

# AMP UP OKC

INTEGRATING ARTWORK AND THE IDEAS OF ARTISTS  
An Art Master Plan for the City of Oklahoma City

Gail M. Goldman Associates, 2015



CULTURAL  
DEVELOPMENT  
CORPORATION  
of CENTRAL OKLAHOMA



In June 2013, the National Endowment for the Arts (NEA) announced its award of an “Our Town” grant to the Cultural Development Corporation of Central Oklahoma. The NEA grant is dedicated to support an art master plan to successfully implement and leverage the City of Oklahoma City’s One Percent for Art Ordinance. The ordinance, passed in 2009, requires that one percent of construction budgets for buildings and parks be allocated to public art. Developing an art master plan provides procedural guidance and policy recommendations for reviewing and commissioning public art in Oklahoma City. A Task Force was appointed to select a consultant and guide the process. The Task Force reported regularly to the Oklahoma City Arts Commission and the Cultural Development Corporation of Central Oklahoma. The Art Master Plan (AMP) seeks to improve the artist selection process, maximize artistic quality, and engage the broader arts community in planning for public art.

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## I. Introduction

Creative cities provide engaging environments for residents and visitors, extend opportunities for life-long learning, and help preserve community history and identity. Over the past two decades, Oklahoma City has been steadily transitioning into a modern, urban city that is proud of its unique Native American and Western heritage.

People move to and invest in cities that offer a strong link to arts and cultural activities. The One Percent For Art Ordinance, enacted in 2009, is one of the many ways Oklahoma City is demonstrating its commitment to building a great community in which to live, work, play, and visit. It also exemplifies the successful leveraging of private sector support for the city's economic development, community development, and tourism efforts.

Oklahoma City is coming into its own and is eager to expand its commitment to arts and culture. The 2010 Cultural Plan describes a city where artists are thriving, arts organizations are growing audiences and revenues, and where citizens of all ages are becoming life-long arts learners and patrons.

AMP UP OKC provides a wide variety of tools and options for energizing, enlivening, and invigorating the community's vision for public art. It combines broad goals and objectives with practical strategies for implementation. A unified vision updates the existing public art ordinance and establishes new administrative guidelines that reflect best practices in the public art field, a menu of priority projects, and identification of revenue sources and other resources for realizing these goals.

Gail M. Goldman, Consultant  
January 2015



“Public art can be used as a tool to revitalize and promote the community, making neighborhoods more inviting.”

AMP UP OKC



## II. The Community

Oklahoma City is a dynamic and modern American city where rugged individualism and reserved sophistication thrive. Melding the past with the future, Oklahoma City is proud of its heritage and confident that current demographics prove that the city has evolved far beyond agriculture, ranching, and native and western heritage.

Growth is prolific. More people than ever before are deciding to stay. There's a growing number of international residents and visitors who reinforce the importance of the arts as a major part of the decision to make Oklahoma City their home.

The positive momentum is palpable. Oklahoma City is now home to a sophisticated audience of young people and a large creative class of artists and designers. Based on data from the U.S. Census Bureau (2009), the creative sector in the Oklahoma City Metropolitan Area accounted for 5.5% of all business establishments and 5.4% of all employees. A total of 1,724 creative establishments employed nearly 25,000 workers in 2009, representing \$716 million in payroll. The arts, aesthetics --and particularly public art--are embraced as tangible opportunities to seize the future, balancing Oklahoma's unique history with the celebration of what it is and what it will become.

Acknowledged for its receptivity and willingness to embrace change, Oklahoma City prides itself as a community of energetic and passionate people who are dedicated to transforming ideas into reality. With strong leadership and citizenry committed to active participation in the decision-making process, the buzz and excitement of the city is continually renewed.



“Public art is more than aesthetics. It helps to create an overall environment.”

AMP UP OKC

### III. Evolution of an Art Master Plan for Oklahoma City

By Resolution in 1980, the City Council of Oklahoma City recognized the importance of arts and culture and that the artists, performers, and various artistic and cultural institutions make great contributions to our city by providing education, recreation, entertainment and culture.

City leaders knew that arts and cultural investments make cities great places to live, to travel and study, and more attractive for economic development. Their vision is supported by recent national studies that have found that cities with these types of community and economic benefits instill a sense of pride and loyalty in citizens often resulting in higher rates of economic growth.



The actions that followed the 1980 Resolution created the Oklahoma City Arts Commission to:

- Make regular assessments of the needs of the City concerning the arts.
- Advise Council on works of art to be placed on public property.
- Make recommendations to Council concerning grants from the public and private sectors, and when directed by Council, to oversee arts and cultural projects and programs.
- Increase the public's awareness of the value of arts and cultural resources.
- Encourage greater arts and cultural involvement by departments of the City and greater utilization of private arts and cultural agencies for services to citizens.
- To advise Council concerning the coordination of projects and programs which involve arts and cultural matters.

By 2009, City Council recognized the importance of public art investment in leveraging community and economic value from public projects and enacted the One Percent for Art Ordinance requiring that one percent of the construction cost for any new [public building, or park, or major renovation] of public property using public funds be allocated for public art. Projects eligible for One Percent for Art will be referred to as Capital Improvement Projects (CIP) throughout this document.

Also that year, the City commissioned a Cultural Plan from the Cultural Development Corporation of Central Oklahoma. The consortium group of local corporate, non-profit and government leaders completed the Cultural Plan in 2010 and began implementation in early 2011. Recommendations were outlined in the plan that prioritized establishing an arts and culture position at the City and the need for a comprehensive art master plan.

In response, the City established an Arts & Cultural Affairs position in 2012 to oversee the Arts Commission and the One Percent for Art Program. The major goals of the program include:

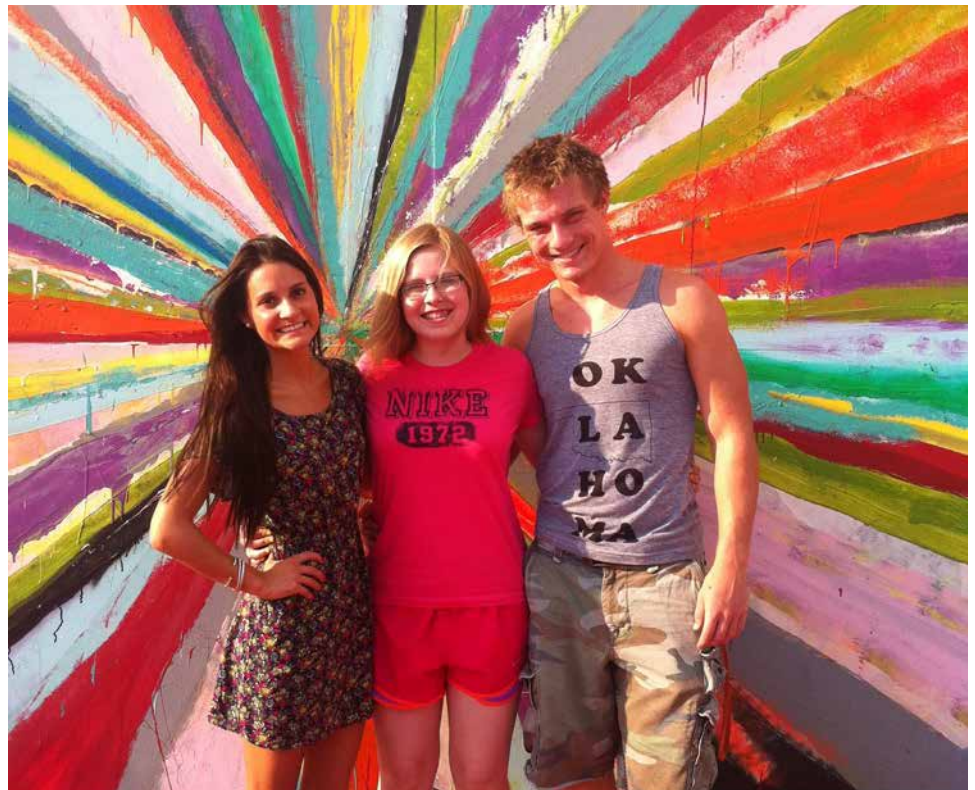


- Leveraging the City’s public art investment to provide additional benefits to the City through multi-departmental projects, multi-agency projects and public/private partnerships.
- To obtain maximum benefit from the One Percent for Art Program, by fully integrating public art into implementation phases of key planning and development initiatives and other key strategies being developed by the various departments, trusts and authorities of the City as well as downtown, neighborhood, and commercial districts.

In July 2013, the Cultural Development Corporation of Central Oklahoma in partnership with the City of Oklahoma City received a prestigious Our Town grant from the National Endowment for the Arts in support of the Art Master Plan (AMP). The funding was dedicated to hire a consultant to develop a plan that will support the City’s One Percent for Art Ordinance. A Task Force was appointed by the Cultural Development Corporation, and was led by two Arts Commissioners, Liz Eickman and Jim Hasenbeck. The Task Force has worked alongside consultant Gail M. Goldman for over a year to identify people and opportunities and to shape the plan’s direction.

“Everything we have here we build. We have a perfect opportunity to create the city we want with this art master plan.”

Ken Fitzsimmons





“Public art is a reinvestment in the community, making history unintentionally.”

Michael Owens



## IV. Vision and Priorities

AMP UP OKC: An Art Master Plan for the City of Oklahoma City contains recommendations that were developed by the consultant following a thorough review of all relevant policies, plans, and procedures currently in place. In addition, information was gathered through individual and group interviews with more than 180 people (Appendix A: Methodology).

A number of topics were raised repeatedly throughout the individual interviews and focus group meetings. Whether an artist, designer, developer, arts advocate, resident, business owner, City staff, or student, what participants stated over and over is, “More art is better.”

The priorities that emerged are as follows:

- **Commit to Quality.** Set the bar as high as possible.
- **Involve Artists Early in the Process.** Fully integrate the artist into the design phases of eligible Capital Improvement Projects (CIP), Plans, Studies and Development Initiatives.
- **Streamline Internal Allocation Process.** Establish a mechanism within the City for automatic deposit of One Percent for Art funds from eligible Capital Improvement Projects (CIP).



“Set the bar as high as possible.”

OKC Resident



- **Standardize Administrative Practices.** Enhance public art program administrative practices internally by developing consistent standards and guidelines.
- **Clarify Role of Arts Commission.** Establish term limits for Arts Commissioners, diversify membership, and redefine roles.
- **Simplify the Permit Process.** Simplify the review and permitting process to encourage developers and neighborhood groups to install public art.
- **Engage the Private Sector.** Develop ways to encourage private developers to include public art in development projects.
- **Expand Public Art into Neighborhoods.** Create opportunities for public art to extend to Oklahoma City’s diverse neighborhoods.
- **Provide a Resource for Finding Artists.** Establish a preselected artist directory.
- **Build Local Artist Capacity.** Provide workshops and resources for artists to learn and explore the range of options for public art involvement.
- **Create a Mechanism to Accept Gifts of Artwork.** Develop a policy, guidelines, and criteria for the donation and loan of artwork to the City.
- **Inventory Potential Public Art Sites.** Create a list of existing sites as a reference for placement of permanent and temporary artwork throughout the neighborhoods and downtown.
- **Increase Visibility of Public Art in Oklahoma City.** Promote the arts locally, regionally and internationally through tourism initiatives, social media, and public presentations.

These topics are explored, and recommendations are made in this document that center on the creation, presentation, and promotion of public art that inspires and communicates the City’s commitment to the social, economic, and cultural well-being of Oklahoma City and its citizens.



**GOALS**

Update policies and procedures to meet national standards and best practices in the field of public art.

**&**

Provide opportunities for more public art throughout the city.

## V. Goals & Recommendations

### BACKGROUND

The City of Oklahoma City Council created an Arts Commission by ordinance in 1980, recognizing the importance of professional advisors in guiding decision-making related to arts and culture. In 2009, the City Council adopted a One Percent for Art Ordinance reinforcing its commitment to arts and culture and defining a policy for budgeting public funds for the selection and placement of works of art on City-owned property.

In 2012, the Office of Arts & Cultural Affairs was firmly established with the hiring of an Arts Liaison under the Planning Department. With two years of solid administrative oversight and five years' experience implementing the One Percent for Art Ordinance, the City of Oklahoma City is at the ideal point in its evolution to institute change.

As the national profile of Oklahoma City continues to rise, it's important that the policies and procedures related to public art are updated to meet best practices in the field of public art. Enough time has passed for the Office of Arts & Cultural Affairs to know what works and doesn't work, and yet early enough in its development to easily make substantial, positive changes.



## CITY PROCESSES AND PROCEDURES

### ONE PERCENT FOR ART ORDINANCE

If an ordinance is vague, it is open to interpretation, which is likely to result in inconsistencies in implementation and misunderstanding about its purpose. Therefore, providing the broadest and clearest definitions to accurately represent the specific objectives inherent to the public art ordinance is critical to its success.

To bring Oklahoma City’s ordinances to current national standards and best practices in the field of public art, and to provide adequate information on the purpose, requirements, and procedures necessary to implement it, the following key changes are recommended.

**RECOMMENDATION**

Revise Municipal Code 38-487 to 38-494 Public Art Ordinance and Municipal Code 38-495 to 38-510 Arts Commission and combine them as one ordinance dedicated to arts and culture (Appendix B: Revised One Percent For Art Ordinance).

### ARTS COMMISSION

Since the 1980’s, the Arts Commission has expertly guided the development of public art in Oklahoma City. Many of the same commissioners continue to serve because of their experience and track record. As the Office of Arts & Cultural Affairs matures, the composition of the Arts Commission can now be redefined to better reflect the diverse demographics of the city. This can be accomplished through establishing term limits and developing by-laws.



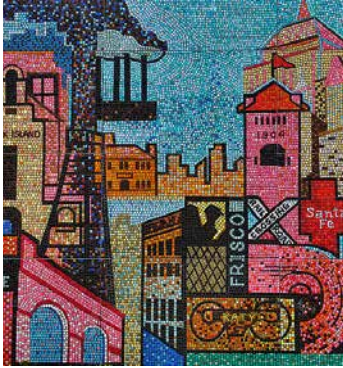
With a large and enviable creative community from which to draw, it is time to infuse the Arts Commission with new energy, perspective, and ideas to help the Office of Arts & Cultural Affairs flourish. New expertise, connections, and demographic representation--which is sorely lacking--are qualities that will benefit the City as an organization and the community it serves.



