

06 | Getting There

Cary's Public Art Program is administered by the Parks Recreation & Cultural Resources Department's Public Art Coordinator and the Public Art Advisory Board with Town Council support, and receives assistance from various municipal departments, including Planning, Engineering and Public Works. Program administration includes the identification of projects and funding, development of partnerships, selection of artists, and the overall management of a project from contract to installation and maintenance.

Funding Opportunities and Procedures

Downtown Cary is an important venue for public art because it complements the Town's urban design and revitalization strategies laid out in the Comprehensive Plan. Funding is necessary to underwrite and implement Cary's public art program, and can come from a variety of sources, both public and private; however, it is important that they be permanent and dedicated in order to ensure long-term stability and provide predictability in short-term and long-term planning for public art. While local officials have supported public art over the years, the lack of a permanent funding source precludes long-term planning for projects.

Public Sources of Funding

The largest source of funding for public art is the municipality itself. Cary has traditionally funded public art through its Capital Improvement Budget (CIB) process. Public art projects are recommended each year by the Public Art Coordinator and Public Art Advisory Board (PAAB) and submitted to the Town Council for approval. Qualified capital projects might include the construction or repair of all buildings, structures (e.g. retaining walls), new road capacity, and park development.

The PAMP 2012 recognizes that the Town will continue to fund Public Art on a project by project basis through its capital planning process. In the future it is recommended that the Town consider a mechanism for a more predictable planning and funding process. It is recommended that both public sources, for example a percent for art program that dictates a percentage be considered, in addition to exploring private revenue sources for public art (discussed below).

Private Sources of Funding

The private sector offers opportunities for sponsorship and funding of public art projects and programs. Corporations are potential sponsors for community art projects such as public art workshops, education and outreach, documentation of an event or temporary project, performances open to the community, or a residency for an artist with scheduled talks and activities. Additionally, developers and businesses often have semi-private spaces that are open to the public and create ideal locations for public art. The Town could offer incentives for sponsoring an art project in these semi-private or public spaces, such as empty storefronts, which could be donated for a length of time. Partnerships could involve combining funds from the private developer and/or privately owned facilities with available Public Art Program funds.

Public Art in Private Development

Public art within plazas and gathering spaces of private development elevates the project by creating places that are connected to the community. The art contributes to a "sense of place", that increases public enjoyment and the likelihood that patrons will make return visits and support local businesses. Public art within Maynard Loop is particularly important for the revitalization of the town center. The strategic and cohesive placement of art, such as at gateways, primary intersections and along the corridor

of Academy Avenue would have a unifying effect on the town center that, in addition to the enhancement of public spaces, would serve as a form of branding that would benefit all businesses and property owners.

Policies should be considered that encourage public art in private development by creating incentives for developers to incorporate public art on-site. As an alternative to incentives like density bonuses, an option could be provided to contribute to public art using other matching funds when available. Outside of the downtown area, large commercial and residential properties that have planned or existing public spaces are ideal places for public art. In these locations, it is typically preferable to install the artwork on-site, rather than pool the funds for alternative locations.

Partnerships

Partnerships between the Town and other cultural arts organizations offer opportunities to pool resources, generate new ideas, and co-sponsor project and programs. Cary's Public Art Program has a strong history of partnering with other arts agencies, including Cary Visual Art, the Fine Arts League of Cary, and the Cary Photographic Artists. Future partnerships could include events planned around national or ethnic holidays, a theme of local significance, or subjects such as water resources, recycling, local history, agriculture, etc. Partners might include local arts groups; performing arts groups (e.g., dance, theater, music); local history groups; local horticultural groups; historic sites; local corporations and businesses (e.g., the digital gaming company based in Cary); and national companies with a presence in Cary, such as hotel chains (e.g., Hyatt, which has a national foundation.)

