropriately commemorate important events, figures and narratives that are meaningful to Alexandria, with the need to be a steward of public space and to ensure that future obligations are carefully considered.

The Public Art Policy also includes deaccessioning works from the Public Art Collection.

The Public Art Policy is reviewed and recommended by the Commission for the Arts and the City Planning Commission, and approved by the City Council.

PUBLIC ART IMPLEMENTATION PLAN

The Alexandria Public Art Program follows the direction of its Public Art Implementation Plan. The Plan sets out the substantive foundation of the program – its vision, mission and overall goals. The Plan broadly identifies the overall directions that the Program will use to identify projects for its Annual Workplans. The Plan also recommends policies and procedures for adoption into the City's Public Art Policy.

This Public Art Implementation Plan was developed collaboratively by the Commission, the Public Art Committee, Office of the Arts staff and consultants, and is approved by the City Council.

ANNUAL WORKPLAN

Each year, the Public Art Program will adopt an Annual Workplan. The Workplan outlines which new projects the program will initiate, indicating where the projects are located, and what the proposed budgets will be.

The Workplan takes a multiyear view, in that it indicates which projects are being carried over from previous year, and identifies three years into the future what goals and projects should be considered, even though future-year projections are subject to change. This three-year projection would mirror the City's internal "business plan" process.

The Workplan is prepared by staff in collaboration with a Workplan Task Force, reviewed by the Commission for the Arts, and approved by City Council as part of the budget process. The process of developing, approving and implementing the Workplan is analogous to basic approach to approving and implementing other components of the City's Capital Improvement Program.

⁴ Governance of the Commission for the Arts is outlined in two sections of the City Code. "PART II - THE CODE OF GENERAL ORDINANCES; TITLE 2 General Government; CHAPTER 4 Committees, Boards and Commissions; ARTICLE K Alexandria Commission for the Arts" sets out the composition of and specific responsibilities of the Commission. "PART II - THE CODE OF GENERAL ORDINANCES; TITLE 2 General Government; CHAPTER 4 Committees, Boards and Commissions; ARTICLE A General Provisions" sets out general provisions for appointments to all commissions in the city and conduct of commission business.

⁵ Before this planning process, gift and loan policies were incorporated into the Policy on Acquired Art, adopted by Council in September, 2008.

IMPLEMENTATION: POLICIES AND PLANS

PUBLIC ART PROJECT PLANS

For each Public Art Project, the Public Art Program will prepare a Public Art Project Plan. A Project Plan is a foundational document that guides the planning and execution of a project.

A Project Plan sets out the basic framework of a project – its goals, location, timeline and budget; the artist selection process and community engagement process; and a list of internal and external stakeholders. Each Project Plan may be more or less comprehensive, depending on the nature of the project, but the goal is to provide a clear basis for managing the project, and for accountability and evaluation.

While Office of the Arts staff have the lead responsibility for drafting and administering the Public Art Project Plan, the Task Force assigned to that project plays a very close contributing role. The Commission for the Arts must approve the Project Plan before the project begins.

CONSERVATION AND MAINTENANCE PLAN

Every three to five years, depending on the condition of the collection, The Office of the Arts should commission a professional conservation assessment of the City's Public Art Collection, which includes prioritization and budget estimates. The Office of the Arts should implement the recommendations of the assessment through an annual conservation and maintenance plan.

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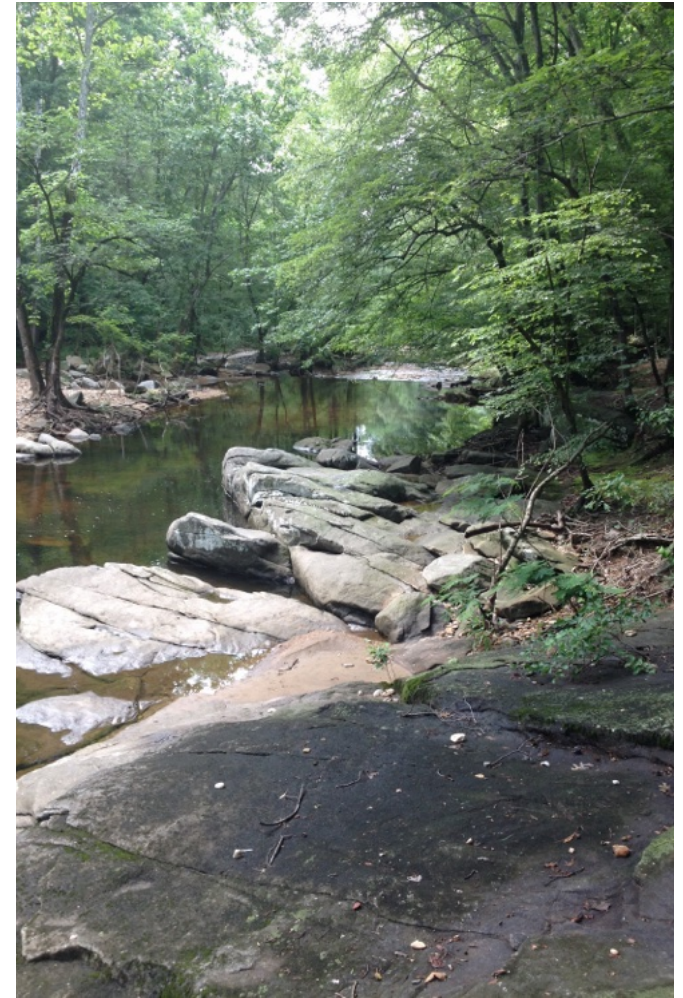
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IMPLEMENTATION: PROCESSES

HOW THE CITY CREATES PUBLIC ART

Each year the City sets aside capital funds to create new public art. This is the process that is used to decide on new projects and to develop them.

- The Public Art Implementation Plan outlines overall opportunities and priorities for projects, as well as decisionmaking processes.
- Each year, the Office of the Arts staff and a Workplan Task Force, appointed by the Commission for the Arts, analyze a range of opportunities for new projects, including projects undertaken in collaboration with other City agencies, as well as special initiatives of the Public Art Program.
- Based on the goals and criteria outlined in this plan, the staff prepares a work plan and the Task Force recommends its approval to the Commission. The Workplan is incorporated into the Office of the Arts annual workplan and approved by Council.
- For each approved project, the Commission for the Arts appoints a Public Art Project Task Force, including commissioners and stakeholders specific to the project, to advise on the entire project development process.
- Staff and the Project Task Force develop a “project plan.” This includes a budget, schedule, artist selection process, and other details. Community engagement can occur at the artist selection and concept development phases, depending on the project.
- The Project Task Force selects an artist, through a process set out in the Project Plan.
- The artist develops a concept, often engaging with the community as part of the creative process. The Project Task Force and the Commission approve the concept.
- The artist creates and installs the project.



Holmes Run, Dora Kelley Nature Park, Alexandria, Virginia.

IMPLEMENTATION: PROCESSES

ARTIST IDENTIFICATION AND SELECTION PROCESSES

The first phase of an artist selection process involves recruiting artists to be considered for a project. In the public art field, there are several generally accepted methods for this:

- Open Competition,
- Pre-Qualified Artists List,
- Limited or Invitational Competition, and
- Curatorial Process.

For each project, Alexandria's Public Art Program should employ the artist identification process that is most appropriate, depending on the goals for the project, the budget, timeline, scope of work and other factors.

The method of selecting an artist for each individual project shall be determined by the Office of the Arts staff, in consultation with the Public Art Project Task Force and the Alexandria Commission for the Arts and incorporated into the Public Art Project Plan.

Open Competition

An *open competition* is a general **call to artists** in which artists are asked to submit evidence of their qualifications for a specific project. The call to artists should be tailored to the specific opportunity, in terms of searching for artists with a specific background or within a specific geographic area. Also, a call to artists should be sufficiently detailed to permit artists to determine whether their work is appropriate for the project. The artists who respond are presented to the Project Task Force to develop a short list.