There are important ways for the Office of Arts & Cultural Affairs to further engage members who rotate off the Arts Commission. They can serve on committees, artist selection panels, and they can become mentors to future community leaders, as well as serve as special ambassadors who advocate for the arts on a local, statewide, and national basis. Former members can be appointed to City design and planning commissions as well as serve on other boards of universities, foundations, and organizations like the Downtown Oklahoma City, Inc.'s public art subcommittee.

#### RECOMMENDATIONS

- Redefine and clarify the role of the Arts Commission as policy-makers and advocates.
- Broaden membership to better represent Oklahoma City's diversity including culture, age, and gender.
- Expand expertise among Commissioners to include arts industry-related experience such as curators, art historians, conservators.
- Use former Commissioners on committees and artist selection panels.
- Maintain three-year terms and establish a limit of two terms.
- Stagger rotation of current Commissioners and appointments of new Commissioners.
- Develop and adopt by-laws consistent with other City boards and commissions.



## MURALS

Oklahoma City’s Municipal Code 2010 includes murals under Advertising and Signs. Murals are public artworks and can be more appropriately part of the revised arts and culture ordinance as evidenced by current language that clearly states “a mural shall not be considered an accessory or non-accessory sign” and that “murals shall be submitted to the Arts Commission for review and comment.”

Because murals are not signs that require a licensed sign contractor, a signage permit is unnecessary, excessive, and discouraging to private business owners and developers who choose to enhance their property with original artwork.

## RECOMMENDATIONS

- Address murals in the revised arts and culture ordinance.
- Consider eliminating signage permit requirements and associated fees for murals.
- Revise existing Municipal Code 2010, Advertising and Signs, to (1) exclude murals and (2) define and acknowledge murals as public art requiring review and approval oversight by the Office of Arts & Cultural Affairs and the Arts Commission.

## APPLICABILITY

When the One Percent for Art Ordinance was adopted, applicability was limited to new and rehabilitated buildings and park development projects. Buildings were defined as convention centers, sports arenas, transit stations and facilities where public meetings and public educational or training sessions are held. Excluded were pump stations, warehouses, and by practice, streetscape, sidewalk, road, and bridge improvements.

Throughout the country, it is the standard for percent for art allocations to apply to all capital construction projects with the exception of below-ground utility projects. The majority of pump stations are built in neighborhoods and often are considered aesthetic eyesores, which could be ameliorated through the integration or application of public art. Road and streetscape improvements provide a unique opportunity to enhance a business district, neighborhood, and stretch of monotonous roadway.



By broadening the applicable construction projects, a greater number of public artworks can be realized thereby meeting one of the primary community goals, which is increasing the availability, accessibility, and growth of public art throughout the city.

**RECOMMENDATION**

- Consider including all Capital Improvement Projects (CIP) as applicable with the exception of below-ground utility construction projects in the revised Municipal Code 38-487. This would apply to future City projects, not Trusts and Authorities.

**ALLOCATION & TRANSFER OF ONE PERCENT FOR ART FUNDS**



The current process for determining the percent for art allocation and subsequent transfer of funds is complex and inconsistent. Without consistent standards to calculate the percent for art, including a published list of restricted and unrestricted funds, the transfer of money to the Office of Arts & Cultural Affairs frequently is delayed. This delay is natural for a new program, but steps can be taken to assure that funds are identified and transferred as early as possible.

This is important because when delays occur, the opportunity for artwork to be integrated into the architecture, landscape, and urban design of a site is compromised. When the artist is selected at or near project completion, the options for public art are considerably limited. With access to decision-making from the inception of the design process, the artist’s ideas can help shape aspects of the site and the building, thereby creating a relationship of maximum impact between the art and the building project. Even if the overall design and construction process is unclear, or if the artwork is expected to be fabricated and installed later in the construction process, it is important to ensure that the artist has access to the broadest possible opportunities.

The Five Year Capital Improvement Projects Plan anticipates new construction projects. This resource enables the One Percent for art allocation to be proactively calculated, based on the budget estimates prepared by the department forwarding the construction project request. Once the City Council approves the budget, the funding for public art can be transferred to the Office of Arts & Cultural Affairs at the same time the funding for design, engineering, and construction is transferred to the relevant department.





The most successful administrative structure is one that minimizes bureaucratic complications and simplifies financial transactions. To help streamline the allocation process, it would be advantageous for the Finance Department to host a meeting with the Public Works Department to determine the optimal timing and method for facilitating early budget estimates and invoicing of the percent for art funds. This would expedite a timely transfer of funds to the Office of Arts & Cultural Affairs, thereby enabling artist selection to take place at the inception of the project's design process (Appendix H: Percent for Art Allocation and Selection Process Flow Chart).

#### RECOMMENDATIONS

- Through a joint meeting of the Finance and Public Works Departments, establish a procedure for eligible projects that will facilitate early budgeting of One Percent for Art Projects and enable project identification as early as possible.
- Distribute a monthly CIP report to the Office of Arts & Cultural Affairs.

#### ART CONSERVATION FUND

To ensure that projects are provided with adequate long-term care, funding needs to be set aside that effectively serves as an endowment and exists in perpetuity. To the extent permitted by law and funding source restrictions, five percent (5%) of each percent for art allocation would be set aside in a separate pooled, interest-bearing account for the repair and conservation of artwork in the City's public art collection.

#### RECOMMENDATION

- Research laws and funding source restrictions, including General Obligation Bond (GO Bond) funds, to consider establishing an Art Conservation Fund in the revised Municipal Code 38-487.

#### PUBLIC ART DONATIONS

A mechanism to receive cash donations and grants in support of public art is needed. Funds accumulated would be stipulated for public art programs, education, conservation, and special



initiatives throughout Oklahoma City that include the following expenditures:

- Acquisition and commissioning of new artwork.
- Artist selection processes including artist fees for proposal development, materials, and travel.
- Community outreach and publicity.
- Public art project documentation including photographs and video.
- Services of a professional conservator to conduct condition surveys, repair, and conservation of City-owned artwork.

#### RECOMMENDATION

- Use the Special Purpose Fund to account for public art contributions.

### **GIFTS AND LOANS OF ARTWORK POLICY**

When gifts and loans of visual artwork are proposed for placement on public land and in buildings owned by the City of Oklahoma City, it is critical that the proposals are reviewed using the same criteria applied to the commissioning and exhibition of other artworks undertaken through the City. The primary objectives of a Donation Policy are to:

- Provide deliberate, uniform procedures for the review and acceptance of gifts and loans of public artwork to the City.
- Maintain high artistic standards in all artwork displayed by the City.
- Facilitate more cohesive planning for the placement of artwork in the city.
- Include evaluating the cost to the City when considering a donation and including that cost in the decision-making process.

#### RECOMMENDATION

- Adopt a Policy for Review and Acceptance of Gifts and Loans of Visual Artwork to the City of Oklahoma City, with review and recommendation by the Arts Commission and approval by City Council (Appendix C: Gifts and Loans of Artwork Policy).



## DEACCESSION OF ARTWORK POLICY

It is important for the City to retain the right to remove any artwork in the public art collection that, among other considerations, requires excessive maintenance, poses public safety risks, is damaged beyond repair, or is adversely affected by changes in the site. It is critical that considerations of removal and relocation of an artwork are governed by careful, standardized procedures that represent best professional practices in the field of public art and serve to insulate the deaccessioning process from fluctuations in personal taste.



### RECOMMENDATIONS

- Adopt a Deaccession Policy for the removal and disposition of artwork on City-owned land and in City-owned facilities for review and recommendation by the Arts Commission and approval by City Council (Appendix D: Deaccession Policy).

## PUBLIC ART WORKPLAN

An annual Public Art Workplan is an important tool in charting current and future public art projects and determining resources and funding priorities. It serves to inform the policy-makers, City staff, and the public about the activities and opportunities available through the Office of Arts & Cultural Affairs.

Planning for public art needs to balance the long-range with the near-term. To ensure operational consistency and accountability, the Office of Arts & Cultural Affairs needs annually to identify new projects to be initiated within that fiscal year and provide a status report on current and completed projects.

The Workplan is to be updated each fiscal year and include:

- Public art projects that will be initiated within the following one-year period.
- Budget and funding source for each project.
- Location of each project and identification of community partners.
- Estimated timeline for project initiation and completion.
- Projects currently funded and in progress noting selected artist(s) and estimated project completion.



## RECOMMENDATION

- Develop an annual Public Art Workplan for review and recommendation by the Arts Commission and approval by the City Manager.

## PERMITTING FOR PUBLIC ART

Neighborhood and private sector arts advocates continue to be challenged as they attempt to navigate the complex zoning, design review, licensing, and permit requirements of Oklahoma City government. What they need is a simple and straightforward document for public art describing the permitting and review requirements, including what steps need to be taken, expectations of City staff and decision-makers, contact info and locations, as well as estimated time and cost obligations. Clear and consistent public art procedures will greatly improve the permitting experience and serve to encourage neighborhood organizations and private developers to commit to advocating for more public art in Oklahoma City.

## RECOMMENDATIONS

- Support and empower neighborhood groups and artists in the effort to place art in their communities.
- Find ways to streamline and simplify the permitting process.
- Provide access to a list of pre-qualified artists to make identification of artists suitable for neighborhoods projects easier to find.
- Provide access to a list of pre-qualified licensed engineers to enable neighborhood groups and artists to engage the services of licensed professionals to prepare calculations and construction drawings required for City review and to assist in obtaining a required permit.



“Seeing public art is free. There are no tickets. People don’t have to dress up. You can view it alone or in groups. It’s open to everyone.”

Mary Blankenship Pointer



## URBAN DESIGN AND PLANNING FRAMEWORK FOR PUBLIC ART

Incorporating public art into the fundamental aspects of planning elevates the quality of the urban environment and promotes a cohesive vision for the character of public places and neighborhoods. Including public art considerations in General Plan updates, Strategic Plans, and Master Plans redefines the relationship of art to urban space as an integral part of the urban infrastructure and the natural environment.

When public art is addressed at the planning level, it can contribute to economic prosperity, create great public spaces, foster cultural diversity, and attract tourists—all while celebrating the distinctiveness of Oklahoma City and its neighborhoods. Artwork enlivens the pedestrian experience by serving as a point of reference, landmark, or critical linkage.

All appropriate general, strategic, and master planning documents should include a set of prioritized public art goals and opportunities. When implemented, the inclusion of public art becomes part of the vision and is further refined in relevant design standards and other implementation documents. Future plans should:

- Identify and define public art goals, guidelines, and opportunities that include the examination of character, connections, history, and land uses.
- Outline criteria for placement of public art, including appropriate material and scale.
- Classify high-visibility placement opportunities.
- Describe programming ideas for temporary public art installations and performances.



Opportunities to address public art in existing or developing plan areas include:

- Incorporating public art in the development of the Downtown Development Framework.
- Integrating public art opportunities into the implementation of the 2014 Oklahoma City Parks Master Plan.
- For neighborhood parks with existing landscape maintenance contracts with the City, include language that encourages artist-created amenities.
- Establish arts and culture stakeholder groups within neighborhood and district planning initiatives.

#### RECOMMENDATION

- Incorporate public art into planning processes to enhance community development, economic development, and social enrichment goals of Oklahoma City.

## ADMINISTRATION

### OFFICE OF ARTS & CULTURAL AFFAIRS

#### PROGRAM MANAGEMENT

The Office of Arts & Cultural Affairs is ably managed through the strong and visionary leadership of the Arts Liaison who was hired to fill the new position in 2012. Tasked with oversight of millions of dollars of public art and a public art process that involves multiple departments and review bodies, the role of the Arts Liaison has expanded significantly since the position was first established.

The increasing volume of projects, focus on partnerships, new program initiatives and policy changes recommended in this Art Master Plan (AMP) require a sufficient workforce of experienced and dedicated staff to achieve success. This includes developing the annual Public Art Workplan, staffing the Arts Commission and its committees, and being an advocate and spokesperson for the program both within City government and throughout the community (Appendix J: Public Art Staff Responsibilities).

#### STAFF



Administering a public art program is complex, time-consuming, and staff-intensive. A \$5,000 project and a \$500,000 public art project require similar amounts of staff and administrative resources. Public art projects have long selection processes and fabrication timelines, often spanning three to seven years. Even if the pace of City construction projects reduces over time, administrative costs will not decrease since projects in progress will continue to demand attention.

Currently, the Office of Arts & Cultural Affairs has one full-time position and one part-time intern (29 hours per week) tasked with providing program services for an estimated \$1.7million in One Percent for Art projects (Appendix H: Percent for Art Projects). In addition, the staff oversees the work of the Arts Commission, Cultural Planning and implementation, provides collection care, works to secure additional financial resources like grants, and helps the private sector navigate the City's review and approval process.

A hallmark of the City of Oklahoma City is operating with minimal staff. With that in mind, the City may choose to retain independent consultants to assist with large-budget public art projects such as the MAPS 3 Convention Center, and other areas where consultants are appropriate including oversight of curatorial work, conservation, marketing, education and outreach programs.

The Office of Arts and Cultural Affairs has been fortunate to attract recent art college graduates as paid interns. They provide invaluable assistance to the Liaison by conducting research, preparing reports, helping to staff Arts Commission and Task Force meetings, and coordinating artist selection processes. As practicing artists, the interns have contributed invaluable input and ideas on a range of public art projects and special initiatives.

## RECOMMENDATIONS

- Consider staffing needs through annual Public Art Workplan development and department general fund budget preparation.
- Evaluate classification for the Office of Arts & Cultural Affairs positions.
- Expand paid artist interns as Public Art Workplan and general fund resources allow.



## **TRUSTS AND AUTHORITIES**

The City Council had the great foresight to encourage any Trust and Authority to which the City is beneficiary to adopt the One Percent for Art Ordinance defined within Municipal Code 38-487. Equally impressive is the fact that the Trusts and Authorities of the City have made a commitment by Resolution to incorporate the One Percent for Art provision into future projects.

Since the Trusts and Authorities (see Diagram 1.0) are decentralized and operate independently with separate boards, the acquisition, management, and maintenance of each respective One Percent for Art project falls under the sole jurisdiction of the Trust or Authority who commissions it. However, for the artwork to be considered part of the City's overall public art collection, the project must be reviewed by the Arts Commission which in turn makes a recommendation to the Trust or Authority Board. As an example, the Airport Trust advertises and selects public art for airport facilities, which is then reviewed and recommended by the Oklahoma City Arts Commission.