Grants

Regional, state, and national grants should be pursued for public art programs to enhance Cary's public art opportunities. The characteristics of the artwork typically have to match the goals of the organizations providing the grants. Future projects might include brochures and walking/driving tour guides for public art; research for future project themes; community art programs and workshops; working with consultants on a specific project; bringing visiting artists to Cary for workshops and/or lectures; documenting temporary projects; or a specific project requiring funding from an outside source. Grants could come from the following organizations:

Andy Warhol Foundation for the Visual Arts (www.info@warholfoundation.org)
Knight Foundation (www.arts@knightfoundation.org)
National Endowment for the Arts (www.arts.gov/grants.gov)
North Carolina Arts Council (www.ncarts.org)
North Carolina Department of Cultural Resources (www.culture.com)
North Carolina foundations, including: A.J. Fletcher Foundation (Raleigh) www.ajf.org;
The Cannon Foundation (Concord) www.cannonfoundation.org; The Community Foundation of
Western NC (Asheville), www.cfwnc.org; The Golden Leaf Foundation (Rocky Mount),
www.goldenleaf.org

These organizations offer distinct opportunities for public art programs. Their missions and grant criteria are listed on their websites or available upon inquiry.

Use of Public Art Funds

Any available public art funds may be used for all costs associated with the commissioning of selected artists and acquisition of public artworks. These include: all costs associated with Public Art projects prior to individual artist selection; project specific coordination or management costs; artist fees; all costs necessary to transport, receive and install artworks at specified sites, including any unexpected costs; and ongoing project and program maintenance costs. Specific categories of expenditures might include site preparation, contingency, artist selection costs (e.g., travel expenses and honoraria for panelists), project consultants, fabrication and installation of artwork identification plaques, documentation, public amenities,

dedications, advertising and publicity, education and outreach activities, specific project or ongoing program project maintenance.

Eligible Artworks

Professional artists shall design all artworks commissioned or acquired under the Public Art Program. A professional artist is defined as “A person who has a reputation of artistic excellence, as judged by peers, through a record of exhibitions, public commissions, sale of works, educational attainment, or other means.” Depending on the particular public art project, the work may be created in the artist’s studio or fabricated as facilitated by the artist. Artworks may include, but are not limited to, the following types:

Eligible Artworks

- Sculpture: freestanding, wall-supported or suspended; kinetic, electronic, may include sound; in any material or combination of materials, provided the material selection is appropriate for the duration of the project
- Murals or portable paintings using materials proven acceptable for outdoor public projects; collage; or the inclusion of non-traditional materials or means
- Earthworks, fiber works, neon, glass, mosaics, photographs, prints, calligraphy, any combination of forms of media including sound, literary elements, film, holographic images, and video systems, hybrids of any media and new genres
- Furnishings or fixtures, including but not limited to gates, railings, streetlights, signage, or seating, if created by professional artists as original work, not to be duplicated
- Artistic or aesthetic elements of the overall architecture or landscape design, if created by a professional artist
- Temporary artworks or installations
- Media artwork, including music, video, film, or other forms of electronic artworks

Ineligible Artworks

- “Art objects” that are mass produced, commercially-available or have standard manufacture (E.g., playground equipment, fountains or statuary elements)—unless incorporated into an artwork by the project artist.
- Reproductions, by mechanical or other means, of original works of art, except in the cases of film, video, photography, printmaking or other media arts.
- Decorative, ornamental, architectural or functional elements that are designed by the building architects, as opposed to elements designed and created by an artist commissioned for that purpose.
- Landscape architecture and landscape gardening, except where these elements are designed by a professional visual artist and/or are integrated with the artwork designed by the artist.
- Services or utilities necessary to operate and maintain an artwork over time.

Public Art Players and Agencies

Many groups play a role in Cary's public art program, as they do in Cary's broader community life. This is an advantage, since the range of groups and organizations brings various resources, points-of-view and cultural backgrounds from different segments of the community.

Town Council

The Cary Town Council plays a significant role in the Public Art Program by authorizing funding for public art projects. Town Council also reviews and approves the Public Art Advisory Board's Annual Work Plan, which includes recommendations for specific public art projects, programs, and funding requirements. Once the Work Plan is approved as part of the Capital Budget process, the selected public art projects for the coming year are included in the Town's Capital Improvement Budget.