Pre-Qualified Artists List

The Office of the Arts can establish a *pre-qualified artist list* for City projects. The list can include national, regional and/or local artists. An ad hoc Task Force should be organized to review the call and criteria for artist selection, review artist submissions and make recommendations as to which artists should be added to the pre-qualified list. Once selected, artists should be kept on the eligibility list for three years before they need to re-apply.

Identifying Artists: Limited or Invitational Competition

An *invitational competition* is a process through which a limited number of artists are invited to submit evidence of their qualifications for a project. The artists are usually determined through a curatorial process or from the pre-qualified artists list.

Curatorial Process

A curatorial process is a research-based process in which a fine arts professional, chosen for their expertise in the kind of project that is being commissioned, identifies the artists who will be commissioned for the project. The curatorial process would consider artists who, based on their past work and demonstrated ability, could respond to the conditions posed by the particular project or other project goals (i.e. artists who reside in a particular community or neighborhood where a project is occurring, local artists or regional artists, etc.). In a curatorial process, artists ultimately would be selected through direct selection.

6.0

IMPLEMENTATION: PROCESSES

ARTIST SELECTION PROCESSES

In the second phase, finalists are invited either to develop a site-specific concept for the project or to interview with the Project Task Force.

Concept Proposal

If a concept proposal is requested, artists are given a small contract to visit Alexandria and to develop a concept for the artwork they would create. The artists would begin with an exploratory site visit. Subsequent to that visit, artists would present a physical representation of their work (rendering, three-dimensional model), and a written description of the project, its concept, its materials and fabrication techniques, expectations regarding site infrastructure needs, a preliminary budget and a timeline. The Project Task Force would make a recommendation based on its review of the concepts and the artists' presentation, using criteria set out in the Public Art Project Plan.

Interview Process

If an interview is requested, artists would be invited to have a conversation with the Project Task Force in person or other mutually agreeable means. The Project Task Force would make a recommendation based on the artists' credentials and interviews, using criteria set out in the Public Art Project Plan.

Direct Selection

At times the Office of the Arts staff may recommend a direct selection, in which it would contract directly with a specific artist for a particular project. Such a selection may occur for any reason, but will generally occur when circumstances surrounding the project make either an open or limited competition unfeasible (for example: project timeline, community or social considerations, client demand, etc.). Direct selections would be made from the Pre-Qualified Artist List, or through a Curatorial Process, using criteria set out in the Public Art Project Plan.

Miscellaneous

Artists should not be eligible to work on more than one City-initiated public art project at any given time.

IMPLEMENTATION: PROCESSES

PUBLIC ART IN THE PRIVATE DEVELOPMENT PROCESS

The Office of the Arts staff works collaboratively with the Department of Planning and Zoning to manage the development conditions through which a developer is expected to include public art in their development. The public art review process is carefully integrated into the overall development review process to provide predictability to the developer, staff and the general public. The process is outlined in Appendix 2.

The Office of the Arts staff participates in interagency reviews, the drafting of conditions, reviewing of artist selection and concept development, ensuring that conditions have been met, and monitoring for compliance. In particular, the Office of the Arts staff will work with Department of Planning and Zoning staff to discuss with the developer, early in the process, planning and urban design context for public art and preliminary options for public art. The staff will also discuss goals, locations, approach, process and budget for the project before the commissioning process begins.

The Office of the Arts staff is advised throughout by the Art in Private Development Task Force, which reviews and provides comments to the Office of the Arts staff at several stages throughout the process. The Office of the Arts staff provides ongoing informational reports to the Commission for the Arts, which does not play an official role in reviewing, recommending or approving public art in private development.

Public engagement is incorporated into the public hearings and staff reviews that are related to the approval of the development project, though applicants for larger or significant projects should be encouraged to gather additional community input in the concept plan phases. Public engagement should focus on the early stages of the project, when the opportunities and goals for the project are being identified. Public engagement should also be incorporated into the project development phase, when artists should be encouraged to gather community input when they are developing their concepts. The specific approach should be left to the artist to determine.

6.0

IMPLEMENTATION: PROCESSES

PUBLIC ART IN SMALL AREA PLANNING PROCESSES

Alexandria's small-area planning process provides guidance, on a neighborhood by neighborhood basis, for planning, development, public facilities and public services in every area of the city. These processes can help identify opportunities for public art that are grounded in a comprehensive community planning process and integrated with future visions for development, design and public space.

Completed Small Area Plans

In recent years, the City has approved Small Area Plans in several areas where redevelopment is expected. Some of these plans include public art recommendations. However, these recommendations are not supported by processes for initiating or funding public art projects.

As these areas of the city redevelop, the Office of the Arts should monitor CIP projects and private development projects to determine if any of them could be linked to public art projects that implement a goal of the relevant small area plan. For example, recommendations for artworks that serve as gateways could be implemented as a component of City capital projects or private development projects that are undertaken at or near those gateway locations. Public art in private development projects should be coordinated through the DSUP process, and public art in City capital projects should be evaluated through the Annual Workplan process.

⁶ Adopted by City Council, February 12, 2012.

Waterfront

The Waterfront Small Area Plan⁶ (Waterfront Plan), approved in 2012, includes many recommendations and an illustrative design for the redevelopment of the City's Waterfront. Several appendices including the Alexandria Waterfront History Plan and the Alexandria Waterfront Public Art Proposal are part of the Waterfront Plan. Recommendations in those appendices are embodied in the text of the Waterfront Plan also and reflect the shared goal of celebrating the Waterfront's past and present in a variety of creative and artistic ways. Examples include site-specific art such as granite paving delineating the historic shoreline, commissioned art that would be unique to the historic role a given space along the Waterfront, wayfinding and interpretative features and historic medallions. The City is now in the Waterfront Plan implementation process working to develop and complete design drawings in preparation for the environmental, permitting and construction phases to come. Development and timing of the Public Art Implementation Plan has been generally aligned with this first phase of Waterfront Plan implementation.

Refinement and prioritization of art and history elements along the waterfront shall be accomplished by the Office of the Arts working in conjunction with the Department of Project Implementation as Waterfront Plan implementation processes continue. To date, the design process has identified locations for art and history features that can be integrated into a physical element of the design as well as potential locations for commissioned art opportunities. The cost of the site specific art and the infrastructure for commissioned art will be considered as the City explores a phasing and funding plan for Plan implementation.

IMPLEMENTATION: PROCESSES

Once public art projects for the waterfront are identified, the Office of the Arts, should oversee the commissioning of the artworks. The artist selection and concept approval should be managed through the standard Commission for the Arts public art processes adopted in the Public Art Policy. In accordance with the Policy, a standing Project Task Force should be organized for all waterfront projects. The Waterfront Commission's role should be advisory to the Commission for the Arts in the selection of artists and approval of artist concepts, and the Waterfront Commission should have a stakeholder role in the standing Project Task Force.

Current and Future Small Area Plans

For Small Area Plans that are underway or initiated in the future, the Office of the Arts should collaborate with the Department of Planning and Zoning to ensure that:

1. The Public Art Implementation Plan provides guidance for the public art recommendation that are included in the Small Area Plan. In particular, recommendations for public art should focus on advancing the Creative Directions of Time and Place, Neighborhoods and Gathering Places, and Natural and Urban Systems.
2. There is participation from the Alexandria Commission for the Arts in any planning processes that are related to making public art recommendations in small area plans. Solicit input from the Commission on public art recommendation and funding. This collaboration will be important for conveying the vision, goals, and processes for public art in Alexandria.
3. The Small Area Plan includes recommendations for funding and implementing public art opportunities identified in the Small Area Plan.
4. Consider opportunities for the Public Art Program to commission artists and curators to develop projects that are related to community engagement for the small area planning process.
5. There is Office for the Arts representation on internal staff working groups advising on Small Area Plans.