All Trusts and Authorities have the option to pay a fee for the expert services of the Office of Arts & Cultural Affairs staff. Initiating these reciprocal relationships and utilizing the City as the implementing agency is the most efficient way to put into place a comprehensive public art program that serves the broad interests of Oklahoma City.

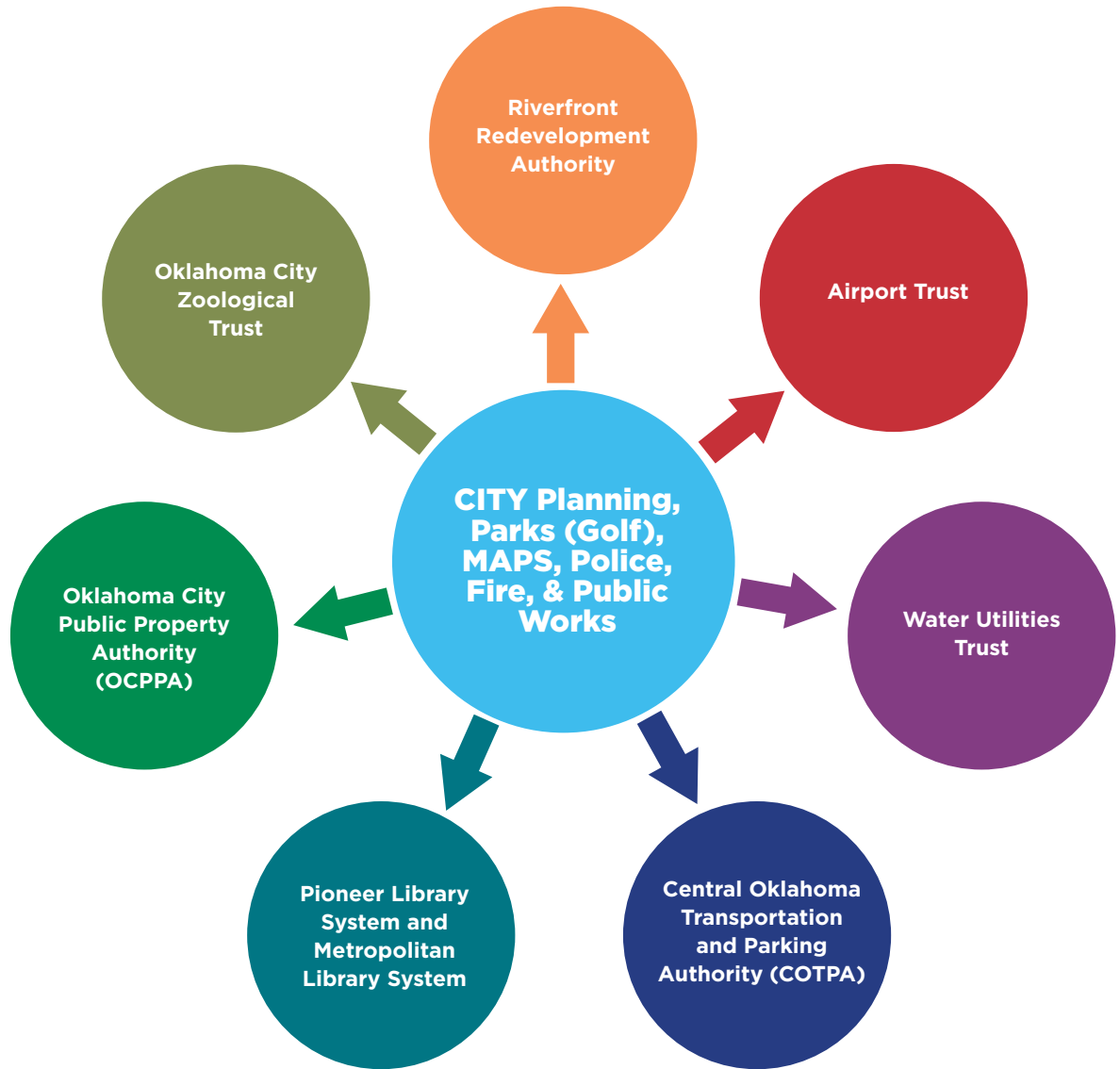
On a case-by-case basis, any Trust can negotiate an agreement or memo of understanding with Arts & Cultural Affairs to assist with:

- Site location and artist selection
- Artist contracts
- Art handling services
- Maintenance and conservation studies
- Repair and conservation services
- Promotion and marketing of the public art collection
- Public education and tours



**DIAGRAM 1.0**

Relationship of City Departments to Trusts and Authorities



**CITY DEPARTMENTS**

There is a strong need to develop policies and procedures to reinforce professional practice and consistency. To do this, it is important that Department Heads develop a better understanding of the benefits of public art and recognize that the process is unique from other City procedures.



Establishing administrative guidelines will serve to facilitate operations, explain legal requirements, and reflect best practices in the public art field. Defining the review and approval processes and the roles and responsibilities of City staff, Arts Commission, other review bodies, City Manager, and City Council, will make the public art process easier to navigate. In addition to guiding City department staff, the guidelines serve to inform the general public in understanding the goals, policies, and procedures of the Office of Arts & Cultural Affairs.



To help City department staff understand the positive impact of public art, the Office of Arts & Cultural Affairs staff could make a presentation during regularly scheduled departmental staff meetings. This would further reinforce the role of the Office of Arts & Cultural Affairs as the first point of contact for all City public art projects. Conversely, it is important that the Arts & Culture Liaison have access to information related to activities of other City departments as they relate to projects eligible for the One Percent for Art Ordinance.

In instances where a Capital Improvement Project (CIP) is large in scale and scope and the One Percent for Art budget is comparable, it is advisable to consider developing an area-specific physical art master plan. This would be the case for the MAPS 3 Fairgrounds Exposition Center, Public Park, Convention Center, and for certain trail projects where multiple facilities need to be considered as a cohesive, unified whole.

## RECOMMENDATIONS

- Develop and publish guidelines to establish consistent practices for the administration of One Percent for Art projects.
- Schedule presentations by Office of Arts & Cultural Affairs staff with City Departments involved in or undertaking future public art projects.
- Include Office of Arts & Cultural Affairs Liaison as part of project teams to strengthen project communication.
- Develop physical art master plans for large and complex buildings, sites and campuses to aid in guiding materials, scale, placement and maintenance of commissioned public artwork.
- Clarify and publish the role of committees and commissions as it pertains to the review and approval of proposed public art projects.



## **ROLE OF CITY DEPARTMENT COMMITTEES & COMMISSIONS VIS-À-VIS ARTS COMMISSION**

For public art projects that fall within the jurisdiction of City committees and commissions such as the Park Commission or Golf Commission, it is important that the role be defined as it pertains to the review of public art in the Capital Improvement Project (CIP).

For example, criteria appropriate to Park Commission review of public art may include the following:

- Does the art take away from green space?
- Does it change the fundamental function of the park?
- Is it appropriate for the space?
- How does it impact public use of the park?
- Is it resistant to vandalism, graffiti, and other potential damage?

Review and approval of all other specifics of a proposed artwork for municipal construction projects—including artist, art concept, style, materials, colors and other artwork details—is the responsibility of the Arts Commission.

## **CAPITAL IMPROVEMENT PROJECT (CIP) PROJECT IMPLEMENTATION**

The timing of the artist selection process is critical to the successful integration of public art into any CIP. Pivotal to that success is the recognition on the part of the architectural community of the value of including an artist in the design process. Optimally, the artist needs to be selected by the time the schematic design is developed so he/she can be on board by the design development phase.

To assure optimal communication and coordination, it is vital that the artist attend the project pre-construction meeting. This is the most efficient and effective way for the artist to have equal access to pertinent schedules, timelines, and other construction details as well as key personnel.



## PROJECT ARCHITECT SELECTION

To reinforce the City’s commitment and expectations regarding public art in Capital Improvement Projects (CIP), it is important to provide advance notice regarding the One Percent for Art requirement in all Requests for Qualifications to potential project consultants. In addition, language regarding the consultant’s responsibility to work with artists needs to be included in the contract between the City and the consultant.

During interviews, it is useful to include questions regarding the consulting firm’s experience working with artists and the firm’s approach to public art. To assist in the assessment of the firm’s, it is recommended that the Office of Arts & Cultural Affairs Liaison participate on the interview panel.

### RECOMMENDATION

- To assist in the assessment of the candidates for CIP project design lead, it is recommended that the Office of Arts & Cultural Affairs Liaison participate on the interview panel.

## ARTIST SELECTION PROCESS

There are a number of opportunities to streamline the artist selection process in an effort to get the project artist on board as early as possible in the design process.

### RECOMMENDATIONS

- Establish a directory of pre-qualified artists for public art projects under \$25,000.
- Create a pool of professional public art experts approved by the Arts Commission from which the Office of Arts & Cultural Affairs staff may choose.
- As artist applications increase in numbers, consider convening a panel of visual arts professionals to pre-screen applications with at least one member also serving on the stakeholder selection committee.
- If One Percent for Art Project numbers exceed staffing resources, consider contracting additional personnel to support the artist selection process, similar to outside consultant support for MAPS 3.

## MAINTENANCE



The image and value of the City’s public art collection depends on the work being in good condition, which requires careful documentation, monitoring, and maintenance. The City currently owns 100 artworks valued at over \$10 million dollars that need to be inventoried, chronicled, and catalogued on a regular basis.

### RECOMMENDATIONS

- Conduct an annual condition survey of all City-owned artwork. Include a condition report on each artwork and prioritized recommendations for restoration, repair, or maintenance as needed.
- Ensure that routine maintenance of the artwork, by the City department under whose jurisdiction the artwork is located, occurs with some regularity. Ensure that all repair and restoration of the artwork is completed with the highest standards of professional conservation practice.
- Proactively address maintenance and conservation needs for new artwork being commissioned and purchased by the City by facilitating a technical review of the artist’s conceptual and final design in consultation with a public art professional or art conservator.
- Offer periodic workshops on maintenance needs and practices to City field workers in departments responsible for maintaining the artwork.

## NEW FUNDING CONSIDERATIONS

As traditional arts funding sources come under pressure, local governments are finding the need to develop new mechanisms to maintain and increase arts and culture support. The following paragraphs describe examples from other cities. It is recommended that Oklahoma City research local and state laws in these areas and consider if any of the following ideas can be utilized to build and sustain resources for on-going support of public art in Oklahoma City.



### TAX INCREMENT FINANCE (TIF) DISTRICTS

Tax increment financing is an economic tool that cities are authorized to use in promoting development in underserved and blighted areas. A percentage of TIF funds can be used in newly established TIF districts for public art. The City of Oklahoma City has eight tax increment financing districts, all located at or near the core of the city.

### DEVELOPER FEES

A developer fee is a one-time charge imposed by cities and applied to new development to help fund offsite improvements such as parks, open space, and public art. Establish a \$100 Developer Fees as a funding source for public art, an inconsequential amount for private and single family residential development.

### FRIENDS OF PUBLIC ART FOR OKLAHOMA CITY

Find a qualified non-profit organization to serve as fiscal agent for the purpose of receiving donated funds for public art. This provides a mechanism for individuals and businesses to contribute funds for the purpose of building a city's public art collection.

### ONE DOLLAR CHECK-OFF

Cities are including a one dollar (\$1.00) fee for public art in utility payments to encourage residents and business owners to voluntarily contribute one dollar per year to support public art acquisitions and initiatives. For example, Edmond and Norman already use a check-off box on utility bills for this purpose.

### GENERAL FUND

Annual line item allocations from the City's general fund are often designated to support specific program and project initiatives that result in the acquisition of a permanent artwork.

Principles reiterated as fundamental to the value of public art in Oklahoma City:

Public art reinforces a sense of identity and place-making while connecting people to their history and culture as well as to those of other traditions.

Public art lifts community spirit and pride while enhancing civic involvement as people gather to experience and be inspired by creative works in the public realm.

Public art affects how people relate to each other.



## PUBLIC EDUCATION & MARKETING

The success of a public art program is measured in part by the community's awareness of and respect for public artwork as a cultural resource. How public education is handled can make a significant difference in public reception of a project. By building a regular program of educational and promotional activities, a sense of community ownership can be instilled and cultivated. These activities can generate broader community appreciation of public art and recognition of the contribution public art makes in creating meaningful places.

A major priority for Oklahoma City's arts community is encouraging broader thinking on what defines public art. A comprehensive program of community education and outreach, directed to the general public and to the numerous special constituencies affected by the program, would help establish Oklahoma City as a community that recognizes and supports the importance of public art.

## RECOMMENDATIONS

- Build public expectation for exceptional quality public art.
- Provide access to online information about the public art collection.
- Continue to evaluate the effectiveness of communicating in more than one language as demographics change.



“Public Art brings surprise and emotion, whether or not you like the artwork. If you like the art, the place becomes more inspiring. If you don’t, you might appreciate the surrounding a little more. The place becomes more meaningful for everyone.”

Arjan Jager



**PROJECT STAKEHOLDERS**

A specific aspect of advocacy and development is the outreach and interaction that occurs with a community of project stakeholders. When a new public art project begins, it is important that the project stakeholders have accurate information about the project and the art selection process. This allows stakeholders to appropriately engage in the art selection process, assist in developing goals and objectives that help define the success of the public art project, realize the most benefit, and ultimately become spokespeople and resources for public art in their community.

The Office of Arts & Cultural Affairs is responsible for fostering ownership by involving stakeholders in the artist selection process. The aptly-titled “Stakeholder Selection Committee” meets three times—first for a project overview and selection process orientation, next to adjudicate artist submissions, and finally to interview artist finalists and review their artwork proposals to make a final recommendation.

**OUTREACH**

The Office of Arts & Cultural Affairs has maintained a strong presence on social media, sharing announcements, events and links through social media platforms like Facebook, MailChimp, Pinterest, and Twitter. These platforms allow a page owner to trace metrics around posted content tracking growth and demographics, consumption of content and creation of content. In addition, photographs of the artwork fabrication and installation processes, special exhibitions, and other activities are regularly posted by staff on social media and to the site, Culture Now: Museum Without Walls, for the public to view.