Public Art Advisory Board

The Cultural Arts Division of the Parks Recreation & Cultural Resources Department is responsible for administering the Public Art Program and works closely with the Public Art Advisory Board in its role to advise the staff and Town Council on all matters related to public art, including the acquisition, donations and placement of works of art. The Public Art Program is responsible for the maintenance, removal, relocation, and alteration of existing works of art in the Town's collection with input from the PAAB. The PAAB reviews an Annual Board Work Plan prepared by the Public Art Coordinator, and submits the plan to Town Council for approval. Based on recommendations brought forward by staff, the PAAB periodically reviews and recommends changes to the Public Art Guidelines, Policies and Procedures. The PAAB works with the Public Art staff to present ideas to Town Council.

The PAAB also designates a Chair and Board member to serve on ad-hoc Artist Selection Panels and reviews and approves the makeup of the panel. The Artist Selection Panel reviews applications, interviews artists and makes a recommendation to the Public Art Advisory Board to hire an artist for projects. The Board reviews and approves aesthetic and site appropriate considerations of individual projects at benchmark phases during a project. Working with the Public Art Coordinator, the Board is the Town Council appointed citizen voice for public art in Cary.

PAAB Membership

The Public Art Advisory Board currently consists of nine members appointed by Town Council with representation from local visual arts organizations, working artists, architects, the private development community, and the general public. All appointments to the Advisory Board are for three-year terms, except when unexpired terms are being filled. Due to the complexity of public art, design and art professionals play an important role on the Board by sharing their technical expertise and experience with other members.

Public Art Coordinator

The Public Art Coordinator manages the day-to-day work of the Public Art Program and coordinates the involvement of all participants, including project architects and planners, Town Site Sponsors, private development project representatives, and project managers. The Public Art Coordinator provides leadership and vision in the development of the Public Art Program through research, new ideas, and novel approaches to public art that are appropriate for Cary.

The Public Art Coordinator implements the Annual Work Plan approved by Town Council and the Public Art Advisory Board. These responsibilities include preparing budgets, serving as a primary media spokesperson, developing an annual report, monitoring the program's policies and guidelines, and

preparing programs that involve, engage and educate the community about public art. The Coordinator also administers the artist selection process, publicizes all new projects, facilitates the Artist Selection Panel meetings, and negotiates contracts between the selected artists and the Town.

Serving as a professional resource, the Public Art Coordinator may work with corporations, philanthropic organizations, and individuals seeking to advance public art. The Coordinator can serve as a catalyst for increasing private sector involvement in public art, conducts research, and prepares grant applications for program development.

Artist Selection Panel

The Artist Review Panel is an ad-hoc committee formed for a limited period of time (usually two to three meetings) for the purpose of recommending individual artists for a project. The panel generally consists of five to seven voting members, including representatives from the Public Art Advisory Board (one member serving as the Panel Chair), the project design architect(s), representatives of the site sponsor, arts professionals, public art professionals, and members of the community at large. If deemed appropriate, the Panel may also consist of additional non-voting advisors such as other design or technical professionals associated with the project, other members of the Public Art Advisory Board, or other associated professionals (e.g., project managers, developers, Town planners, urban designers, historians, etc.)

The Artist Selection Panel reviews the credentials, prior work, proposals, and other materials submitted by artists for a particular project and recommends to the PAAB an artist or artist team to be commissioned for the project. The Panel may be asked to respond to other tasks at the request of the Public Art Coordinator, including a review of the project prospectus, project guidelines, or specific concerns about a particular project. In reviewing the credentials of artists, the Panel should be sensitive to the public nature of the project and the necessity for cultural diversity in the Public Art Program. Following the artist recommendation for a particular project, the Artist Review Panel is typically disbanded.

Artists

Each artist under consideration for a project is required to submit RFQ (Request for Qualifications) credentials, visual documentation, list of references, and signed application form agreeing to Insurance requirements for the project. Typically artists are hired based on their qualifications and past completed work. In some cases, a proposal RFP (Request for Proposal) with description of project concept, proposed project materials, outline for work schedule along with application form and visual and qualification documentation for consideration by the Artist Selection Panel. If selected, the artist(s) shall execute and complete their art project in a timely and professional manner in accordance with the project schedule. They should also work closely with the project manager, design architect, and/or other design professionals associated with the project and present the project to the Public Art Advisory Board and others at key project milestones as established in the contract. Artists might be requested to present the project to the public, conduct a community education workshop, or complete a residency in the community where the artwork will be placed. Artists are responsible for providing all warranty and maintenance documentation for their projects.