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IMPLEMENTATION: PROCESSES

DONATIONS OF PUBLIC ART AND MEMORIALS

Donations of public art and memorials are welcomed as a useful way of building the City's public art collection and serving the social needs of the community. However, the City must act with the broad public interest in mind when considering such donations, particularly in regard to both the fiscal impact of such donations, the general public's use and enjoyment of public space, and the general aesthetics of the city.

In order to facilitate a fair assessment of proposed donations of public art and commemorative artworks, the Office of the Arts should coordinate the review of all aspects related to the acceptance of donations of public art and commemorative artworks, consulting with other City departments as appropriate, consulting with the Commission for the Arts, and conducting appropriate community engagement.

Proposed donations should be evaluated to determine whether they are in keeping with the City's overall goals and expectations and adopted plans and policies, if they are placed in appropriate locations and integrated appropriately with their sites, whether proper advance planning and preparation has taken place, and, in the case of memorials, whether they serve a purpose appropriate to the interests of the public.

Technical review should be undertaken by City staff, and should consider factors such as:

- **Ownership.** If the Donor is proposing to donate an existing Artwork, has the Donor documented that the Artwork can be legally given to the City?
- **Financial Costs.** Has the Donor documented that the financial costs associated with the Artwork have been adequately anticipated and can be met? These costs include, but are not limited to, shipping, insurance, site preparation, installation, dedication, signage and lighting.
- **Safety and Liability.** Is the Artwork durable? Does it pose any safety or liability concerns? Does it meet all applicable codes?
- **Maintenance and Conservation.** Has the Donor provided a professional art conservator's report indicating anticipated maintenance needs?
- **Availability of Site.** Is the proposed site available for the installation of Artwork? Are necessary electrical, plumbing or other utility requirements defined and available?
- **Appropriateness of Site.** Does the proposed siting respect existing officially adopted plans of the city? Is the proposed siting consistent with the current use of the site?
- **Identification Plaques.** Does the design of and text of plaques that will be provided for interpretation, donor acknowledgment and/or other purposes meet the City's design requirements?

Aesthetic review should be undertaken by the Commission for the Arts.

Final acceptance of donations of works of Public Art or memorials must be made by City Council.

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IMPLEMENTATION: PROCESSES

COMMUNITY ENGAGEMENT

Community engagement is a key element of the mission of the Commission for the Arts and the Public Art Program, particularly in regard to engaging audiences and fostering participation in the arts. At the same time, the City is working to improve policies and practices that allow “Alexandrians to participate in the public decision-making process that shape the city.”⁷

The Commission and its Task Forces provide many opportunities for citizens to participate in the public decision-making process, either by attending the meetings, all of which are open to the public, or by joining the Task Forces themselves. It is hoped that the Task Forces, most of which will operate for only a fixed period of time, will attract more Alexandrians willing to make a time commitment.

Annual Workplan

Meetings of the Annual Workplan Task Force and the Commission for the Arts at which the workplans are reviewed and recommended for inclusion in the City’s Capital Budget are open to the public and to public comment.

Prior to the convening of the Task Force, the Public Art Program should hold an annual open house at which recently completed projects and projects in development are presented in an informal manner, and during which members of the community can discuss their own ideas and priorities for public art.

City Projects

Each public art project initiated by or facilitated by the Public Art Program should have a plan for community engagement.

The goals of the community engagement plan should be outlined in the Public Art Project Plan, and should take into account the principles of What’s Next Alexandria. Consideration should

be given to informing the public, gathering information that will inform the artist about the community and help shape the project, promoting interest in the project’s implementation, and creating opportunities for people to experience, and take part in if appropriate, the art-making process. The community engagement plan would be managed by Office of the Arts staff.

For public art projects that are attached to City capital construction projects, community engagement should be integrated into the overall project development process. This will reduce the number of meetings that both community members and staff must attend, and will help keep the project timeline on track.

Private Development

Private developers should provide opportunities for community engagement during the early stages of the project, when the opportunities and goals for the project are being identified, and later, when the artist is developing a concept for the project. This is explained in more detail in the section “Public Art in the Private Development Process,” above.

General Public Awareness

The Public Art Program should, to the extent that resources allow, work to build greater public awareness of public art and engagement with the collection. The Program should organize events such as lectures, panel discussions, tours and other opportunities for people from diverse backgrounds to meet, learn about and have conversations about the practice of public art. The Program should seek to enhance its identity and its online presence.

⁷ *What’s Next Alexandria*, introduction, page 3.

IMPLEMENTATION: PROCESSES

EVALUATION

Periodic program evaluations are important to the health and success of a Public Art Program. Alexandria's Public Art Program should conduct an evaluation within five to seven years of the approval of this plan.

The specific evaluation process and methodology should be determined at the time the evaluation is undertaken. The following guidelines should be considered:

- The evaluation should consider the degree to which the goals articulated at the beginning of this plan have been achieved.
- The evaluation should include an external component related to the public's perceptions of public art in the city.
- The evaluation should be facilitated by an independent consultant.



Buster Simpson, *King Street Garden*, photo courtesy the City of Alexandria.

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ROLES AND RESPONSIBILITIES

OFFICE OF THE ARTS

The Office of the Arts consists of professional staff who manage the City of Alexandria's arts and culture activities on a day-to-day basis.

In regard to public art, the Office of the Arts staff has the following operational responsibilities:

- Acts as liaison to other City staff regarding the development of public art projects.
- Develops an Annual Workplan in collaboration with the Workplan Task Force, submits it to Commission for review and recommendation, and submits it to City Council for approval.
- Based on the Annual Workplan, develops individual Public Art Project Plans for review and approval by the Commission.
- Facilitates the management of public art projects, including budgeting, scheduling, artist selection processes, community engagement processes, contracting and design / fabrication / installation oversight.
- Recommends membership of Task Forces and facilitates Task Forces.
- Coordinates with Department of Planning and Zoning staff in regard to public art projects incorporated into private development.
- Acts as staff liaison to City planning initiatives where staff consultation is needed.
- Directs conservation and maintenance matters.
- Facilitates the interagency and Commission review of proposed donations of public art and commemorative artworks.
- Facilitates project evaluation and the periodic Program evaluation.
- Organizes public communication and outreach for the Program.
- Attends to other facets of day-to-day program operations not listed above.

COMMISSION FOR THE ARTS

The Alexandria Commission for the Arts is established in the City Code to advise the City Council on matters related to arts and culture policy.⁸ Starting in 2008, the Commission was given the responsibility of making recommendations to City Council in regard to the commissioning, acquisition or acceptance of public art.

The Commission for the Arts shall consist of 16 members to be appointed by City Council. The composition shall be as follows:⁹

- Three members shall have specific expertise in visual arts, either as professional practitioners of visual art, as curators of visual art, or as professional administrators working in the field.
- Four members shall have expertise in other aspects of the arts, including but not limited to arts educators, professional practitioners of various art disciplines and professional administrators working in the field.
- Three members shall be professionals in fields relevant to arts and cultural development, including cultural planning, marketing, financing and funding, tourism promotion, non-profit organizational development, and real estate development.
- Two members shall be professionals in the field related to the visual appearance of the cityscape, such as architecture, environmental graphic design, landscape architecture or urban design.
- Three members shall represent the public at large, as arts consumers or participants.
- One member shall be a student who resides in the city and attends a high school located in the City of Alexandria.

⁸ Governance of the Commission for the Arts is outlined in two sections of the City Code. "PART II - THE CODE OF GENERAL ORDINANCES; TITLE 2 General Government; CHAPTER 4 Committees, Boards and Commissions; ARTICLE K Alexandria Commission for the Arts" sets out the composition of and specific responsibilities of the Commission. "PART II - THE CODE OF GENERAL ORDINANCES; TITLE 2 General Government; CHAPTER 4 Committees, Boards and Commissions; ARTICLE A General Provisions" sets out general provisions for appointments to all commissions in the city and conduct of commission business.