## **FINDING NEW WAYS TO ENGAGE THE PUBLIC**

There are a number of public education and outreach options available to keep the community engaged and informed. These initiatives help foster ownership in what’s being created and build a better understanding of the value of public art. The audience is vast, including artists and design professionals, schools, neighborhoods and diverse communities, corporate and private development interests, and public sector officials.

### **PUBLIC ART TOOLKIT**

The Office of Arts & Cultural Affairs could develop a public art “toolkit” with curriculum developed specifically for teachers, and for use by community leaders, that provides information and examples of all aspects of public art from contemporary ideas and resources to a guide to the process of creating and maintaining public art. Excellent examples are the Public Art Toolkit developed by Forecast Public Art (<http://forecastpublicart.org/toolkit/>) and The Public Art Roadmap: How to Start, Build, and Maintain a Public Art Project in Your Neighborhood developed by the City of Seattle Public Art Program (<http://www.seattle.gov/arts/publicart/roadmap.asp>)

### **SOCIAL MEDIA**

As technology continues to advance, it is important for the Office of Arts & Cultural Affairs to retain a healthy online presence. Social media is a way for artists and the general public to connect with the Office of Arts & Cultural Affairs and establish itself as a valuable resource. The City can participate in a variety of social media platforms to raise awareness of upcoming artist opportunities, exhibitions, and special public art events and activities.

### **VIDEO**

The City’s public art collection, temporary and permanent installations, and special events can be brought to life through video sharing channels like YouTube and Vimeo, allowing the public to discover and share original videos. Skydance Bridge and the Centennial Land Run Monument are already posted on YouTube.

For future consideration, an Office of Arts & Cultural Affairs channel could be established on these networks to allow a page owner to track demographics and consumption of content.



Content can be searched through a database; viewers can “like” and comment on favorite videos, share embedded videos on their own personal social media networks and blogs, and subscribe to the Office of Arts & Cultural Affairs channel for a one source video feed.

### SMART PHONE

According to Pew Research, over 60% of the U.S. population uses smart phones. The Office of Arts & Cultural Affairs could develop a smart phone application specific to its art collection with linkages to information on the artists. A portal could be placed on each artwork that links to the Arts & Cultural Affairs website, artist’s website, and other resources utilizing Quick Response I or GPS coordinates. These same resources could link important cultural sites and cultural assets like theatres and performance venues.

### INTERACTIVE PROJECTS

The Office of Arts & Cultural Affairs can engage with location-based, ‘check-in’ social media platforms like Gowalla and FourSquare to encourage users to interact with temporary projects and changing exhibitions. These social media platforms allow users to keep up with their friends from Facebook and Twitter, discover new places and hotspots, share photos and trip recommendations with friends and pick-up rewards from places where they check-in.

### RECOMMENDATIONS

- Develop and promote guided and self-guided public art tours of Downtown through apps and other online resources.
- Commission economic studies and provide testimonials to elevate awareness of public art.
- Provide consistent identification markers on all public artwork owned by the City.
- Provide presentations that illustrate the vision for public art in Oklahoma City to neighborhoods, districts, civic groups and City staff.
- Collaborate with local educational institutions, art organizations and museums to co-host educational programs, workshops, and lectures by sharing venues, professional resources, and funding.



## NEIGHBORHOOD INITIATIVES

Public art is an effective tool for economic and community development, serving as a driver for neighborhood revitalization and cultural tourism. Expanding opportunities for public art to urban and rural neighborhoods throughout Oklahoma City was a priority communicated repeatedly in interviews and focus group sessions. Residents recognize that public art can make neighborhoods more inviting, inclusive, and safe, and that public art can be used as a tool for promoting the community.

### RECOMMENDATIONS

- Find ways to use public art as a tool to celebrate the diverse populations that are integral to Oklahoma City’s past and present.
- Through public art, stimulate cultural exchange in public engagement and educational programming.

## PROJECT IDEAS

Based on input from Oklahoma City’s residents, including artists, arts and business communities, and City staff, the following project ideas are offered to encourage the exhibition of public art throughout Oklahoma City.

### INVENTORY POTENTIAL SITES

Creating an inventory of potential public art sites throughout Oklahoma City neighborhoods provides an opportunity to engage residents, business districts, artists, and civic leaders in the identification of locations where permanent and temporary art could be placed. In this way, public art becomes a cohesive and integral part of the larger vision for each neighborhood. These inventories can serve as the “go-to resource” and roadmap for funding and donations of artwork. Locations and opportunities can range from gateways, to directional signage, and from park locations for large-scale artwork to interventions of artwork in unexpected places.

“Art amplifies the tourism experience.”

**SITES FOR ARTWORK CAN BE SELECTED THAT:**

- Anchor individual communities and neighborhoods.
- Are shared by and significant to several contiguous neighborhoods.
- Are expected and intended to attract people from other parts of the city.
- Are of historical, cultural, or civic importance to the community and serve as a destination and gathering point for the general populace.
- Are clustered near each other or overlap, creating a convergence and synergy.
- Make a strong visual and programmatic impact.

**ROTATING SCULPTURE IN MEDIANS AND PARKS**

Work with groups interested in adopting specific areas throughout Oklahoma City to designate as outdoor galleries for the display of sculpture for long-term loan (12-24 months). Placing sculpture on medians, parks, plazas and other heavily trafficked areas with high visibility would enliven the landscape, create a dynamic visual experience for residents and visitors, and establish more venues for artwork in the city.

To accommodate the sculptures, individual platforms and lighting would need to be constructed to code on each predetermined site. Artists could be invited to submit images of existing artwork for review and if selected, would be responsible for the transportation and installation of the artwork. Each artist could receive a predetermined stipend. The works could also be made available for sale.

**GREAT IDEAS COMPETITION**

Work with groups interested in establishing a “Great Ideas Competition” open to artists to propose ideas for temporary public art on a site of their choosing. Artists could submit a letter of interest and qualifications. Each selected artist could receive a fixed fee for the design, fabrication, and installation of the artwork. This is an important opportunity for artists new to public art to gain experience.

**ARTISTS IN RESIDENCE**

Work with groups interested in developing an Artist In Residence Program in neighborhood schools, recreation centers, libraries, or other institutions in which artists work with residents to create permanent or temporary art



installations. To encourage cultural exchange, artists from one neighborhood could conduct residencies in another.

### SHARING STORIES

Develop educational programs in schools and libraries utilizing high school students to conduct interviews with long-time neighborhood residents and commission interactive artwork utilizing the spoken word.

### TRADITIONAL ARTS APPRENTICESHIP

Offer an apprenticeship program focused on traditional forms of expression that have been an important part of Oklahoma City for many years. Non-profit arts organizations and artist groups working to sustain, develop, and perpetuate community-based traditional art forms can be important developers of these programs. An apprenticeship program enables master traditional artists to pass along their unique knowledge and skills to promising novice artists. The master artist would work with the apprentice on a one-on-one basis over an agreed upon period of time to teach specific aspects of the tradition.

### LET THERE BE LIGHT

Transform neighborhoods into a dynamic nighttime environments of temporary, site-specific public art by commissioning artists who work in light, sound, video and projection art work. The event would include light art installations and sculptures as well as interactive and performance-based art. Partner neighborhood groups with arts organizations who can assist with artwork selection through a combination of curatorial and competitive processes.

### ART IN THE PARKS

Work with groups interested in commissioning an artist to develop an interactive temporary artwork to coincide with a community celebration or special event at a neighborhood park or series of parks or trails sites. Designed to encourage active participation, the event would engage local residents, institutions, and community groups in the planning, construction, and design of installations and performances.



### VACANT STOREFRONTS & BUILDINGS

Empty storefronts and unoccupied buildings are evident throughout neighborhood commercial districts. Work with business district leaders and private property owners who are interested in organizing vacant storefront programs that will make these spaces available to artists for an ongoing series of temporary art installations, artist studios, and community workshops.

Business district leaders could inventory available storefronts and work with property owners and artists to develop projects based on the anticipated duration of the vacancy and the willingness of the owner to provide the space to artists. Activating and animating these vacant properties will help eliminate blight and increase the economic viability of the community.

### PUBLIC SCHOOLS: CAMPUS ART AMENITIES

For an innovative, cost-effective approach to providing unique furnishings throughout Oklahoma City public school campuses, a catalogue of prototypical artist-designed seating, litter and recycling receptacles, gates, playground equipment, garden decor, and other amenities could be developed by interested artist coops and artist run organizations. As improvements to campus environments occur, items from the catalogue could be ordered, manufactured, and installed in the landscape to add character, identity, and definition to the school grounds and surrounding neighborhood.

Artist run competitions could be open to self-defined artist teams. One team could be selected to design the amenities in partnership with students, faculty, and landscape maintenance staff. Another option is to select individual teams to work with separate age groups—elementary, middle, and high schools.

### SITE-SPECIFIC PROJECTS

A range of other neighborhood-specific public art project options were suggested in interviews and meetings. As the private sector developers and non-profit groups build capacity to carry out their own projects, the following projects could be considered:



- Create series of temporary art installations and video streaming throughout Adventure District facilities.
- Establish a cultural arts center in north Oklahoma City, repurposing existing space that is owned by private developers.
- Commission artists to design tents and floatables for sale to the public to raise funds for the Boathouse District.
- Using Paseo as a model, develop similar arts and culture satellites throughout Oklahoma City neighborhoods.
- Develop a program of rotating art to generate retail business along NE 23rd Street Corridor.
- Create a promenade of artwork along the Oklahoma City trails system.
- Preserve and display artifacts that hold public sentiment and value.
- Identify walls for sanctioned urban street art.
- Encourage pop-up galleries throughout neighborhoods.

## **NEIGHBORHOOD RESOURCES**

The following neighborhood resources can be cultivated as multifaceted partners in advocating for, commissioning, and maintaining public art. Leveraging community and financial resources can result in more artwork along commercial and residential corridors.

### **COMMERCIAL DISTRICT REVITALIZATION PROGRAM (CDRP)**

Administered by the Oklahoma City Planning Department, the Commercial District Revitalization Program (CDRP) provides financial assistance and/or identification of funding opportunities to increase the social capacity and financial sustainability of commercial districts in partnership with their surrounding neighborhoods.

### **BUSINESS IMPROVEMENT DISTRICTS (BID)**

Business Improvement Districts (BIDs) help improve the appearance of the area, market local businesses, and host special events that energize the area. They are comprised of a committed group of property owners who define the commercial district, prepare the annual budget, and direct their funds to specified projects and district services. Oklahoma City currently has four BIDs which are Downtown, Stockyards City, Capitol Hill, and Western Avenue.



“Public art distinguishes a community and contributes to its identity.”



**STRONG NEIGHBORHOOD INITIATIVE (SNI)**

Strong Neighborhood Initiative (SNI) encourages programs that unite the community, inject vitality and foster self-sufficiency. SNI is funded by the City of Oklahoma City through its US Department of Housing and Urban Development Block Grant (CDBG) and HOME Investment Partnership Program funds.

**NEIGHBORHOOD ALLIANCE OF CENTRAL OKLAHOMA**

Neighborhood Alliance empowers and educates citizens to become neighborhood leaders. Awards in the amount of \$2,500, \$1,500, and \$1,000 are granted to communities that show they are GREAT Neighborhoods.

**ADDITIONAL NEIGHBORHOOD RESOURCES**

- Downtown Rotary
- Friends of the Library Metropolitan Library System
- Junior League
- Kirkpatrick Family Fund
- Leadership Oklahoma City
- Linking OKC’s Young Adult Leaders
- Oklahoma Arts Council
- Leadership Arts and Cultural District Initiative
- Oklahoma City Beautiful
- Oklahoma City Community Foundation
- The Foundation for Oklahoma City Public Schools
- Oklahoma Visual Arts Coalition

**OPPORTUNITIES FOR LOCAL ARTISTS**

The artist community in Oklahoma City is talented, diverse, and passionate about their commitment to learning and contributing to the evolution and sustainability of the arts. They are eager for opportunities to spend time together in casual conversation and in a more formal setting where they could meet representatives from arts organizations to brainstorm about potential collaborations.





There is concern that most One Percent for Art project announcements, or “Calls to Artists,” lean towards more established artists. Additionally, a large percentage of local artists work in two-dimensional media and would welcome projects that allow their work to be translated into a larger scale. Artists have encouraged the Office of Arts & Cultural Affairs to develop project initiatives under \$25,000 to provide an entrée into public art for emerging artists.

## **PROFESSIONAL DEVELOPMENT**

Workshops, lectures, and webinars can be offered to artists to support, launch, and sustain successful careers. Artists can learn best practices in the business of being an artist including sessions on administration, financing, contracts, insurance, and marketing. When new public art project opportunities are announced, the Office of Arts & Cultural Affairs could host sessions on responding to Calls to Artists, Proposal Preparation, understanding application processes and contract issues, forming collaborations, and other relevant issues.

An “Information for Artists” page could be added to the Office of Arts & Cultural Affairs website presence that identifies current public art project opportunities, explains how to apply to Project Announcements, and provides information on public art resources for artists. An excellent model is the public art website for the City of San Francisco Arts Commission at <http://www.sfartscommission.org/pubartcollection/public-art-resources-for-artists/> (Appendix K: Public Art Resources for Artists)

Artists can learn a great deal about the selection process by attending Artist Selection Workshops and Arts Commission meetings to observe the proceedings. Because these meetings are open to the public, the Office of Arts & Cultural Affairs could send an e-blast to artists on its mailing list encouraging them to attend.

### **RECOMMENDATION**

- Formalize partnerships with Oklahoma Visual Arts Coalition (OVAC) and other artist organizations to provide general resources and professional development training to artists.



## ARTIST RESOURCES

The following artist support resources could be cultivated by arts organizations to support and sustain the development of the local artists:

### ARTIST IN RESIDENCE PROGRAM

An Artist in Residence program provides the opportunity for an artist to work in a specified environment for an extended period of time. It encourages artists to explore new working methods, create arts-rich learning environments, and develop socially engaging, interactive art experiences in community and educational settings.

Potential host institutions include:

- Public schools
- Myriad Botanical Gardens
- Neighborhood organizations and cultural districts, including Business Improvement Districts
- Parks and Recreation sites and public libraries
- Youth and senior centers
- Homeless shelters and jails
- City Departments, particularly the Office of Arts & Cultural Affairs, as a resource for small budget public art projects

### MENTORSHIP PROGRAM

Emerging artists have few professional development opportunities in the field of public art. A value expressed repeatedly by those interviewed was the creation of opportunities to attract and nurture emerging Oklahoma City artists. A Mentorship Program offers a resource to local artists by educating them about the public art process through direct hands-on experience. Emerging artists are given the opportunity to work with established public artists on a project from inception to completion and earn a stipend.