Project Initiation, Process and Procedures

The initiation process and procedures are integral to the successful execution of a public art project. This is the structure and basis for the project, and thus is a critical part of the Public Art Program. A formal public art policy should be adopted by Town Council, formalizing this process and outlining the planning and development process for public art projects in Cary, including the responsibilities and obligations of all participating Town officials.

Capital Projects Planning Process

Annual Funding Process

Cary's Public Art Coordinator works closely with other Town departments during the fall of each year to review public art opportunities in capital projects in the coming year and beyond. The recommendations are reviewed by the Cultural Arts Manager; the Director of Parks, Recreation and Cultural Resources; and the Public Art Advisory Board. The public art projects are then submitted to the Town Manager and Town Council for approval as part of the annual Capital Budget process.

Budgeting and Recordkeeping

Budgeting and recordkeeping for public art in capital projects can be complex, but it is essential for maintaining records for actual public art costs for planning and auditing purposes. Public art budgets should include the cost for all phases of a public art project (i.e. conceptual design, schematic design, design development, construction and installation). An additional 5 to 8% of the project budget should be designated as contingency for the project. The budget for the public art project should itemize all fees, components, consultants, insurance, travel expenses, fabrication and installation costs, and any other aspect of the project. The budget is in the artist's control, with the explicit understanding that the stated budget amount is final. Contractually, the Town can request "Additional Work" from the contracted artist with an agreed amount.

Briefing Sessions

Early in the process, the Public Art Coordinator shall arrange at least one discussion session with all key project participants including, but not limited to, the Town project manager, the director of the site facility and his/her designee, the private sector developer or project designee, and the design project architect. The following topics, as well as others deemed necessary, shall be discussed:

- Architectural design objectives for the building and site
- Relationship of the public art project to the Capital Improvement Project (CIP) design objectives
- Identification of the local community or definition of community in the context of the site
- Any functional requirements or special site limitations associated with the Capital Improvement Budget (CIB) and CIP or private development project
- The Public Art Program goals for the project
- Description of the selection process, and composition of the Artist Review Panel
- Budget for public art project, and line items in the CIP or development project that may be incorporated into the public art project (for example, paving, railings, landscape materials.)
- Code requirements

Defining the Project

The Public Art Coordinator will collect the information received during the briefing session(s) and define the following considerations:

- Project goals for the public art project as it relates to the CIP or development project
- Public art budget

- Possible approaches to public art project
- Method of artist selection

Facilitating the Project

The Public Art Coordinator will work with the project artist and participants to facilitate and coordinate the project from conceptual design through installation. Initially, these responsibilities include:

- Confirm the preferred artist selection method (see below)
- According to the selection method, prepare and distribute the "Call to Artists"
- Form the Artist Selection Panel
- Negotiate the roles and responsibilities of project participants

Artist Selection

Selecting the appropriate artist for a public art project is the most important decision of the public art process. Consideration must be given throughout the artist selection process to ensure creation of the highest level and most appropriate public art project, given the project budget, schedule and site constraints. The past work of the artists considered for selection should reflect high artistic standards and a proven record in the world of public art, unless a particular circumstance warrants selection of a less experienced artist.

Methods of Selecting Artists

Open Competition

An Open Competition is a "Call to Artists," in which artists are asked to submit images of past work. Any artist may submit credentials and/or proposals, subject to any limitations established by the Artist Review Panel. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate for the project under consideration.

Invitational Competition

In an Invitational Competition, a small number of carefully considered artists are invited to submit credentials and/or proposals for a specific project. Invited artists shall be selected directly by the Public Art Coordinator or identified by the Artist Review Panel through an initial review of images. Artists shall be included in the initial review based on their experience with similar projects or sites.