⁹ This represents a change in the composition that is enumerated in the current Code and would require a revision to the Code.

ROLES AND RESPONSIBILITIES

The Commission has several core advisory and approval functions related to public art:

- Review the Annual Workplan, developed by Office of the Arts staff and a Workplan Task Force, and recommend to City Council.
- Review and approve Public Art Project Plans for specific public art projects, and subsequent to that, review and approve artist selection and concept development.
- Create Task Forces as necessary to focus on project development and artist selection (Task Forces related to public art are listed below), appoint Task Force members in accordance with provisions outlined below, receive monthly reports from Task Forces.
- Review proposals of donations of public art and commemorative artworks and recommend to City Council.
- Support public communication and outreach.
- Collaborate with Office of the Arts staff on project evaluations and the periodic Program evaluation.
- Serve as citizen liaison to City planning initiatives where a public art voice is needed.

The Commission also currently fulfills these broader core functions:¹⁰

- Maintain and update a cultural plan for the City of Alexandria.
- Advise the City Council in regard to policies that will strengthen the arts and further public access to the arts in Alexandria and other arts and culture matters that the City Council might identify.
- Serve as citizen liaison to City planning initiatives where an arts and culture voice is needed.

- Seek national, state and private support on behalf of the arts in Alexandria.
- Recommend annual arts and culture grants.

ANNUAL WORKPLAN TASK FORCE

The Commission for the Arts will form an Annual Workplan Task Force that convenes for a limited time each year to collaborate with the staff on the development of the Public Art Program's Annual Workplan.

The Task Force should consist of seven members. Up to two members should be drawn from the Commission for the Arts, including a member of the Commission's executive committee; at least three members shall have professional expertise in visual art as a visual artist, arts administrator or curator; and at least one member should have professional expertise in a field of environmental design, such as urban design, city planning, architecture or landscape architecture. To the extent possible, members should be drawn from all geographic areas of the city.

¹⁰ Governance of the Commission for the Arts is outlined in two sections of the City Code. "PART II - THE CODE OF GENERAL ORDINANCES; TITLE 2 General Government; CHAPTER 4 Committees, Boards and Commissions; ARTICLE K Alexandria Commission for the Arts" sets out the composition of and specific responsibilities of the Commission. "PART II - THE CODE OF GENERAL ORDINANCES; TITLE 2 General Government; CHAPTER 4 Committees, Boards and Commissions; ARTICLE A General Provisions" sets out general provisions for appointments to all commissions in the city and conduct of commission business.

ROLES AND RESPONSIBILITIES

In order to achieve the proper balance of skill sets with a limited number of members, some Task Force members may be counted in more than one category.

The Office for the Arts will develop an application process and the Commission for the Arts will select Task Force members from the pool of qualified applicants. Members of the Task Force will serve until that year's Workplan is complete, and must reapply and be reappointed to serve on a future Workplan Task Force. The Commission may remove a Task Force member who fails to participate in the Task Force's work.

The Task Force will:

- Review and assess opportunities for public art projects in the coming year.
- Advise staff on priority projects for funding and staff resources in the upcoming fiscal year and on potential projects for the next two subsequent fiscal years.
- Report to the Commission on its activities on a monthly basis.
- Support the presentation of the Workplan to the Commission.

PUBLIC ART PROJECT TASK FORCE

The Commission for the Arts will form an ad hoc Public Art Project Task Force for each project that the Program undertakes. The ad hoc Task Force will convene on an as-needed basis to advise on the development of each project the Program undertakes. In certain circumstances, such as the waterfront, a Task Force might be organized to advise on several projects.

Each Task Force should consist of no more than seven voting members, with the following representation:

- up to two representatives of the Commission for the Arts, and
- at least one project stakeholder and two community stakeholders.

In addition, the overall representation of the Task Force should include members with professional skills and expertise relevant to developing a Project Plan, evaluating artist credentials and evaluating project concepts. This includes people with backgrounds in public art; in the genre of art being considered for the project; in fields of environmental design such as architecture, landscape architecture and urban design; and other arts, humanities, social science and science fields that are related to the project.

The Commission may remove a Task Force member who fails to participate in the Task Force's work. The Commission may also add *ex officio*, non-voting members to a Task Force.

The Task Force will:

- Advise Office of the Arts staff on the development of an Public Art Project Plans and recommend the Plan to the full Commission.
- Review artist portfolios and recommend selection of an artist to the full Commission.
- Report to the Commission on its activities on a monthly basis.
- Review artist concepts and recommend approval of concepts to the full Commission.

ART IN PRIVATE DEVELOPMENT TASK FORCE

The Commission for the Arts will form a Task Force that will convene on an as-needed basis to review developer proposals for public art projects that are required under a project's development conditions.¹²

The Task Force's role is to provide recommendations to Office of the Arts staff, in carrying out their duties of providing input into Department of Planning and Zoning staff reports and the developer conditions related to public art, and reviewing final site plan conformity with those conditions.

¹² The Office of the Arts, the Commission and the Task Force have no purview over artworks that are acquired or commissioned if they are not required under development condition.

ROLES AND RESPONSIBILITIES

The Task Force shall consist of five members, including up to two representatives of the Commission for the Arts, including a member of the Commission's executive committee; at least two members who are visual arts professionals; and at least two members who are professionals in the fields of architecture, environmental graphic design, landscape architecture or urban design. To the extent possible, Task Force members should have a working knowledge of the areas of the city that are most likely to see development proposals of the sort that involve conditions for public art. In order to achieve the proper balance with a limited number of members, some Task Force members may be counted in more than one category.

As this is a standing Task Force, members will serve two-year terms, up to a maximum of three terms, except that term of any member who is a member of the Commission will end at the time they depart the Commission. The Commission may remove a Task Force member who fails to participate in the Task Force's work.

The Task Force will:

- Advise the Office of the Arts staff at several key junctures of the project: establishing the goals for the project, drafting of public art conditions, approving artist selection, approving public art concept.
- Report to the Commission for the Arts on its activities on a periodic basis.

CITY COUNCIL

The Alexandria City Council provides oversight to the Public Art Program. The Council will:

- Approve the Public Art Implementation Plan, and recommended revisions to the Public Art Policy.

- Approve annual capital allocations to the Public Art Program, as outlined in the Public Art Policy.
- Approve annual operating allocations to the Office of the Arts, including funding for staffing the Public Art Program and maintenance of public art, as part of the City's annual budget process.
- Approve the Annual Workplan, which outlines the projects that the Public Art Program will undertake each year and lists estimated budgets, as part of the City's annual capital budget process.
- Receive periodic informational reports from the Office of the Arts and the Alexandria Commission for the Arts on the implementation of public art projects implemented on the basis of the public art work plan.

DIRECTOR, OFFICE OF THE ARTS

The Director of the Office of the Arts is responsible for the overall guidance of the Public Art Program, and for maintaining internal and external relationships that the Program requires.

The Director will:

- Serve as the primary liaison with other City departments and other project partners,
- Lead the development of the Annual Workplan and Budget,
- Lead the development of Public Art Project Plans,
- Work with the Department of Planning and Zoning and the Public Art and Private Development Task Force to facilitate review of public art in private development, and direct the work of the Public Art Program Coordinator.
- Ensure that the Public Art Policy is followed, and propose new or revised guidelines as necessary.

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ADMINISTRATION

STAFFING

The Office of the Arts provides professional staffing to implement the City's public art program. In order to fill the roles and responsibilities outlined above and to achieve the goals set out in the Public Art Implementation Plan, the Public Art Program should be staffed by the Director of the Office of the Arts and a Public Art Program Coordinator.

The Director of the Office of the Arts should expect to spend 25 to 50 percent of his or her time on matters related to the implementation of the Public Art Program, in addition to that position's other duties.