Responsibilities for specific aspects of the project are identified by the lead artist. The artist being mentored shadows the public artist in studio, meetings, and presentations, following the course of the project from design through installation. The willing participation of the commissioned public artist is important to the success of this initiative.

The Office of Arts & Cultural Affairs is to be commended for its current practice of including language in contracts with project artists encouraging them to provide mentorship opportunities to local artists, as exemplified by the Arts District Parking Garage project.

### PORTABLE WORKS COLLECTION

A Portable Works Collection involves the acquisition of existing two- and three-dimensional visual artwork by Oklahoma City artists for placement throughout publicly-accessible City facilities for long-term or short-term periods of time. The purpose is to enhance the environment and enable the public to view quality artwork outside a museum setting.

The artwork may include and is not limited to sculpture, painting, mixed media, prints, photography, video, folk art, and traditional and contemporary crafts by emerging and established artists. The review and selection process presents the opportunity to invite curators of corporate collections to view the work of local artists.

### ARTIST REGISTRY

An online local artist registry could provide a centralized resource and platform in which artists at varied career levels could expand their audience and publicize their work. It also connects artists to opportunities by presenting their work in a searchable form for organizations, curators, architects, developers, community organizations, individuals, and businesses. The registry should be free to join and free to use.

A framework could be established where each artist inputs her/his own data and updates it as needed. Visual arts organizations could link existing artist directories to the website. Once set up, the directory could operate with minimal administrative oversight with the understanding that the artists--who are eager to have the information centralized, accessible, and current—would keep it updated.



## RETAIL OPPORTUNITIES

Oklahoma City has a burgeoning tourist industry, attracting thousands of visitors worldwide to the city. In addition to the plethora of competitive and recreational outdoor activities including river sports and horse shows, many people come to Oklahoma City to take advantage of the exceptional medical, military, aircraft, and energy resources available. Because the city is situated equidistant from both coasts, it is a recurrent vacation destination for many people in the United States.

As mementos of their travels, people like to buy things that tell the story of the places they've visited. This presents an ideal opportunity to feature the work of local artists in retail and gift shops and tourist destinations. This boosts the visibility and livelihoods of Oklahoma City artists while showcasing and celebrating the talent and culture that is indigenous to the city.

## PARTNERSHIPS

The Office of Arts & Cultural Affairs has distinguished itself as a leader in effecting dynamic collaborations and coalitions with arts organizations, businesses, and private developers. Working with Oklahoma City community organizations, institutions, and citizen groups on public art projects and other special initiatives leverages financial and staff resources, reputations, and strengths. Collaborations deliver greater quality, value, and a broader range of public art experiences that would otherwise be impossible.

There is great potential in Oklahoma City for enduring, mutually-beneficial partnerships to support and perpetuate thoughtful and quality public art.

## FEE FOR SERVICE

The Office of Arts & Cultural Affairs manages programs that bring neighborhood groups, public agencies, and community leaders together with artists and designers to find creative solutions to specific urban challenges. These partnerships expand the effectiveness of the Office of Arts & Cultural Affairs, help people work together to visualize common themes and project opportunities, demonstrate the benefits of incorporating public art into public infrastructure, and ensure that high-quality, community-sensitive public art will contribute to the region's



vitality and culture now and in the future. This is clearly evident in the partnerships that Arts & Cultural Affairs has nurtured to date with the Norman Regional Healthcare Authority, the Vietnamese American Community and with other potential public art donors.

## RECOMMENDATIONS

- Offer public art project management and consulting services on a fee-for-service basis, so the City can provide input and leadership in comprehensive public art planning and quality project development through partnerships with area organizations, institutions, businesses, developers, and other government agencies.



“Art amplifies the tourism experience.”



## CULTURAL TOURISM

Cultural tourism is consistently ranked as one of the top three travel activities in the United States. Culture and creative industries are increasingly being used to promote destinations and enhance their competitiveness and attractiveness. Many locations are now actively highlighting their cultural assets as a means of developing competitive advantages in an increasingly competitive tourism marketplace.

The arts can be used to create destinations that encourage people to explore all sections of the city, for linking the arts to community revitalization initiatives, and for tying education and job readiness to the creative sector. A partnership between the public and private sectors could be formed to develop a series of pedestrian and vehicular itineraries and an interactive map of public artwork, museums, arts districts, and artist studios throughout Oklahoma City that would be available online.

### RECOMMENDATION

- Collaborate with district organizations, arts organizations and the Convention and Visitors Bureau on marketing Oklahoma City as a cultural destination.

## ADDITIONAL OPPORTUNITIES TO EXPLORE WITH LOCAL PARTNERS

Additional opportunities to raise awareness and promote Oklahoma City as a cultural destination include the following:

- Provide public art orientations to bus drivers, taxi drivers, Police Ambassadors, street car drivers, canal boat operators, and hotel concierge.



- Include public art in collateral such as the Oklahoma City Convention and Visitor’s Guide, response-based website, and out-of-town trade shows, as well as State Tourism Office information.
- Integrate public art into tours provided to convention attendees.
- Create themed tours for schools, professional associations, cycling clubs and other special interest groups.

## **COLLEGES & UNIVERSITIES**

Oklahoma City is centered among the region’s top university art programs. A concerted effort to reach out to these younger artist audiences would build relationships between the Office of Arts & Cultural Affairs and the future creative and art business community. University programs are also an outlet to source students for temporary projects, technology influenced artworks, and emerging artist opportunities.

The Office of Arts & Cultural Affairs has established strong relationships with the University of Oklahoma (OU) in Norman, Oklahoma City University (OCU), and University of Central Oklahoma (UCO) art departments. All are highly regarded for the outstanding education and practical knowledge they impart to their students.

The OU art faculty recently began conducting a pilot Oklahoma City Studio to provide the students with hands-on experience in public art planning and project development. They are especially interested in social practice and assisting with neighborhood public art initiatives.

OCU is making a concerted effort to attract the public to their campus, actively promoting special lectures, events, and exhibitions to those outside the university community. In light of their commitment to create partnerships with the public sector, OCU has offered to host an artist lecture series featuring local and out-of-town artists installing work resulting from the City’s One Percent for Art projects. They’d also like to video document the lectures.

Other ideas that were generated in the spirit of partnership, education, and the arts include:

- Participation in student orientations on campus by introducing art students to the work of the Office of Arts & Cultural Affairs

and inviting them to take advantage of the public art project and planning opportunities.

- Collaboration with faculty to integrate public art studies into the curriculum on a recurring basis.
- Development of an independent study option for students to compete for City public art projects.
- Engagement of student interns to research and document history of artworks in Oklahoma City.
- Utilizing the mailing list of art students and faculty for notification of public art opportunities.
- Sponsorship of workshops with and exhibitions of local and out-of-town artists working on One Percent for Art projects in Oklahoma City.

## **PRIVATE DEVELOPERS**

Oklahoma City is home to an enviable cadre of enlightened, forward-thinking developers who are dedicated to the economic health of the city, aesthetic quality of the built environment, and the personal well-being of the people who call Oklahoma City home. They take pride in the positive and productive working relationship between the business community and the local government.

The following ideas were generated by a group of local developers who have independently and consistently supported public art in their respective developments. The developers noted, however, that they would be inclined to acquire more public art if the permit process were easier.

- Private developers could sponsor the installation of large sculptures of up to \$25,000 on publicly-accessible private property. Each sculpture would be available for sale with the initial investor having the first right of refusal to purchase the artwork.
- The City could partner with a private developer to contribute additional resources to a One Percent for Art pilot project as an incentive to other developers to follow suit.
- Economic development incentives for integrating art into private development could include include retail sales tax rebates, infrastructure improvements, fee waivers, matching grants for façade improvements, non-cash incentives, and public improvement districts.





“Arts opportunities are a major part of why people stay and live in Oklahoma City.”

OKC Resident

## VI. Action Plan

The following chart outlines the actions that can be undertaken by the Office of Arts & Cultural Affairs over the next 10 years in partnership with community organizations, institutions, and businesses.

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
REVISE ORDINANCE	<ul style="list-style-type: none"> <li>• Revise Municipal Code 38-487 to 38-494 Public Art Ordinance and Municipal Code 38-495 to 38-510 Arts Commission and combine them as one policy dedicated to arts and culture (Attachment B: Revised Percent for Art Ordinance).</li> <li>• PROJECT APPLICABILITY: Consider including all Capital Improvement Project (CIP) as applicable with the exception of below-ground utility construction projects in the revised Municipal Code 38-487 (with application for future City projects only, not Trusts and Authorities).</li> <li>• ART CONSERVATION FUND: Research laws and funding source restrictions, including General Obligation Bond (GO Bond) funds, to consider establishing an Art Conservation Fund in the revised Municipal Code 38-487.</li> <li>• ADDRESS MURALS (see below). Will also involve sign code changes.</li> <li>• ARTS COMMISSION (see section below).</li> </ul>			

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
ARTS COMMISSION	<ul style="list-style-type: none"> <li>• Redefine and clarify the role of the Arts Commission as recommendation body and advocates.</li> <li>• Broaden membership to better represent Oklahoma City's diversity including culture, age, and gender.</li> <li>• Expand expertise among Commissioners to include arts industry-related experience such as curators, art historians, and conservators.</li> <li>• Maintain three-year terms and establish a limit of two-terms.</li> <li>• Develop an Emeritus Role for previous Arts Commissioners who have served for more than four terms.</li> <li>• Stagger rotation of current Commissioners and appointments of new Commissioners.</li> <li>• Develop and adopt Bylaws consistent with other Boards and Commissions of City addressing officers, attendance, committees, and the mandatory orientation.</li> </ul>			
MURALS	<ul style="list-style-type: none"> <li>• Address murals in the revised arts and culture ordinance.</li> <li>• Consider eliminating signage permit requirements and associated fees for murals.</li> <li>• Revise existing Municipal Code 2010, Advertising and Signs, to (1) exclude murals and (2) define and acknowledge as public art requiring review and approval oversight by the Office of Arts &amp; Cultural Affairs and Arts Commission.</li> </ul>			
ALLOCATION & TRANSFER OF PERCENT FOR ART FUNDS	<ul style="list-style-type: none"> <li>• Through a joint meeting of the Finance and Public Works Departments, establish a procedure for future funded CIP projects that will facilitate early budgeting of estimated One Percent for Art Projects and enable project identification as early as possible.</li> <li>• Include Office of Arts &amp; Cultural Affairs on information distributed about GO Bond funded projects.</li> </ul>			

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
POLICIES, PROCEDURES AND BEST PRACTICES	<ul style="list-style-type: none"> <li>• Develop and publish guidelines to establish consistent practices for the administration of One Percent for Art projects.</li> <li>• Schedule presentations by Office of Arts &amp; Cultural Affairs staff with City Departments involved in or undertaking future public art projects.</li> <li>• Include Office of Arts &amp; Cultural Affairs Liaison as part of project teams to strengthen project communication.</li> <li>• Develop physical art master plans for large and complex buildings, sites and campuses to aid in guiding materials, scale, placement and maintenance of commissioned public artwork.</li> <li>• Clarify and publish the role of committees and commissions as it pertains to the review and approval of proposed public art projects.</li> </ul>			
GIFTS AND LOANS OF ARTWORK POLICY	<ul style="list-style-type: none"> <li>• Adopt a Policy for Review and Acceptance of Gifts and Loans of Visual Artwork to the City of Oklahoma City, with review and recommendation by the Arts Commission and approval by City Council.</li> </ul>			
DEACCESSION OF ARTWORK POLICY	<ul style="list-style-type: none"> <li>• Adopt a Deaccession Policy for the removal and disposition of artwork on City-owned land and in City-owned facilities for review and recommendation by the Arts Commission and approval by City Council.</li> <li>• Deposit funds realized from Deaccessioning into Special Purpose Fund for Artwork Repairs and Maintenance.</li> </ul>			
CITY REVIEW AND PERMITTING PROCESS	<ul style="list-style-type: none"> <li>• Find ways to streamline and simplify the permitting process.</li> <li>• Provide access to a list of pre-qualified artists to make identification of artists suitable for neighborhoods projects easier to find.</li> <li>• Provide access to a list of pre-qualified licensed engineers to enable neighborhood groups and artists to engage the services of licensed professionals to prepare calculations and construction drawings required for City review and to assist in obtaining a required permit.</li> </ul>			

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
CITY REVIEW AND PERMITTING PROCESS				
URBAN DESIGN AND PLANNING FRAMEWORK FOR PUBLIC ART	<ul style="list-style-type: none"> <li>• Incorporate public art into planning processes as a guide for the community, economic, and social development of Oklahoma City.</li> </ul>			
OFFICE OF ARTS & CULTURAL AFFAIRS	<ul style="list-style-type: none"> <li>• Consider staffing needs through annual Public Art Workplan development and department general fund budget preparation.</li> <li>• Evaluate classification for the Office of Arts &amp; Cultural Affairs positions.</li> <li>• Expand paid artist interns as Public Art Workplan and general fund resources allow.</li> </ul>			
PROJECT ARCHITECT SELECTION	<ul style="list-style-type: none"> <li>• Establish a directory of pre-qualified artists for public art projects under \$25,000.</li> <li>• Create a pool of professional public art experts approved by the Arts Commission from which the Office of Arts &amp; Cultural Affairs staff may choose.</li> <li>• As artist applications increase in numbers, consider convening a panel of visual arts professionals to pre-screen applications with at least one member also serving on the stakeholder selection committee.</li> <li>• If One Percent for Art Project numbers exceeds staffing resources, consider contracting additional personnel to support the artist selection process, similar to ADG support to MAPS3.</li> </ul>			
COLLECTION CARE & MAINTENANCE	<ul style="list-style-type: none"> <li>• Conduct an annual condition survey of all City-owned artwork. Include a condition report on each artwork and prioritized recommendations for restoration, repair, or maintenance as needed.</li> </ul>			