Direct Selection

At times, the Public Art Program may elect to make a direct selection in which a specific artist is contracted for a particular project. Direct selection of an artist may occur for several reasons, but it should not be due to time pressure or other considerations. An ongoing list of qualified artists shall be maintained by the Public Art Coordinator and the Public Art Advisory Board for use in the direct selection of artists.

Criteria for Selection of Artists

- **Qualifications:** Artists shall be selected based on their qualifications as demonstrated by past public art projects, appropriateness of their work to the site and project concerns, and experience working in the world of public art.
- **Media:** All forms of visual arts shall be considered, subject to particular aspects of the project and site, as discussed in the project briefing sessions.
- **Style:** Artists whose artworks are representative of all schools, styles and tastes shall be considered.
- **Appropriateness:** Design of the public art project shall be appropriate—but not necessarily mimic—in scale, material, form, and content for the immediate environment in which the work will be located.
- **Permanence:** Consideration shall be given to integrity of structure and materials, permanence, and protection of the proposed art project against theft, vandalism, weathering, excessive maintenance and repair costs.
- **Elements of Design:** Consideration shall be given to the fact that public art is created in the public context and includes factors beyond the aesthetic, such as public participation, functional considerations, and enhancement of the locale. In addition, public art may also establish a focal point; provide a context for interaction; modify, enhance or define specific spaces; and/or address specific issues of urban design. The work of public art may contribute to establishing or enhancing the identity of a particular location.
- **Diversity:** The Public Art Program shall strive for diversity of style, scale, media and artists. The Program shall also strive for a wide distribution of public art projects throughout Cary, while acknowledging the Town's interest in particular areas of growth.

Project Implementation

Contracts

Integrated capital project contracts with architects, engineers and public artists should include related language about the obligations, responsibilities and schedule for working on an integrated public art project. It is essential that players work together in a timely and coordinated manner to keep the project on schedule and within the approved budget. The Public Art Coordinator should provide draft language to be included in these contracts, which is then reviewed by participating departments before being forwarded to the contractees.

Contracts with architects, engineers and contractors shall be with the department of the project manager, typically the Town Engineering Department. Artists' contracts shall be with the Parks, Recreation and Cultural Resources Department. The latter policy is important because art projects can be complex and the Parks, Recreation and Cultural Resources Department has the staff and expertise to manage them. The artist's contract should include a detailed scope of services and a series of phases or agreements that define the artist's responsibilities from initial concept through construction and installation. Each of the phases / agreements includes details for submission and payment.

All artists' contracts for public art projects shall include a detailed budget for the design, fabrication and installation of the work or be separate contracts for Design Phase and Fabrication/Installation Phase if an overall budget is not known from the onset of the project. The budget must also include all other aspects of the project budget, such as fees, travel expenses, and all other costs. The project budget must clearly

distinguish the cost of public art design and installation from the baseline project costs related to other components of the capital project. This is critical for integrated projects where the net cost of public art can easily be exaggerated by including the budget numbers for construction work that was necessary (and already budgeted for) as part of the original CIP.

After the public art project and budget have been approved and all phases of the project development defined within the artist's contract, the Public Art Coordinator and Advisory Board shall monitor and approve each of these phases, as described in the contract.

Public Art Project Types

A. Integrated Design Projects

In integrated design projects, public art is included in the overall construction project and is prefabricated and constructed by the general contractor. The artist must fully document the project design for inclusion as part of construction, and must specify any construction administration required by the artist. Public art projects that are integrated into the context and/or physical properties of a project will generally follow the same method and timeline for project development as the overall construction project. The schedule for the public art project will be coordinated with the construction schedule, and will be part of the artist's contract, as described above. The Public Art Coordinator and the Public Art Advisory Board will review and make recommendations regarding the artist's research, site selection, conceptual and schematic design, and design development, fabrication and installation phases. Construction documentation, bidding, construction administration, and project construction/ installation will be monitored by the Public Art Coordinator.

B. Integrated/Construction Assistance Projects

Integrated/Construction Assistance projects include most of the artist's design in the base building construction documents. In order for the general contractor to include the work in the construction process, sole source work (installation expertise and/or elements fabricated by the artist) will need to be provided by the artist.