The Public Art Program Coordinator should be a full-time, 40-hour a week position. The coordinator assists the Director in all aspects of implementing the Public Art Program, with a focus on managing new public art projects and managing the collection. The Coordinator should be an experienced project manager with knowledge of the public art commissioning process.

FUNDING

Operational and project funding comes to the Public Art Program from various sources. For the next few years, while the Program is improving its capacity to implement projects, this funding level will be adequate.

However, as the scale and scope of the Program grows, it will need to identify additional resources for project management and marketing, and conservation of the existing public art collection.

City of Alexandria Operating Budget

The City provides operational funding for the Office of the Arts from its Operating Budget. This funding covers staff, arts programming, arts grants and maintenance of the public art collection.

City of Alexandria Capital Improvement Program (CIP), Annual Allocations

In the Public Art Policy approved in October, 2012, the City Council committed to making annual contributions to the public art fund, starting with \$50,000 in FY13, \$100,000 in FY14 and increasing by \$50,000 each year, until the annual contribution reaches \$500,000 per year.

The use of these funds is restricted to the acquisition of permanent or temporary art, conservation of the collection, and special projects.

City of Alexandria Capital Improvement Program, Maintenance and Conservation

The Public Art Program receives about \$25,000 per year from the Capital Improvement Program for conservation of the Public Art Collection. At this pace, the Program will work through its backlog of conservation needs in approximately eight years. This level of funding should be maintained, and re-evaluated in five years after an updated conservation assessment is completed, as recommended below.

City of Alexandria Capital Improvement Program, Project Allocations

Each City department can voluntarily set aside some of its capital projects to fund public art. The City Council has approved the recommendation to do this along the waterfront. The Commission for the Arts and Office of the Arts should encourage other City departments to follow this model.

In other cases, for artist-designed functional elements, such as manhole covers, the Department can pay for the fabrication and installation of the artist-designed element, while the Public Art Program can pay for the artist design fees.

These arrangements should be negotiated on a case-by-case basis.

Funding through Development Special Use Permit (DSUP) Process

The City's Public Art Policy states that developers whose projects require a DSUP should provide public art on site or make a contribution to the Public Art Fund, up to \$75,000 per building.

The use of contributed funds is restricted to the acquisition of permanent or temporary art, conservation of the collection, art programming on City property in the area of the Small Area Plan where the project is located, or the provision of a cultural facility.

RECRUITING TASK FORCE MEMBERS

The Commission for the Arts will need to recruit members for several task forces: Annual Workplan, Private Development, Public Art Projects, and other special needs.

The Office of the Arts should develop and maintain a general roster of people who would like to be considered for Task Forces. The Office of the Arts should maintain an open application process, in which interested individuals can submit a short letter of interest and resume. This roster would be considered when openings for Task Forces arise.

In addition, when organizing a Task Force for a specific project, the Commission and the Office of the Arts should recruit applicants from the communities and stakeholder groups who would have knowledge of and connection to the specific project.

Generally, Task Force members should be people who are residents of the city or who are employed in the city in the fields of art or design. In the case of Project Task Forces, professionals from outside Alexandria can be considered, if they have special expertise related to the specific nature of the project.

The staff and the Commission should develop an application and review process for creating the roster and appointing members to Task Forces.

CONSERVATION AND INVENTORY

In 2013 the Office of the Arts commissioned a conservation assessment report for public artworks in the city. The assessment considered 27 projects, 18 owned by the City and 9 owned privately. The assessment documented the condition of each piece, recommended conservation steps and provided rough budget estimates.

As a follow-up, the Public Art Program should take the following steps:

1. Develop a formal inventory of artworks in the City's Public Art Collection. Of the artworks in the assessment report, some might need to be de-accessioned, others might need to be formally added to the collection.
2. Develop criteria for determining which works in the Public Art Collection are of historic stature, and incorporate them into a special inventory called the "**historic public art** collection." For works in the Historic Public Art Collection, the Office of the Arts and the Office of Historic Alexandria will need to determine which agency has lead responsibility for collection management, maintenance, conservation, relocation and **deaccession**.
3. For works remaining in the Public Art Collection, prioritize and budget for conservation work.
4. Revisit the overall assessment of the Collection after five years.

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APPENDIX

A1: PUBLIC ART PLANNING AND PROJECT DEVELOPMENT PROCESS

STEP	DESCRIPTION	REFERENCE IN IMPLEMENTATION PLAN
Identifying the Project in the Annual Plan	Projects are identified in the Public Art Workplan, a document developed annually by the Office of the Arts with input from the Annual Workplan Task Force. The Public Art Workplan is approved by the Arts Commission and by City Council.	* The Annual Workplan is described on page 28. * The roles and responsibilities of the Annual Workplan Task Force are outlined on page 42.
Setting Project Goals and Parameters	- Once a project has been initiated, the Arts Commission establishes a Public Art Project Task Force specifically for that project. - Office of the Arts staff, with input from the Project Task Force, develops a Public Art Project Plan. This plan includes its goals, location, timeline and budget; the artist selection process and community engagement process; and a list of internal and external stakeholders. - The Project Plan is approved by the Arts Commission.	- The roles and responsibilities of the Public Art Project Task Force are outlined on page 44. - The Public Art Project Plan is outlined on page 29.
Developing the Artist Pool	- Based upon the approved Project Plan, the Office of the Arts develops a pool of artists and collects qualifications for the Project Task Force to review. - The pool of artists can be collected through an open competition, pre-qualified artist list, curatorial process or invitational. - Artist qualifications generally include a cover letter from the artist expressing their interest in the project, a resume, and examples from the artist's portfolio with a corresponding description of each project.	Artist identification processes are outlined on page 33.
Selecting Finalists	- The Project Task Force reviews artist qualifications, based on criteria outlined in the approved Project Plan. - Depending on the process in the approved Project Plan, the Project Task Force can select a single artist based upon qualifications, or a small number of finalists (generally three to five).	
Selecting the Artist	- If finalists are selected, they may be: - o Paid a stipend to develop a concept proposal and present that proposal to the Project Task Force. - o Interviewed by the Project Task Force. - o A combination of the above. - The Project Task Force recommends selection of an artist to the Arts Commission based upon the Concept Proposal and/or interview.	

A1: PUBLIC ART PLANNING AND PROJECT DEVELOPMENT PROCESS

STEP	DESCRIPTION	REFERENCE IN IMPLEMENTATION PLAN
Approving the Contract	- The Office of the Arts develops a contract agreement with the artist. - The agreement is approved by the City Manager or City Council, depending on the size of the contract.	
Approving the Concept Proposal	- The selected artist develops a Concept Proposal, if that was not a part of the artist selection phase. - The Office of the Arts facilitates community engagement conducted by the artist as part of their process of developing a Concept Proposal - The Project Task Force reviews the Concept Proposal and recommends it to the Arts Commission for approval.	Community engagement is outlined on page 39.
Approving Final Design	- The Office of Arts conducts a review of the final design documentation provided by the artist for both technical considerations and to ensure it is in conformity with the approved concept proposal. - The Office of the Arts facilitates technical reviews by other City staff as required. - The Office of the Arts signs off on the Final Design.	
Fabrication	- In most cases, the artist is responsible for fabrication. The Office of the Arts monitors fabrication to ensure it is on schedule and in conformity with the approved design. - In some cases, the Office of the Arts will play a more direct role in overseeing the fabrication of artwork, with the artist acting in an advisory role.	
Installation	The Office of the Arts works with the artist, relevant City Departments, and other stakeholders to schedule and facilitate installation.	