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
COLLECTION CARE & MAINTENANCE (cont.)	<ul style="list-style-type: none"> <li>• Ensure that routine maintenance of the artwork occurs with some regularity. The assignment of responsibility can be negotiated on a case by case basis when art project budgets are established. Ensure that all repair and restoration of the artwork is completed with the highest standards of professional conservation practice.</li> <li>• Proactively address maintenance and conservation needs for new artwork being commissioned and purchased by the City by facilitating a technical review of the artist’s conceptual and final design in consultation with a public art professional or art conservator.</li> <li>• Offer periodic workshops on maintenance needs and practices to City field workers in departments responsible for maintaining the artwork.</li> </ul>			
PUBLIC EDUCATION & MARKETING	<ul style="list-style-type: none"> <li>• Build public expectation for exceptional quality public art.</li> <li>• Provide access to online information about the public art collection.</li> <li>• Continue to evaluate the effectiveness of communicating in more than one language as demographics change.</li> </ul>			
LOCAL ARTIST PROFESSIONAL DEVELOPMENT	<ul style="list-style-type: none"> <li>• Formalize partnerships with Oklahoma Visual Arts Coalition (OVAC) and other artist organizations to provide general resources and professional development training to artists.</li> </ul>			
FEE FOR SERVICE	<ul style="list-style-type: none"> <li>• Offer public art project management and consulting services on a fee-for-service basis, so the City can provide input and leadership in comprehensive public art planning and quality project development through partnerships with area organizations, institutions, businesses, developers, and other government agencies.</li> <li>• An initial meeting to brainstorm the range of public art possibilities for a project and giving introductory presentations about public art to boards, committees, and design team members would be available free of charge. Additional services including coordination and facilitation of artist selection and public art project management would be available on a fee-for-service basis. Fees are calculated at 10% to 20% of the total public art project cost depending on the scale, scope, and timeline of the project and recommended artist selection process.</li> </ul>			

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
CULTURAL TOURISM	<ul style="list-style-type: none"> <li>• Leverage collaboration with district organizations, arts organizations and the Convention and Visitors Bureau on marketing Oklahoma City as cultural destination by Identifying mutually beneficial reasons and ways to collaborate.</li> </ul>			
ENGAGING THE PUBLIC	<ul style="list-style-type: none"> <li>• Develop and promote guided and self-guided public art tours of downtown through apps and other online resources.</li> <li>• Commission economic studies and provide testimonials to elevate awareness of public art.</li> <li>• Provide consistent identification markers on all public artwork owned by the City.</li> <li>• Provide presentations that illustrate the vision for public art in Oklahoma City to neighborhoods, districts, civic groups and City staff.</li> <li>• Collaborate with local educational institutions, art organizations and museums to co-host educational programs, workshops, and lectures by sharing venues, professional resources, and funding.</li> </ul>			
NEIGHBORHOOD INITIATIVES	<ul style="list-style-type: none"> <li>• Find ways to use public art as a tool to celebrate the diverse populations that are integral to Oklahoma City's past and present.</li> <li>• Through public art, stimulate cultural exchange in public engagement and educational programming.</li> </ul>			

# APPENDIX

THESE EXAMPLES ARE TO ILLUSTRATE THE TYPES OF CHANGES THAT COULD BE CONSIDERED FOR POLICY AND ORDINANCE DEVELOPMENT UTILIZING STANDARD CITY PRACTICES.

# Appendix A

## METHODOLOGY

Gail M. Goldman Associates developed AMP UP OKC: A Comprehensive Art Master Plan for the City of Oklahoma City from December 2013 through August 2014. Three special focus group meetings with artists were held (Istvan Gallery, Inclusion in Art, and IAO Gallery), two with architects (Architectural Design Group and JRB Gallery), and one with private developers. Individual meetings in person or by phone with members of the community were held as well as multiple meetings with the Comprehensive Public Art Master Plan Task Force and City officials and staff.

## ART MASTER PLAN TASK FORCE

- Elizabeth Eickman (Co-Chair), OKC Arts Commission, Kirkpatrick Family Fund
- Jim Hasenbeck (Co-Chair), OKC Arts Commission, Studio Architecture
- Alexis Akard, Artist in Residence, Office of Arts & Cultural Affairs
- Stan Carroll, Architect, Artist
- Lori Carroll, Beyond Metal
- Meredith Downing, Cultural Development Corporation of Central Oklahoma and Allied Arts
- Michael Hatcher, Artist in Residence, Office of Arts & Cultural Affairs
- Julia Kirt, formerly Oklahoma Visual Arts Coalition, Oklahomans for the Arts
- Deborah Senner, Cultural Development Corporation of Central Oklahoma and Allied Arts
- Amber Sharples, Oklahoma Arts Council
- Clint Stone, Oklahoma Arts Council, Artist
- Anna Thomas, Artist in Residence, Office of Arts & Cultural Affairs
- Debby Williams, formerly Art in Public Spaces, Public Art Consultant

## CITY OFFICIALS & STAFF

- Jane Abraham, Community and Government Affairs
- Terry Ash, OKC Parks & Recreation
- Rick Cain, Central Oklahoma Transportation & Parking Authority (retired)
- Karen Carney, Will Rogers World Airport, Airport Trust
- Lisa Chronister, Planning
- Russell Claus, Planning
- Ian Colgan, Planning



- Wayne Courville, MAPS Office
- Peter Dolese, OKC Arts Commission, Arts Council OKC
- Rita Douglas-Talley, Municipal Counselor's Office
- David Greenwell, City Council
- Michael Hatcher, Office of Arts & Cultural Affairs, Artist
- Aubrey Hammontree, Planning
- Laura Johnson, Assistant City Manager
- Stephen Kovash, OKC Arts Commission, Istvan Gallery
- James Loftis, OKC Arts Commission, Architect
- Douglas Kupper, Parks & Recreation
- Deborah Miller, Public Works
- Melinda McMillan, Parks & Recreation
- Lance Musgrave, MAPS Office
- Meg Salyer, City Council
- Carrie Snell, Parks & Recreation
- Anna Thomas, Office of Arts and Cultural Affairs, Artist
- David Todd, MAPS Office
- Eric Wenger, Public Works
- Wendell Whisenhunt, Parks & Recreation (retired)

## INTERVIEWEES

- Nancy Anthony, OKC Community Foundation
- Joy Reed Belt, JRB Gallery Owner, Paseo Arts District
- Rick Bewley, Artist
- Tracey Bewley, Artist
- Milo Borges, Greater OKC Hispanic Chamber of Commerce
- Betsy Brunsteter, Architect
- David Castillo, Greater OKC Hispanic Chamber of Commerce
- Michael Carrier, Convention and Visitors Bureau
- Mickey Clagg, Midtown Renaissance
- Patrick Downes, Strategic Solutions, OKC River Front Redevelopment Authority
- Brian Dougherty, OKC Community Foundation
- Rob Elliott, Elliot Architects
- Brian Fitzsimmons, Architect

- Ken Fitzsimmons, Architect
- Chris Fleming, Midtown Renaissance
- Rosetta Funches, Oklahoma Black Museum
- Kyle Golding, Artist, Inclusion In Art
- Nicolle Goodman, ADG Architecture
- Meredith Gresham, Allied Arts
- Jalisa Haggins, Artist
- Maureen Heffernan, Myriad Gardens
- Ana Herrera, The Greater OKC Hispanic Chamber of Commerce
- Jonathan Hils, University of Oklahoma, Artist
- Terri Hoersch, Neighborhood Leader Ward 2
- Melissa Hunt, American Institute of Architects, Central Oklahoma Chapter
- Jane Jenkins, Downtown OKC, Inc.
- A. J. Kirkpatrick, Downtown OKC, Inc.
- Emma Dean Kratochwill, The Greater OKC Hispanic Chamber of Commerce
- Mike Knopp, OKC Boathouse Foundation
- Nathan Lee, Artist, Inclusion in Art
- James Loftis, OKC Arts Commission, Architect
- Donald Longcrier, Oklahoma City University, Artist
- Kim Lowe, Windsor Area Business Group
- Elaine Lyons, South OKC Chamber
- David Maxwell, Artist
- Beatriz Mayorca, Artist
- Ginger McGovern, Neighborhood Leader Ward 2
- Richard McKown, Artist, Developer
- Jennifer Meckling, Neighborhood Alliance
- Catherine Montgomery, Preservation and Design Studio
- Don Narcomey, Artist
- Cathy O'Connor, Alliance for Economic Development
- Eric Oesch, Red Earth Museum
- Christie Owen, Artist
- Michael Owens, The Alliance for Economic Development
- Tomoaki Orikasa, Artist
- Louise Painter, Ward I Neighborhood

# Appendix A

- Geoffrey Parks, Architect
- David Phelps, Artist
- Nathan Pratt, Artist
- Cynthia Reid, Greater Oklahoma City Chamber of Commerce
- Mary Reynolds, Musician
- Patrick Riley, Artist
- Collin Rosebrook, Paseo Pottery
- Klint Schor, Artist
- Barbara Scott, Artist
- Wendi Schuur, Devon Energy
- Fred Schmidt, Architect
- Connie Scothorn, Architect
- Andrew Seamans, Architect
- Rick Sinnett, Artist
- Joe Slack, Artist
- Barbara Smalley, Neighborhood Alliance
- Todd Stewart, University of Oklahoma, Artist
- Amy Stephens, OKC Zoo
- Sue Moss Sullivan, Paseo Arts District, Artist
- Lisa Synar, OKC Beautiful
- Sherri Vance, OKC Zoo
- David Wanzer, DW Development
- Charleen Weidell, Artist
- E. Michael Whittington, OKC Museum of Art
- Charles Wiggin, Wiggin Properties
- Mike Wimmer, Oklahoma City University, Artist
- Adrian Young, Western Avenue Association
- Devery Youngblood, The Chickasaw Nation

# Appendix B

## REVISED ONE PERCENT FOR ART ORDINANCE

Note: Text in brown denotes language from the original Municipal Codes 38-487 and 38-495. These examples are to illustrate the types of changes that could be considered for policy and ordinance development utilizing standard city practices. The suggested language is a starting point for discussion.

## OFFICE OF ARTS & CULTURAL AFFAIRS

### SECTIONS:

- 38-487. Purposes
- 38-488. Definitions
- 38-489. Policy
- 38-490. Exemptions
- 38-491. Artwork Expenditures
- 38-492. Green Principles
- 38-493. Gifts and Loans of Artwork
- 38-494. Deaccession of Artwork
- 38-495. Arts Commission
- 38-496. City Manager
- 38-497. Public Art Review Criteria
- 38-498. Maintenance and Replacement of Public Art
- 38-499. Public Art Fund
- 38-500. Public Art Workplan
- 38-501. Public Art Guidelines
- 38.502 - 38.510 Reserve

### **38-487. Purposes.**

Enhance aesthetic and cultural quality throughout the community; provide opportunities for the public to be exposed to a broad range of visual and performing arts; acknowledge the local artist community; inspire pride, identity, and a sense of place among the residents of the community; and enhance the general welfare of people living and working in Oklahoma City.

### **38-488. Definitions.**

For purposes of this section, the following terms shall have the following meanings:

- A. "Artist" shall mean an individual generally recognized by critics and peers as a professional practitioner of the visual arts as judged by the quality of the professional practitioner's body of work, educational background, experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.

- B. “Artwork” shall mean works in any style, expression, genre and media created by an Artist as defined herein that may be permanent, temporary, and functional. Artwork may be stand-alone and integrated into the architecture, landscaping, or other site development if such are designed by an Artist as defined herein. Excluded are gifts of state by foreign governments or by other political jurisdictions of the United States.
- C. “Arts Professionals” shall mean visual Artists, curators, educators, and others who engage in specialized practices pertaining to the visual arts.
- D. “Budgeted Construction Cost” shall mean that amount determined by the City Engineer or other designated person as the price of a public project before its design begins, and shall not include land acquisition costs, administration, or testing and consultant fees.
- E. “Capital Improvement Project (CIP)” shall mean any construction project of any new City building or facility, renovation of any existing City building or facility, transportation improvement projects, new parks, and other structures such as bridges that is financed wholly or in part by funds appropriated by the City Council. For the purposes of this section, below-ground utility projects are not applicable.
- F. “City” shall mean the government entity that constitutes The City of Oklahoma City.
- G. “Conservation” shall mean the activities required to repair, restore, and conserve a damaged or malfunctioning Artwork, including treatment that returns the Artwork to its original condition.
- H. “Deaccession” shall mean the removal of Artwork from the City’s collection and care.
- I. “Design Professionals” shall mean architects, landscape architects, interior designers, civil, structural, mechanical, electrical engineers, and others whose services require licensing or registration by the State of Oklahoma. Also included are urban planners, graphic designers, industrial designers, fashion designers and others whose services require the knowledge and application of design principals.
- J. “Maintenance” shall mean all activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the Artwork is located. Routine maintenance is limited to the basic day-to-day care of the Artwork.
- K. “Major Renovation” shall mean any change, addition or modification to an existing building that increases the square footage by a minimum of 20 percent or the renovation of an existing building in which a minimum of 25 percent of the interior square footage is the subject of renovation in a

manner that invokes the provisions of the Oklahoma City Building Code or any significant work on an existing park which enhances the function or use of substantial areas of an existing park.

- L. “Mural” shall mean visual depictions and/or works of art including mosaic, painting, graphic art technique, video, or light applied, painted, implanted, projected, or placed directly onto the exterior of any wall of a building; such depictions shall not contain words, logos, emblems, trademarks or other similar devices which identify or advertise any product, service or business. Provided, however, such depictions may include a signature or sponsor’s identification area within the depiction so long as such area does not exceed ten percent of the total size of the depiction, or two and one-half percent of the surface area of the wall onto which it is attached or painted whichever is less.
- M. “Public Art” shall mean Artwork located in a public place on land or in a building owned by the City of Oklahoma City. Public Art shall encompass the broadest possible range of expression, media, and materials.
- N. “Public Place” shall mean an area on public or private property that is freely accessible to and available for use by the general public during normal hours of business operation consistent with the operation and use of the premises including public rights-of-way, landscape areas, entry plazas, building facades, interior lobbies, meeting spaces, and rooftop gardens.

### 38-489. Policy

The policy for budgeting of public funds for public art and for the selection and placement of artwork upon property owned or leased by the City shall be as follows:

- A. The City’s adopted annual Capital Improvement Project budget shall include funds for the acquisition of Public Art, at a minimum of one (1) percent of the total amount budgeted for the Capital Improvement Projects in that fiscal year, subject to the exclusions set forth in paragraph 38-490. The calculation of funds for public art shall be based upon the budgets for Capital Improvement Projects which are funded in whole or in part by the City, if the property was acquired for the identified Capital Improvement Projects.
- B. In conjunction with submission of the City’s proposed annual Capital Improvement Project budget to the City Council, the City Manager shall notify the Office of Arts & Cultural Affairs of:
  - 1. Those Capital Improvement Projects that include public art allocations in said budgets; and
  - 2. Any proposed discretionary funds added to the Public Art Fund.