The Public Art Coordinator and Public Art Advisory Board will review and comment on the artist's research, site selection, conceptual and schematic design, design development, fabrication and installation phases. Construction documentation, construction administration, and project construction/ installation will be monitored by the Public Art Coordinator.

C. Site-Specific Design/Build Projects

In site-specific design/ build projects, the artist is contracted to design, fabricate, and install a public art project, within the established schedule and budget. Depending on the nature of the public art project, there are various degrees of integration and coordination with the base building project. The artist's contract, as with other types of public art projects are coordinated with the construction schedule.

In all public art projects, the artist should be brought into the project as early as possible so that any necessary site preparation can be included in a timely and cost-effective manner within the construction schedule.

D. Temporary Projects

Temporary public art projects are a unique and growing area of public art. Temporary projects permit In some cases, a specific site is selected and an artist engaged to create a project for a specific period of time. Another method is to engage an artist or artists whose work is seen as interesting and appropriate, and the artist(s) is shown a range of possible sites from which to select the project location. Temporary works may be in place for a time period that depends on the nature of the artist's work and the initial invitation to the artist. The contract with the artist follows the same phases as with any public art contract.

Temporary art is an important component of the public art program because it permits greater experimentation and creates a dynamic, ever-changing environment.

Collection Review Standards

At least once every five years, the Public Art Coordinator and Advisory Board, or an independent consultant contracted by the Town, should evaluate the Public Art Collection for the purpose of Collection Management and to assess the collection's future. The Town shall retain the right to deaccession any work of art in the Collection, regardless of the source of funding for the particular artwork. The Town shall retain the right to assess the current value of works under consideration for privatization or resale, either individually or as an integrated element of a particular site or agency.

Objectives

A review process shall be established by the Public Art Program to meet the following objectives:

- Establish a regular procedure for evaluating artworks in the Public Art Collection
- Establish standards and review process for the acquisition of artworks by the Public Art Program
- Ensure that deaccessioning is governed by carefully articulated procedures
- Insulate the deaccessioning process from fluctuations in public and individual taste

Acquisition Review Standards

A review process for the acquisition of artworks shall use the following criteria:

- Acquisition of artworks into the Public Art Collection implies a commitment to the ongoing preservation, protection, maintenance and display of the artworks for the public benefit
- Artworks should be acquired without legal or ethical restriction as to future use and disposition, except with respect to copyrights and other clearly defined rights

Deaccession Review Standards

The Public Art Advisory Board shall review any proposal for deaccession or relocation of an artwork. Procedures for deaccession or relocation shall be as deliberate as those practice during the initial selection. This process shall operate independently from short-term public pressures and fluctuations in artistic taste. During the review process, the artwork shall remain accessible to the public in its original location. Artwork may be considered for review toward deaccessioning from the Public Art Collection if one or more of the following conditions apply:

- The condition or security of the artwork cannot be reasonably guaranteed.
- The artwork requires excessive maintenance or has faults of design or workmanship, and repair or remedy is impractical or otherwise not feasible.
- The artwork has been damaged and repair is impractical or not feasible.
- The artwork's physical or structural condition endangers public safety.
- Significant changes in the use, character, or design of the site have occurred which affect the integrity of the work, and no suitable alternate site is available.
- Removal is requested by the artist because of the condition of the work.
- The facility or location where the work is sited is undergoing privatization.

Gifts or Loans

When gifts or loans of public art are offered to the Town, the Public Art Advisory Board and Public Art Coordinator shall review and advise the local officials on the acceptance of the art. This review shall give special attention to protecting important civic places from the placement of artworks that might not be of lasting significance to the Town.