A2: PUBLIC ART IN PRIVATE DEVELOPMENT PROCESS

	What is the City trying to accomplish with Public Art at this phase?	Next: Public Art Process for Commissioned Artworks	Next: Corresponds to DSUP Process
How is the public art opportunity identified and approved? 1a. What option, outlined in the policy, will the developer chose?	Projects are identified in the Public Art Workplan, a document developed annually by the Office of the Arts with input from the Workplan Task Force. The Public Art Workplan is approved by the Arts Commission and by City Council.	Office of the Arts and P+Z meet with applicant to explain public art requirements and options, and the process related to each option Applicant identifies option that they will follow for fulfilling requirement (e.g., on-site commission, contribution, cultural space, programming). If a commission, applicant is encouraged to hire a consultant.	<u>Concept Plan Review</u> Pre-concept review <u>Concept Plan Review</u> Concept 1
How is the public art opportunity identified and approved? 1b. If a commission, what is the opportunity for the artist to work on?	- Once a project has been initiated, the Arts Commission establishes a Public Art Project Task Force specifically for that project. - Office of the Arts staff, with input from the Project Task Force, develops a Public Art Project Plan. This plan includes its goals, location, timeline and budget; the artist selection process and community engagement process; and a list of internal and external stakeholders. - The Project Plan is approved by the Arts Commission.	<i>Recommended:</i> Office of the Arts staff and P+Z meets with applicant (and consultant) to discuss (a) planning and urban design context for public art and (b) preliminary options for public art (location, approaches, goals). Afterwards, Office of the Arts staff confers with the Art in Private Development Task Force to discuss context and goals for the artwork. <i>@ Interdepartmental Review:</i> Office of the Arts and P+Z staff comment on applicant's preliminary options for public art, if they have been submitted, or outline the planning and urban design context for public art at the site. <i>Recommended:</i> Applicant presents to the community one or more options for public art (locations, approaches, goals). Community advises. For major projects, a separate meeting about public art is encouraged.	<u>Concept Plan Review</u> Interdepartmental Review <u>Concept Plan Review</u> Concept 2

A2: PUBLIC ART IN PRIVATE DEVELOPMENT PROCESS

		<i>Recommended:</i> Applicant finalizes “public art approach” (goals, locations, approach, process, budget). Finalized approach must include response to community input. Applicant includes “public art approach” in DSUP application. <i>@ Review for completeness</i> Office of the Arts and P+Z staff review to see if applicant has included a finalized public art approach (goals, locations, approach, process, budget) that has considered staff and community input. If this is not included, staff recommends that public art approach be completed.	<u>Preliminary Review</u> <u>Review for Completeness</u>
		<i>@ Staff Report and Conditions</i> Office of the Arts staff confers with the Art in Private Development Committee to discuss public art conditions. Office of the Arts and P+Z staff develop condition that an artwork be conditioned on the basis of the public art approach (goals, locations, approach, process, budget). If applicant has not submitted a public art approach, the condition requires creation and approval of a public art approach.	<u>Preliminary Review</u> <u>Staff report and Conditions</u>
		<i>@ Public Review</i> Public art approach / conditions are reviewed by Planning Commission and Council in context of overall project approval process.	<u>Public Hearing</u> <u>Planning Commission Review</u> <u>City Council Approval</u>
2. Who is involved in artist selection and approval? (What is the process, what are the criteria?)	Ensure that artist chosen: Was chosen through process Has qualifications to undertake the commission	<i>Required:</i> Applicant submits artist selection for approval to the Office of the Arts. Office of the Arts staff confers with the Art in Private Development Task Force.	<u>Final Site Plan Review</u>

A2: PUBLIC ART IN PRIVATE DEVELOPMENT PROCESS

3. Who is involved in the review and approval of the artist concept? (What is the process, what are the criteria?)	Make sure that the approach can be vetted against criteria such as feasibility, impact, community planning priorities as expressed in adopted policy or plan.	<i>Required:</i> Applicant submits artist concept for approval to the Office of the Arts. Office of the Arts staff confers with the Art in Private Development Task Force. Artist and concept must be approved before final site plan review is signed off on.	<u>Final Site Plan Review</u>
4. Who approves the final installation of the project?	Make sure that the artwork as installed conforms to the plans that were agreed to.	City staff inspects artwork to confirm it was installed according to plan.	Building Permits and Construction: Certificate of Occupancy or Project Close-Out: Inspection for Bond Relief

A3: CITY OF ALEXANDRIA PUBLIC ART POLICY

The purpose of the City of Alexandria Public Art Policy is to outline the governance and funding for the Public Art Program, which is administered by the Office for the Arts.

I. GOVERNANCE

A. City Council

The Alexandria City Council provides oversight to the Public Art Program. Council approves the Public Art Policy, the Public Art Implementation Plan, annual capital allocations to the Public Art Program, annual operating allocations to the Office of the Arts that support the staffing of the Public Art Program and management of the collection, and the Annual Workplan. In addition, Council approves the acceptance of gifts and loans of public art and of memorials.

B. Office of the Arts

The Public Art Program is administered by the Office of the Arts, a division of the Department of Recreation, Parks and Cultural Activities. Office of the Arts staff facilitate the management of Public Art Projects, including budgeting, scheduling, artist selection processes, community engagement processes, contracting, design, fabrication and installation oversight. Office of the Arts staff are also responsible for the maintenance and conservation of the City's Public Art Collection; administers the Public Art Fund; develops plans, processes and guidelines to implement the Public Art Program, and attends to overall day-to-day operations of the Program.

C. Alexandria Commission for the Arts

The Alexandria Commission for the Arts, as established in the Alexandria City Code, advises City Council on the acquisition, donation, commission and/or funding of public art and advises City Council on the acceptance of gifts and loans of public art and memorials and the deaccession of public art from the City's collection. The Commission recommends policies related to the implementation of the Public Art Program and the Annual Workplan for approval.

D. Policy Review

The Office of the Arts shall undertake a periodic review of the Public Art Policy and related plans, processes and guidelines.

II. CITY FUNDED PUBLIC ART

The authority for the commissioning of art by the City of Alexandria is with the City Council. It shall be the policy and practice for the City Council to seek a formal recommendation from the Alexandria Commission for the Arts when art is to be purchased, commissioned or donated to the City or when funding for educational and other art-related programs is requested.

A. Annual Allocation to the Public Art Fund

The aspirational goal for the public art allocation would be 1% of the annual City Capital Improvement Program (CIP) budget, including Schools. This is a goal, not a requirement, for the CIP. Funding in the proposed FY 2013 to FY 2022 CIP is as follows:

FY 2013 = \$ 50,000
FY 2014 = \$100,000
FY 2015 = \$150,000
FY 2016 = \$200,000
FY 2017 = \$250,000
FY 2018 = \$300,000
FY 2019 = \$350,000
FY 2020 = \$400,000
FY 2021 = \$450,000
FY 2022 = \$500,000

These funds will reside in the City's Public Art Fund. As is the case with all CIP projects, unspent funds will be carried over to the next fiscal year.

A3: CITY OF ALEXANDRIA PUBLIC ART POLICY

B. Uses of City Capital Funds

City Capital Funds will be allocated to the Public Art Fund and their use will be restricted for:

- Acquisition of a Permanent or Temporary Public Art Project
- Collection Conservation
- Special Projects

Projects must be located on City-owned land, at City facilities, or at public school sites.

C. Community Engagement

Public Art Projects commissioned by the Public Art Program shall include a community engagement plan. The engagement plan shall be managed by the Office of the Arts and supported by the Alexandria Commission for the Arts, and shall follow City policies regarding community engagement. For Public Art Projects attached to City construction, community outreach should be coordinated with the overall project timeline and schedule.

III. PUBLIC ART FUNDED THROUGH PRIVATE DEVELOPMENT

A. Funding

Public Art provided by developers will be voluntary, unless the associated Small Area Plan or the zoning requires the provision of Public Art. Applicants may choose to place Public Art on-site or provide an equivalent voluntary contribution to be used toward public art within the project's associated Small Area Plan. If the Public Art is required as a standard condition and approved as part of the Development Special Use Permits (DSUP) process, then the public art, or contribution will be enforceable as part of that condition.