- C. The funds for public art shall be placed in a separate account to be established and such funds shall be appropriated and expended for acquisition of public art in accordance with the provisions of this section. Appropriations for purposes of acquiring public art in order to carry out the provisions of this title shall be made in accordance with law and the budgeting procedures of the City.
- D. Such funding is subject to appropriation and encumbrance of revenues as provided for by Oklahoma law applicable to municipal corporations. Provided, funds budgeted for public art under this section may be used for artwork either incorporated into the project or building projects or on any property owned by the City.
- E. The provisions of this section shall apply to any trust of which the City is beneficiary, if said trust has by resolution approved one percent for art provisions. It is the policy of the City that all future special sales tax documents, bond resolutions and Tax Increment Financing documents shall include a provision for one (1) percent for art.
- F. All artwork acquired by the minimum one (1) percent set aside, shall first be reviewed by the Arts Commission, which shall make a recommendation regarding its acquisition to the Oklahoma City Council or beneficiary public trust.
- G. Nothing herein shall require the City to expend funds in a manner that is inconsistent with any applicable law, rule or regulation. Artwork obtained as a result of funding that is restricted by law, shall be acquired within the time frame of the project-restricted proposition and funding shall be placed and spent in accordance with limitations of the restricted funding.
- H. Artwork acquired through this section shall be installed in public places owned or leased by the City.
- I. Management of the acquisition of public art including selection of an artist, contract negotiation, and contract administration shall be by the Office of Arts & Cultural Affairs.
- J. The Office of Arts & Cultural Affairs shall work with other City departments to develop budgets for maintenance and conservation of public art in City facilities. Funds that may be legally used to maintain public art shall be identified in the annual operating funds of each City department that includes public art in its facilities and in the general fund budget for the department.
- K. If the City enters into an agreement with another public entity, whereby City funds are transferred to such other public entity for the Capital Improvement Project that would otherwise be deemed subject to the public art requirements under this title, City staff shall use reasonable

efforts to include in such agreement, whenever it is lawful to do so, a requirement that the recipient entity or its successor in interest shall take appropriate measures to insure that not less than one (1) percent of the City funds so transferred are expended for acquisition of public art.

## **38-490. Exclusions**

The following are exclusions to this section:

- A. Costs of non-construction related activities such as studies, reports, leases, and easements; including, without limitation, activities in the City's Capital Improvement Project budget which are designated as "non-construction."
- B. The cost of environmental review, whether or not the environmental review is related to a construction project.
- C. Sewer and drainage projects and other below-ground construction.
- D. Capital Improvement Projects that are designated as maintenance in the City's Capital Improvement Project budget or designated as non-construction projects in the Capital Improvement Project budget, retrofits (such as seismic or those required to meet legal requirements such as the Americans with Disabilities Act); site remediation; acquisition or installation of furniture, fixtures and equipment; and affordable housing projects.
- E. Nothing is intended to prohibit the City Manager, in conjunction with the submission of the annual Capital Improvement Project budgets of the City and subject to the approval of the City Council from designating additional funds, subject to applicable restrictions, to be utilized for public art.

## **38-491. Artwork Expenditures**

- A. The one (1) percent public art allocation may be used for the following expenditures:
  - 1. Costs and expenses incurred in the process of selecting, installing, documenting, administering, and maintaining public art, subject to applicable laws, rules and regulations.
  - 2. Acquisition of artwork through direct purchase or through the design, fabrication, transportation, and installation of Public Art.
  - 3. Artist fees and expenses.
  - 4. Supplies and materials.
  - 5. Costs for insurance, identification plaques, project management by an independent public art consultant, and other reasonable expenses associated with the planning, development and completion of Public Art.



6. Other related expenses as recommended by the Arts Commission.
- B. The one (1) percent public art allocation may not be used for the following expenditures:
1. Reproductions, by mechanical or other means of original Artwork, except in cases of cast sculpture, limited editions, original prints, film, video, photography and other media arts.
  2. Objects that are mass produced, ordered from a catalog, or of a standard design, such as playground equipment and fountains.
  3. Decorative or ornamental elements which are designed by the building architect or consultants engaged by the architect.
  4. Directional and other functional graphic elements such as signage, supergraphics, color coding, and maps.
  5. Expenses related to the ongoing operation of the artwork, such as electrical, water, or mechanical service required to operate the public art.

### **38-492. Green Principles**

The following principles shall be utilized whenever possible:

- A. Sustainable design principles including alternative energy sources, recycled materials, low polluting and energy conserving production techniques, and renewable resources.
- B. Public Art that incorporates sustainable strategies, demonstrates green processes, and utilizes green design, materials, theories, and techniques.

### **38-493. Gifts and Loans of Artwork**

- A. The City Council shall review all proposed Gifts and Loans of Artwork pursuant to the City Council policy on Gifts and Loans of Artwork.
- B. Gifts of state by foreign governments or by other political jurisdictions of the United States are not considered artwork.

### **38-494 Deaccession of Artwork**

- A. The City shall retain the right to Deaccession any Artwork in the Public Art Collection.
- B. The City Council shall review recommendations from the Arts Commission for artwork being considered for Deaccession by deliberate, standardized procedures independent of political pressures, fluctuations in artistic taste, and public opinion pursuant to the City Council policy on the Deaccession of Artwork.

## 38-495. Arts Commission.

There is hereby created the Arts Commission which shall be a part of the Office of Arts & Cultural Affairs.

### A. Members.

1. The Arts Commission shall be composed of fifteen (15) members appointed by the Mayor with the approval of the Council, each of who has considerable knowledge and experience in the visual arts. The Arts Commission shall have the following composition, with at least twelve (12) of the members being residents of the City:
  - a. At least three (3) members shall be Artists.
  - b. At least two (2) members shall be Design Professionals.
  - c. At least four (4) members shall represent arts and cultural organizations.
  - d. Up to six (6) members at large.
2. The term of each member shall be three (3) years or until a successor takes office. The term shall expire on September 1 in the year in which the term would normally expire.
3. Any incumbent member of the Arts Commission shall be eligible for reappointment at the end of the member's term of office. No member shall serve more than two consecutive terms.
4. A member appointed to fill a vacancy shall serve the remainder of the unexpired term. Should a member serve a partial term to complete the non-expired term of a prior member, such partial term shall not be included for purposes of the maximum service of two consecutive terms.
5. Any member of the Arts Commission may be removed from office for neglect of duty or malfeasance. Removal shall be effected by action of the Mayor.
6. All members of the Arts Commission shall serve without compensation.

### B. Officers.

The Arts Commission shall select one of its members as Chair, another as Vice-Chair and another as Secretary. The Chair, Vice-Chair and Secretary shall be residents of Oklahoma City and shall receive no salary for their services.

## C. Functions.

Unless otherwise specified in this section, the duties of the Arts Commission shall be as follows:

1. To provide expert advice regarding:
  - a. Office of Arts & Cultural Affairs policies and procedures;
  - b. Artist selection, review panels, and processes for one percent for art projects;
  - c. Artwork review and selection for one percent for art projects;
  - d. Artwork review and selection for murals on private buildings;
  - e. Maintenance and conservation of Artwork;
  - f. Proposed Deaccession of Artwork;
  - g. Proposed Gifts and Loans of Artwork;
  - h. Advocacy, community outreach, and strategic planning in support of the Office of Arts & Cultural Affairs.
  
2. To increase public awareness of the value of our arts and cultural resources by developing and participating in public information programs;
  
3. To advise and assist the Council in connection with such other arts and cultural matters as may be referred to it by the Council;
  
4. To keep minutes and records of all meetings and proceedings, including voting records, attendance records, resolutions, findings of fact and decisions; and

### **38-496. Arts Liaison**

The Arts Liaison shall be responsible for the following, based on advice provided by the Arts Commission:

- A. Administration and implementation of this Municipal Code, including review and approval of Public Art Guidelines.
- B. Selection of Artists and Artwork.
- C. Ongoing care, maintenance, and conservation of Artwork.
- D. Deaccession of Artwork.
- E. Gifts and Loans of Artwork.

- F. Upon recommendation from the Arts Commission and if necessary, authorization by the City Council, negotiation and execution of contracts with artists for the acquisition of artwork for the City.
- G. Development of the Annual Public Art Workplan for submission to the City Manager.

## **38-497. Public Art Review Criteria**

The Arts Commission may select artists and approve plans for artwork that is subject to this section only if all of the following criteria can be met:

### A. Criteria for artist selection

1. The artist meets the definition of Artist, as defined in paragraph 38-488.
2. Demonstrates artistic excellence, innovation and originality as represented in past work and supporting materials.
3. Demonstrates capacity for working in the selected media and with concepts that are appropriate to the project goals and site.
4. Demonstrates interest and capability in creating public art in collaboration with the City, Office of Arts & Cultural Affairs, the design team (if applicable) and other project partners.
5. Demonstrates experience in successfully completing artwork of similar scope, scale, budget and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project.
6. Demonstrates interest in and understanding of the project.
7. Is available to perform the scope of the work in a timely and professional manner.
8. Contributes to the diversity of the City's public art collection.
9. Demonstrates a cohesive team (if applicable).

### B. Criteria for evaluating artwork

1. Clearly responds to the project goals.
2. Meets the definition of Artwork as defined in Section 38-488.
3. Demonstrates excellence in aesthetic quality, workmanship, innovation, and creativity.

4. Demonstrates appropriateness in scale and form and is of materials and media suitable for the site.
5. Demonstrates feasibility in terms of budget, timeline, safety, durability, operation, maintenance, conservation, legal and ethical issues related to possession and use of proposed artwork, security, storage, and siting.
6. Builds the diversity of the City's public art collection or adds depth to an existing art form or heritage already contained in the City's public art collection

## C. Additional criteria for evaluating murals

1. Must be appropriately attached to the wall so as to not create a safety hazard to the public, particularly if it extends beyond or projects above the vertical or horizontal line of any wall onto which it is painted or affixed.
2. Must not create a public safety issue such as a distraction to drivers.
3. Proposals for a mural shall be submitted to the Office of Arts & Cultural Affairs on an approved application form accompanied by the following information:
  - a. Site plan showing the lot and building dimensions, and indicating the proposed location of the mural.
  - b. Scale drawing and color photo of the building showing proposed size and placement of the mural.
  - c. Colored drawings of the proposed mural.
  - d. Proposed maintenance schedule.
  - e. An affidavit signed by the property owner giving permission to place the mural on the building.

- D. Signed waiver by Artist to any and all rights arising under or relating to the Visual Artists Rights Act of 1990, 17 USC 106A with respect to any use and any further use of the Artwork that may be authorized by the Artist.

## **38-498. Maintenance of Public Art**

- A. Routine maintenance of public art and the costs of such maintenance shall be performed by the City Department under whose jurisdiction the artwork is located, consistent with the specifications of the artist.
- B. There is hereby created a Maintenance Fund as a separate pooled, interest-bearing account whose purpose is solely to fund the repair and restoration of City-owned artwork. To the extent permitted by law and funding source restrictions, of the one percent for art allocation for each eligible

Capital Improvement Project, five percent (5%) shall be set aside in the Maintenance Fund.

### **38-499. Public Art Fund.**

A. There is hereby created a Special Purpose Fund for Public Art Donations whose purpose is to receive gifts, grants and donations for artwork that are made to the City of Oklahoma City.

B. The revenues in such fund shall be used solely for:

1. The acquisition, commission, design, fabrication, installation, presentation, and insurance of artwork as identified herein.
2. Services of a professional conservator to conduct condition surveys and provide professional art conservation services and repairs of City-owned Artwork.
3. Other expenses associated with implementation of the annual Public Art Workplan. These expenses may include program administration; artist selection processes including artist fees for proposal development, materials, and travel; community outreach and publicity; and project documentation.

C. The Special Purpose Fund for Public Art Contributions shall be distributed as follows:

1. Up to twenty (20%) of the annual Special Purpose Fund for Public Art Donations may be used for all necessary and reasonable program administrative costs incurred in connection with City staff supervision and control of the expenditure of all funds appropriated for public art.
2. The balance of the Special Purpose Fund for Public Art Contributions shall be used to support public art throughout Oklahoma City that may take the form of site-specific artwork commissions, purchase of artwork, public art events, and other special public art initiatives as determined by the Arts Commission in compliance with this section.

D. The Special Purpose Fund for Public Art Contributions shall be self-perpetuating from year to year to the extent permitted by law and funding source restrictions.

E. The annual Public Art Workplan shall contain recommendation for the use of Special Purpose Fund Public Art Donation funds consistent with the purpose of this section.

### **38-500. Public Art Workplan**

A. Annually, the Arts Liaison shall develop a Public Art Workplan, detailing

the proposed Office of Arts & Cultural Affairs projects to be implemented in the next fiscal year, a status report on current projects, and a report on projects completed in the last year.

- B. The Arts Commission shall review and make a recommendation to the City Manager.
- C. The Public Art Workplan shall be administered by the Office of Arts & Cultural Affairs.

### **38-501. Public Art Guidelines**

- A. The City Manager may adopt rules and guidelines consistent with this section further defining the process and method of calculation of the amount of funds to be set aside for acquisition of public art as provided in this section.
- B. Policy and procedures for the implementation and administration of the Office of Arts & Cultural Affairs shall be developed by the Arts Liaison and approved by the Planning Director after recommendation by the Arts Commission.
- C. Revisions to the policy and procedures after approval can be developed by the Arts Liaison after recommendation by the Arts Commission and approval by the Planning Director.

### **38.502 - 38.510. Reserve**

# Appendix C

## GIFTS AND LOANS OF ARTWORK POLICY

Policy and Guidelines for Donation of City-Owned Artwork

Note: The suggested language is a starting point for discussion.