The review process followed by the Public Art Advisory Board shall meet the following objectives:

- To provide uniform procedures for the review and acceptance of gifts or loans of artworks to the Town
- To vest in a single Town agency the responsibility of ensuring the management and maintenance of the donation
- To facilitate planning for the placement of artworks on Town-owned property
- To maintain high artistic standards for artworks displayed in Town facilities
- To provide appropriate recognition for donors of artworks to the Town
- To protect significant public sites from placement of work that is not of lasting significance to the Town

Review Process Criteria

The review process is based on the following criteria:

- Aesthetic considerations that ensure artworks of the highest quality, based on a detailed written proposal and photographs of the proposed work, documentation of the artist's professional qualifications, and a current certified appraisal of the artwork
- Financial considerations based on the cost of installation, sources of funding for the project, and the estimated cost of maintenance and repair over the expected life of the artwork
- The liability associated with the artwork based on the susceptibility of the artwork to damage and vandalism, potential danger to the public and any special insurance requirements
- Environmental considerations based on the physical appropriateness of the artwork to the site, including the scale of the artwork

Exceptions to the Review Process

Gifts of State presented to the Town by foreign governments or by other political jurisdictions of the United States—municipal, state or national—which may be accepted by the Town Council or Town administration on behalf of the Town shall be reviewed as follows:

- The Public Art Program shall determine the permanent placement of such artworks
- Appropriate recognition and publicity shall be the responsibility of the Public Art Program in collaboration with the Town Site Facility
- If not provided by the donor, maintenance of the artwork(s) shall be the responsibility of Public Works in consultation with the Public Art Coordinator.

Conservation and Maintenance

Objectives

A review process shall be followed by the Public Art Coordinator and the Public Art Advisory Board to meet the following objectives:

- To provide for the regular inspection of public artworks
- To ensure regular maintenance of public artworks
- To establish a regular procedure for effecting necessary repairs to public artworks

Responsibilities

Artist

- At the conclusion of each project, the project artist is required to submit maintenance recommendations for that project, including (but not limited to) suggested annual and 5-year cleaning procedures. The artist should also submit a list of specific components (with manufacturer's information) of the public art project, such as paint, coating, lights, etc. that are essential to maintaining the project.
- Within the terms of the contract, the artist shall guarantee and repair the work of art against all defects of material or workmanship for a period of one year following installation.
- Within the terms of the contract, the artist shall provide the Public Art Program with drawings of the installation
- Within the terms of the contract, the artist shall have the opportunity to comment on, and participate in, all repairs and restoration, which are made during the artist's lifetime.

Public Works Department

- Routine maintenance of artwork shall be the responsibility of the Public Works Department (PWD) that houses the artwork—upon the advice of the Public Art Program—and be consistent with conservation requirements supplied by the artist.
- Responsibility for extraordinary maintenance or repairs of artworks shall be referred to the Public Art Program Coordinator.
- The PWD shall not commence any maintenance or repairs to artworks without the consent of the Public Art Program Coordinator.
- The Agency shall not move any artwork from the site for which it was selected, nor remove it from display and/or block access to it or the site, without the consent of the Public Art Program Coordinator.

Public Art Coordinator and Staff

- The Public Art Coordinator and Staff shall at least once in every three-year period provide for the inspection of each work in the Collection, and shall report on each work, including:
 - Present location of the artwork
 - Present condition of the artwork
 - Recommendation regarding needed maintenance or repairs
- Within procedures authorized by the Public Art Advisory Board, this regular inspection may be accomplished by the staff itself or by another individual or group contracted to perform this service. The Public Art Advisory Board shall review the condition report and make a recommendation for procedure.
- On the basis of the condition report, the Public Art Advisory Board may for those works in need of attention recommend:
 - That no action be taken
 - That Staff work with the Public Works Site Facility Manager to ensure the work is sufficiently maintained and/or repaired
 - That the Public Works Site Facility Manager makes the necessary repairs, in whole or part, or suggest means of accomplishing the repairs
 - That the Public Works Site Facility Manager hires a professional conservator to further evaluate the condition of the work in consultation with the Public Art Coordinator.
 - That the Public Works Site Facility Manager offers the artist the opportunity to repair the work for a fair market value fee
 - That, in the event the repairs are not feasible, the work is de-accessioned

Provision for Review and Amendment

These Guidelines, Policies and Procedures, as outlined in Chapter 6 of this document, are subject to periodic review and revision by the Public Art Advisory Board and the Public Art Coordinator.