The amount of voluntary contribution, in lieu of onsite Public Art, will be calculated at the rate of \$.30 per gross square foot up to a maximum amount of \$75,000 for each building. For expansion or renovation of existing commercial or industrial buildings that require a DSUP, calculations are based on the amount of additional floor area. Developers who provide public art on-site that is equivalent to the voluntary monetary contribution will be exempt from the contribution.

Contributions would be implemented for DSUPs submitted for Concept Plan after adoption of this policy. Financial contributions shall be made or artwork shall be installed, prior to issuance of the first Certificate of Occupancy Permit, unless otherwise negotiated during the DSUP process.

B. Flexibility

Because each development project is unique, Public Art opportunities will vary, depending on the scale and context of each project. Some projects may require a more flexible approach in order to allow for creative and innovative alternatives.

Artists engaged by developers to create public art projects under this policy must meet the definition of artist included elsewhere in this policy. Environmental design professionals can be considered artists if they meet the criteria in the definition of artist.

C. Methods for Providing Public Art

There are different ways that developers can provide Public Art in compliance with this policy:

1. On-site Art. Provide a permanent installation of a publicly accessible work of Public Art, subject to the definition of Public Art:
 - On or within applicant's development site
 - On City property, subject to City approval and the Public Art Policy
 - On other private property within the Small Area Plan that covers the area where the development is located, subject to approval of owner of the proposed property

Installation should occur prior to the issuance of the first Certificate of Occupancy Permit, unless otherwise negotiated as part of the development review process.

2. Cultural Facilities/Arts Space. Provide facilities or space for arts-related purposes such as performance, rehearsal, exhibition and/or education. The provision of facilities such should be consistent with any applicable Small Area Plan or other approved City plan or policy.

A3: CITY OF ALEXANDRIA PUBLIC ART POLICY

3. Arts Programming. Provide on-site public performance or arts programming, subject to City approval.
4. Contribution to the Public Art Fund. Provide a contribution to the Public Art Fund which may be used for:
 - Acquisition of Permanent or Temporary Public Art Projects
 - Collection Conservation
 - Cultural Facilities
 - Cultural Programming within the small area plan
 - Public Art Administration
5. Combination of the above.

D. Community Engagement

Community engagement for public art projects commissioned by developers should be integrated into the overall project timeline and coordinated with the planned project schedule. Developers should provide opportunities for community engagement during the early stages of the project, when the opportunities and goals for the project are being identified, and later, when the artist is developing a concept for the public.

E. Review and Approvals

The review of Public Art commissioned by developers through this policy shall involve the staff of the Office of the Arts through the City's internal interdepartmental development review processes.

The approval of Public Art commissioned by developers through this policy shall occur through the City's development review process.

F. Ownership and Maintenance

When a developer commissions Public Art for their development site through this policy, the owner of the site will retain ownership of the artwork and will be responsible for maintenance of the artwork in perpetuity.

G. Exemptions to the Policy

The policy for Public Art funded through private development does not apply to:

- Places of worship and their accessory uses;
- ARHA or non-profit owned affordable housing;
- Any density granted under the affordable housing bonus provision Section 7-700 of the Zoning Ordinance;
- Projects where a social service agency is the owner and occupant of at least 50% of the proposed premises;
- Private schools and childcare centers.

IV. GIFTS AND LOANS

Gifts and loans of Public Art, including memorials, can be a useful way of building the City's Public Art Collection and serving the social and historic needs of the community. However, the City must act with the broad public interest in mind when considering such donations and loans, particularly in regard to both the fiscal impact of such donations, the general public's use and enjoyment of public space, and the general aesthetics of the City.

In order to facilitate a fair assessment of proposed donations of Public Art and memorials, the Office of the Arts will consult with other City Departments and Commissions as appropriate and gather all of the necessary information for the Alexandria Commission for the Arts to be able to make an informed recommendation to City Council as it relates to the quality of the artwork, appropriateness of the project, technical considerations, and consistency with the overall goals for the Public Art Program and adopted City plans and policies.

A3: CITY OF ALEXANDRIA PUBLIC ART POLICY

V. DEACCESSION

- a. The Commission for the Arts can deaccession a work of Public Art in the City's collection, subject to any of the following findings:
 - 1) the City is unable to continue to preserve or care for the work properly;
 - 2) the work of Public Art is found, in the context of the overall public art collection, be surplus, redundant, a duplicate, of inferior quality, or otherwise not in keeping with the goals of the Public Art Program;
 - 3) the disposition of the work may, whether by exchange or through use of proceeds derived from its sale, permit the City to upgrade and refine the collection;
 - 4) the work has been found to have been falsely documented, described or attributed, to not be an original artwork, and/or to be a forgery;
 - 5) the artist or donor has failed to comply with the terms of any contract with the City; or
 - 6) the deaccessioning of the work would otherwise be in the best interest of the City.
- b. No work of Public Art that has been accepted or acquired by the City with a restriction as to its retention may be deaccessioned while such restriction remains in force.
- c. If art was originally received as a gift from a still-living donor or purchased from a still-living artist, the City will, as a matter of courtesy, notify that person of any determination made by the City to deaccession that work.
- d. The following methods of deaccession may be considered: exchange, public auction, private sale or disposal. If the work is sold, the proceeds from the sale of the deaccessioned work will be paid to the City and placed in the Public Art Fund. The details of the manner in which any deaccessioned work has been disposed of shall be a matter of public record.

VI. DEFINITIONS

Annual Workplan

The *Annual Workplan* is a plan that is prepared each year and outlines which new projects the program will initiate, indicating where the projects are located and what the proposed budgets will be. It indicates which projects are being carried over from previous year, and identifies three years into the future what goals and projects should be considered, even though future-year projections are subject to change. The Workplan is prepared by staff, in collaboration with a Task Force, approved by the Commission for the Arts and by City Council, and incorporated into the City's capital budget.

Artist

An *artist* is an individual who meets one or more of the following criteria:

- realizes income through the sale, performance, publication or commission of original works of art;
- has previously exhibited, presented, performed or published original works of art in museums, galleries or other recognized art venues and publications;
- has formal training or education in a field of art; and
- has received awards or other forms of recognition from arts juries, arts grant panels, and similar entities for his/her artistic abilities or accomplishments.

Environmental design professionals, such as architects or landscape architects, can be considered artists if they otherwise meet the criteria in this definition.

Call to Artists

A *Call to Artists* is an artist recruitment method in which an announcement of a public art opportunity is circulated to artists, who are invited to respond. A call to artists may be associated with an Open Competition or a Limited Competition, and may be associated with a Request for Qualifications or a Request for Proposals.

A3: CITY OF ALEXANDRIA PUBLIC ART POLICY

Capital Improvement Program (CIP)

The *Capital Improvement Program* is a mid-range plan that identifies capital projects and equipment purchases, provides a planning schedule and identifies options for financing. In Alexandria, the City and Alexandria Public Schools develop a capital plan each year, and each plan looks ten years forward.

Commission

A *commission* means an original artwork that is created by an artist for the City as a result of the public art project development process. Commission can also refer to the process of requesting an artist to create an original artwork for the City.

Curator

A *curator* is a fine arts professional who assists in the development of a public art project, primarily by locating an artist(s) suitable for a project, assisting the artist(s) in developing their concept, and assisting in the implementation of the project.

Deaccession

Deaccession means the act of removing an artwork from the City's Public Art collection.

Historic Public Art

Historic Public Art means those artworks in the Public Art Collection that are deemed, through the use of objective criteria and designation of the Historic Commission, to be of historic value as well. For an artwork to be considered Historic Public Art, it must have been acquired by the City before the approval of the Policy on Acquired Art. Portable fine arts such as paintings, ceramics, tapestries and furniture would not be considered Historic Public Art. The conservation and maintenance of these artworks is managed through a protocol established between the Office of the Arts and the Office of Historic Alexandria.

Operating Budget

The *Operating Budget* is that part of the City Budget that identifies the annual expenses of the City, by department and program, and identifies options for financing.

Public Art

Public art is an original, site-specific work of art created by an artist, or a design element created by an artist collaborating with a design team, that is visually accessible to the public.

Public art can be created in a variety of media, including visual arts, environmental art, literary arts, dance, music and performance, and may possess functional as well as aesthetic qualities.

Public art must be located in places where public life occurs, including streets, plazas, parks, and open spaces, as well as facades, lobbies, atria, courtyards and similar spaces that are openly accessible and visible to anybody who is interested.

Public Art Collection

The *Public Art Collection* is the entire body of public art that is accumulated by the City of Alexandria through commissioning or through donation, as approved by City Council. Artworks in the collection are owned by the City of Alexandria, and the City is responsible for maintenance, conservation and interpretation of the artworks.

Public Art Fund

Public Art Fund shall mean a dedicated fund into which monies allocated for the Public Art Program are placed in trust.

Monies contributed from the City's capital funds can be used solely for the following purposes:

- Acquisition of Permanent or Temporary Art
- Collection Conservation
- Special Projects

In addition, monies contributed by private developers in fulfillment of the City's Public Art Policy can also be used for one of the following purposes:

- Cultural Facilities
- Cultural Programming within the small area plan in which the development is located
- Public Art Administration

A Public Art Project shall not mean a commemorative or memorial artwork.

A3: CITY OF ALEXANDRIA PUBLIC ART POLICY

Public Art Implementation Plan

The *Public Art Implementation Plan* is a comprehensive plan that sets out the vision, goal, program directions and policies of for the City of Alexandria Public Art Program. The framework plan provides long-term direction. It should be evaluated after five years.

Public Art Program

Public Art Program means all City Activities related to planning for, commissioning, maintaining, and accepting gifts of public art, as well as community engagement in the development of public art, as outlined in the City Code, the Public Art Policy and the Public Art Implementation Plan.

Public Art Project

Public Art Project shall mean:

- The commissioning of permanent or temporary works of public art designed for specific public sites in Alexandria;
- The loan, purchase, donation or commission of public art deemed appropriate for public sites;
- The commissioning of artists to work as integral members of architectural, infrastructure and urban design teams; and,
- Installations, artist-in-residence programs, and other short-term projects or planning activities that result in the creation of temporary or permanent public art.

Public Art Project Plan

A *Public Art Project Plan* is prepared for each project the Program undertakes, providing a basis for managing the project, and for accountability and evaluation. A Project Plan sets out the basic framework of a project – its goals, location, timeline and budget; the artist selection process and community engagement process; a marketing plan; and a list of internal and external stakeholders. It is prepared by staff, in collaboration with a Task Force, and approved by the Commission for the Arts.

Task Force

A *Task Force* is a group appointed by the Commission for the Arts to handle a specific task related to the administration of the Public Art Program – developing an Annual Work Plan, developing and overseeing Public Art Project Plans, and monitoring public art in private development. Task Forces include both Commission members and others with expertise specific to the task at hand. Task Forces are appointed for a fixed duration of time.

Temporary Art

Temporary Art means an original, site-specific artwork that is created to be presented for fixed period of time, which is established at the time of the commission or loan.

A4: SURVEY FINDINGS AND ANALYSIS

INTRODUCTION

The public art planning team conducted an online survey that was available for City residents to answer from December 2013 through March 2014. Altogether, 356 responses were received.

The purpose of the survey was to help the planning team gather people's basic impressions of Alexandria's sense of place — its visual environment, important attributes, and meaningful places — that would help the team understand how public art could best fit in to the City. The survey also asked about people's priorities for goals for public art, potential locations for new project, and types of artworks.

FINDINGS

The most important finding was the contrast between the themes and places that resonate most strongly with the image of the city as described by the respondents, and their priorities for public art.

Resoundingly, respondents said what characterized Alexandria the most are its history and architecture, waterfront, and shopping and markets.

However, when asked about their views about public art, they expressed a desire for public art that relates to the everyday life of the city and neighborhoods throughout the city — artworks that are functional and playful; projects that are meaningful to people in their everyday lives and related to community gathering places; and located in parks and open spaces.

In suggesting locations for public art, respondents indicated that parks and recreation areas should be the highest priority, along with retail corridors and newly developing areas of the city. They also recognized the importance of the waterfront as a location, and, to a lesser degree, Market Square and places significant to Alexandria's history.

These responses indicate people's desire for public art to resonate strongly as part of the life and experience of Alexandria for residents throughout the city. While some of the City's strongest attributes, such as the waterfront and history, can provide inspiration for public art, they are not the only or the highest priorities.

DATA SUMMARY

1. When you think about Alexandria, in general, what is the first thing that comes to mind?

164	History
97	Old Town
71	Positive aspects of the city
57	Potomac River Waterfront
36	Art
30	Quaint, small town
27	Architecture

2. What do you think makes Alexandria unique, compared to other communities in the region?

153	History
65	King St / historic / Old Town
54	Architecture preservation
52	Waterfront
48	Community

3. When you have visitors, where do you take them in Alexandria?

179	Old Town
128	Waterfront
111	Shops / restaurants / markets
96	King Street
93	Torpedo Factory

4. What types of public art PROJECTS would you like to see in Alexandria? Please choose up to five: Alexandria should commission public art projects that are:

61.4%	Functional (artist designed benches, bike racks, manhole covers and more).
57.1%	Playful and interactive.
51.4 %	Pedestrian-scale visual surprises.
50.3%	Anchors or focal points of community gathering places.

A4: SURVEY FINDINGS AND ANALYSIS

- 47.6% Education and interpretative.
- 38.8% Quiet, encouraging contemplation and reflection.
- 37.6% Large scale, iconic, highly recognizable and memorable.
- 24.1% Temporary, focusing people's attention for a fixed period of time.
- 18.3 % Other.

5. What is the IMPACT that public art should have in the City of Alexandria?

Public art in Alexandria should:

- 45.0% Provide opportunities for people to connect to art that enhances their lives.
- 39.6% Provide opportunities for people of all ages to have hands-on encounters with public art.
- 39.1% Create whimsy and delight in everyday spaces.
- 36.4% Enhance citywide pride.
- 35.9% Anchor gathering places.
- 31.6% Explore and provide information about facets of Alexandria's history.
- 29.0% Help build or reinforce distinct neighborhood identities.
- 31.3% Foster community interaction, strengthen social networks and connections.
- 28.5% Welcome people to Alexandria and let them know they have arrived.
- 24.3% Encourage economic development.
- 21.2% Draw attention to the natural environment and environmental issues facing the community.
- 19.5% Support tourism.
- 19.0% Strengthen the identity of community institutions and civic buildings.
- 15.1% Win national recognition for Alexandria as a leader in the arts.
- 11.8% Other.
- 7.5% Stimulate conversations about issues facing the community.

6. What are the priority LOCATIONS in Alexandria for new public artworks? Public art in Alexandria should be located at:

- 61.5% Alexandria's parks and open spaces.
- 49.4% Along the waterfront.
- 38.7% Newly emerging or redeveloping parts of the city such as Potomac Yards, Eisenhower Avenue, Landmark and Beauregard.
- 36.2% Retail business corridors such as King Street, Mt.Vernon Avenue, Route 1, Duke Street and Van Dom Street.
- 28.9% City Hall/Market square.
- 28.2% Places significant to Alexandria's history.
- 25.8% Tourist destinations.
- 25.6% Gateways into Alexandria.
- 24.6% Alexandria's trails and greenways.
- 24.1% Community facilities such as recreation centers and libraries.
- 23.8% In conjunction with Alexandria's arts and culture facilities and venues.
- 22.1% Alexandria's public schools.
- 19.9% Gateways into neighborhoods.
- 17.8% Transit facilities such as Metro stations and bus stops.
- 8.3% Connected to environmental infrastructure such as water or storm water systems.
- 4.8% Other.
- 3.7% Public safety facilities such as police and fire stations.