### PURPOSE

- A. From time to time, private individuals, organizations and agencies make donations of Artwork or funding to acquire or commission Artwork to the City of Oklahoma City (City) for general or specific purposes. This policy outlines the procedures that the City shall follow in accepting donations of Artwork. This policy also shall apply to Artwork proposed for long-term loan to the City.
- B. Acceptance of an Artwork into the City's collection shall imply a commitment to its long-term care and preservation. Therefore, the acceptance of such donations must be deliberate, must maintain high aesthetic standards, and must further the goals of the public art program. Recognizing that Oklahoma City's public spaces are a valuable and limited public resource, each proposed Artwork must add significant and long-term value to the space in which it is proposed to occupy.
- C. The purposes of this policy are to:
  - 1. Provide uniform procedures for the review and acceptance of donations or loans of Artwork to the City;
  - 2. Vest in Office of Arts & Cultural Affairs the responsibility of insuring the management and long-term care of donated Artwork;
  - 3. Facilitate planning for the placement of Artwork on City-owned property;
  - 4. Preserve the City's public spaces for the greatest enjoyment of the citizens and visitors;
  - 5. Maintain high aesthetic standards for Artwork displayed or installed in City facilities; and
  - 6. Provide for appropriate recognition for donors of Artwork to the City.
  - 7. Further the goals of the City's public art program.



## DEFINITIONS

- A. **ARTIST.** An individual generally recognized by critics and peers as a professional practitioner of the visual arts as judged by the quality of the professional practitioner’s body of work, educational background, experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.
- B. **ARTWORK.** Works in any style, expression, genre and media created by an Artist as defined herein that may be permanent, temporary, and functional, may be stand-alone and integrated into the architecture or landscaping if such are designed by an Artist as defined herein. For the purposes of this policy, the following are not considered Artwork:
  - 1. Reproductions, by mechanical or other means of original Artwork, except in cases of film, video, photography, printmaking, theater, or other media arts and limited editions of sculpture;
  - 2. Art objects that are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains; and
  - 3. Directional or other functional elements such as signage, supergraphics, color coding, or maps.
- C. **CONSERVATION.** The activities required to repair, restore, and conserve a damaged or malfunctioning Artwork, including treatment that returns the Artwork to its original condition.
- D. **DONATION.** A gift of an Artwork, or funding to acquire or commission an Artwork for placement on City-owned property.
- E. **LONG-TERM LOAN.** Any loan or display of an Artwork that is proposed to be on City-owned property for a period in excess of one year.
- F. **MAINTENANCE.** All activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the art work is located. Routine maintenance is limited to the basic day-to-day care of the Artwork.
- G. **ARTS COMMISSION.** Oklahoma City Arts Commission established by resolution in 1980.
- H. **RESTRICTED DONATION.** A donation to the City for a specified purpose, or for which there are conditions or limitations by the donor as to the current or future use.
- I. **UNRESTRICTED DONATION.** A donation to the City without any restrictions or limitations being placed by the donor as to its current or future use.

## **POLICY**

Any time a donation or long-term loan of an Artwork is proposed for placement on City-owned property, the City department that operates or maintains the site of the proposed Artwork (City department) shall consult with the Office of Arts & Cultural Affairs. The Arts Commission shall review and recommend acceptance or rejection of the donation or long-term loan. The City Council shall have final responsibility of reviewing and approving such proposed donation or long-term loan.

## **GUIDELINES**

- A. When a donation or long-term loan of an Artwork has been proposed, the City department receiving the proposal shall notify the Office of Arts and Cultural Affairs whose staff shall contact the prospective donor to inform the donor of the City's donation policy and gather information about the proposal.
- B. Prior to consideration of a donation or long-term loan of Artwork to the City, the following criteria must be met by the donor or lender:
  - 1. **OWNERSHIP.** Any site recommended for the placement of Artwork must be owned by the City of Oklahoma City. Ownership must be confirmed by the City Attorney.
  - 2. **VISIBILITY.** Any site recommended for the placement of Artwork must be visible to a broad, public audience.
  - 3. **SAFETY.** Any site recommended for the placement of Artwork must not pose any hazard or threat to public safety and must meet the safety standards of the City's Risk Management and the City Attorney.
  - 4. **MAINTENANCE.** Any site recommended for the placement of Artwork must be easily maintained by City staff in a routine manner and with standardized equipment.
  - 5. **ACCESSIBILITY.** Any site recommended for the placement of Artwork must comply with the Americans with Disabilities Act.
  - 6. **CONTEXT.** Any site recommended for the placement of Artwork must be socially, culturally, historically, ecologically, physically, and/or functionally appropriate.
  - 7. **DEPARTMENTAL SUPPORT.** Any site recommended for the placement of Artwork must have the support of the City department that is responsible for operating and maintaining the site, as well as any advisory bodies that are responsible for making recommendations concerning the use of City-owned property.

8. COMMUNITY SUPPORT. No less than two public forums must be held to inform the community and receive feedback about the recommended site for a donation or loan of Artwork. This can take place during two subsequent regularly-scheduled meetings of the Arts Commission. The outcome of each public forum must be documented and communicated to the bodies responsible for reviewing recommended donations and loans of Artwork.
- C. The prospective donor shall meet with Office of Arts and Cultural Affairs staff and prepare written and visual documentation on the proposed donation (Donation Request). The Donation Request shall include, at a minimum, the following:
1. Contact information for the donor and the artist.
  2. Artist's name, biographical information, samples of past artwork, and resume.
  3. A written description and images of the Artwork.
  4. Artist's statement about the Artwork.
  5. A certified formal appraisal of the Artwork provided by a qualified art appraiser.
  6. Information about the origin, derivation, history, and past ownership of the Artwork.
  7. A warranty of originality of the Artwork.
  8. Information about the condition of the Artwork provided by a qualified visual arts conservator.
  9. A maintenance plan for routine care and long-term conservation, including estimated costs.
  10. Information about and images of the proposed Artwork site.
  11. Information about the methods used for collecting community feedback about the Artwork and the outcome.
  12. A written recommendation from the Director of the City department and relevant advisory board(s) responsible for operating and maintaining the Artwork's site.
  13. A detailed budget for all aspects of design, fabrication, installation, operation, conservation, maintenance, insurance, and staff support. Based on Sections Guidelines.C.8. and Guidelines.C.9. above, the donor or lender may be asked to provide an endowment for the routine maintenance and long-term conservation of the Donation or Loan for the duration that the donation or loan is owned by the City.

14. Detailed plans for the design, fabrication, installation, operation, maintenance, conservation, insurance, display, and storage of the Artwork.
  15. Conditions or limitations on the donation proposed by the donor.
- D. Donation Requests shall be reviewed by Office of Arts and Cultural Affairs staff, and then presented to the City Manager. If approved by the City Manager, the donations request will be presented to the Arts Commission for a recommendation at a regularly scheduled and noticed public meeting.
- E. Office of Arts and Cultural Affairs staff, as needed, shall solicit input from other City department advisory commissions and/or committees.
- F. The Arts Commission shall review the donation proposal and determine whether to recommend acceptance or rejection of the donation or loan to the City Council. The Arts Commission shall consider the following criteria in making their decision:
1. **ARTISTIC EXCELLENCE.** Qualifications and professional reputation of the Artist; craftsmanship, conceptual content, style, form, condition, and value of the Artwork.
  2. **RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK.** Style, form, scale, condition, diversity, quantity, quality, longevity, and compatibility with the existing collection of Artwork and goals of the public art program.
  3. **AVAILABILITY OF CITY SUPPORT.** The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for siting Artwork; and staff support.
  4. **RELATIONSHIP TO SITE.** Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the Artwork in relation to the site, both existing and planned.
  5. **LEGAL CONSIDERATIONS.** Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety.
  6. **TIMING.** Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.
  7. **RESTRICTIONS.** Any restrictions specified by the donor or lender.

- G. Members of the Arts Commission may request to view the actual Artwork during the Donation Review process.
- H. The Arts Commission shall make a recommendation to the City Council to approve, with or without conditions, or reject the Donation Request based on the review criteria defined herein.
- I. Upon reviewing the proposed Donation Request, the City Council shall decide to accept the donation, reject the donation, or accept the donation with conditions on the basis of technical, economic, and business considerations and adherence to the requirements of this policy.
- J. To the extent possible, donations shall be accepted without contractual limitations on the future use, display, photographic reproduction, or disposal of the Artwork. Preference shall always be given to unrestricted donations as opposed to restricted donations. As appropriate, the City Council shall ask the donor to provide funds to permanently endow the maintenance of the Artwork.
- K. If the City Council chooses to accept the Artwork as a donation or a loan, with or without conditions, the Arts & Cultural Affairs staff shall obtain either a legal instrument of conveyance of title or an executed loan agreement, as appropriate. Any conditions the City or donor places on a donation shall be stated in writing and attached to the instrument of conveyance including
- L. Once the Donation of Artwork has been accepted and the City becomes the legal owner, the Office of Arts and Cultural Affairs staff shall coordinate all processes relating to the installation, maintenance, removal or relocation of the Artwork on City-owned property. If a specific City department operates and maintains the site of the Artwork, the Office of Arts and Cultural Affairs staff shall consult with the City department to discuss the financial and practical responsibilities of maintaining or operating the Artwork.
- M. The Office of Arts and Cultural Affairs staff, working with the department head and the donor, shall provide for appropriate recognition of the donor's contribution to the City.
- N. City departments shall:
  - 1. Direct all parties wishing to donate or lend Artworks to the City to the Office of Arts & Cultural Affairs.
  - 2. Provide routine maintenance of the donated or loaned Artwork, upon advice from the Office of Arts and Cultural Affairs staff, and perform maintenance work in a manner that is consistent with requirements supplied by the donor or lender.

3. Be responsible for reporting to Office of Arts and Cultural Affairs staff any damage to a donated or loaned Artwork.
4. Not intentionally destroy, modify, relocate or remove from display any donated or loaned Artwork without prior consent from the Arts Commission and City Manager in accordance with the Policy for Deaccession of City-Owned Artwork.
5. Not cause any non-routine maintenance or repairs to donated or loaned Artworks without prior consent from the Arts Commission and City Manager.

## **EXCEPTION**

Gifts of state presented to the City by foreign governments or by other political jurisdictions of the United States - municipal, state or national - which may be accepted by the Mayor, City Council, or City Manager shall be reviewed as follows:

- A. Permanent placement of Artwork suitable and accessible for public display shall be determined jointly by the appropriate City department and the Office of Arts & Cultural Affairs.
- B. Appropriate recognition and publicity shall be the responsibility of the City department with jurisdiction over the site of permanent placement, in consultation with the Office of Arts & Cultural Affairs.
- C. If not provided for by the donor, maintenance of the Artwork shall be the responsibility of the department with jurisdiction over the site, in consultation with the Office of Arts & Cultural Affairs.

# Appendix D

## DEACCESSION OF ARTWORK POLICY

Policy and Guidelines for Deaccession of City-Owned Artwork

Note: The suggested language is a starting point for discussion.

### I. POLICY

A. Any proposal for removal, destruction, or relocation of an Artwork shall be reviewed by the Arts Commission according to the policies and procedures contained herein and shall be deliberate and independent of political pressures, fluctuations in artistic taste, popularity, and public opinion.

B. Deaccession shall be a seldom employed action that is taken only after issues such as Artists' rights, public trust, censorship, copyrights, and legal obligations have been carefully considered. The final decision with respect to deaccession of Artworks owned by the City shall rest with the City Council.

### II. DEFINITIONS

A. ARTIST. An individual generally recognized by critics and peers as a professional practitioner of the visual arts as judged by the quality of the professional practitioner's body of work, educational background and experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.

B. ARTWORK. Works in any style, expression, genre and media created by an Artist as defined herein that may be permanent, temporary, functional and non-functional. Artwork may be stand-alone and integrated into the architecture, landscaping, or other site development if such are designed by an Artist as defined herein.

For the purposes of this policy, the following are not considered Artwork:

1. Reproductions, by mechanical or other means of original Artwork, except in cases of film, video, photography, printmaking, theater, or other media arts;
2. Art objects that are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains; and
3. Directional or other functional elements such as signage, supergraphics, color coding, or maps.
4. DEACCESSION. The procedure for the removal of an Artwork owned by the City and the determination of its future disposition.

5. DEACCESSION REQUEST. A written letter referencing the applicable condition(s) of the Artwork and describing reasons why the deaccession review needs to be undertaken.

### III. GUIDELINES

- A. During the review process, the Artwork shall remain accessible to the public in its original location.
- B. Artwork owned by the City shall be eligible for deaccession with the exception of an Artwork that is accompanied by verified legal stipulations that the Artwork may not be deaccessioned.
- C. Artwork may be considered for review toward deaccession if one or more of the following conditions apply:
  1. The condition or security of the Artwork cannot be reasonably guaranteed;
  2. The Artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible;
  3. The Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible;
  4. The Artwork's physical or structural condition poses a threat to public safety;
  5. The Artwork is proved to be inauthentic or in violation of existing copyright laws;
  6. The Artwork is not, or is only rarely, on display because it lacks a suitable site;
  7. No suitable site is available, or significant changes in the use, character or design of the site have occurred which affect the integrity of the Artwork;
  8. Changes to the site have significantly minimized or eliminated the public's access to the Artwork;
  9. The site where the work is located is undergoing privatization;
  10. The Artwork has received documented and unabated adverse public reaction over an extended period of time (at least five years);
  11. Deaccession is requested by the Artist;
  12. The Arts Commission wishes to replace the artwork with a more appropriate work by the same artist.



- D. If the Artwork has been lost, stolen, or is missing, the Arts Commission may approve formally deaccessioning it from the collection by removing it from the database of City-owned Artwork.
- E. Artwork may be reviewed for deaccession at any time at the initiative of City staff, Arts Commission members, or members of the public residing in Oklahoma City. Review also may be initiated by the Artist regarding the Artwork she/he created, that Artist's designated heir(s), or legally recognized representative(s).
- F. A Deaccession Request referencing the applicable condition(s) outlined in the above Section II.D. DEACCESSION REQUEST and describing reasons why the deaccession review needs to be undertaken shall be submitted to the Office of Arts & Cultural Affairs. A Deaccession Request must also contain information about the requestor's relationship to the Artwork and stake in deaccessioning the Artwork.
- G. Deaccession Requests shall be reviewed by Office Arts & Cultural Affairs staff, and then presented to the Arts Commission at a regularly scheduled and noticed public meeting. The Arts Commission may appoint an ad hoc committee comprised of practicing conservators, art appraisers, registrars, and/or other visual arts professionals to review and advise the Arts Commission on the Deaccession Request. Every reasonable effort to contact the Artist who created the Artwork named in the Deaccession Request and any other known parties with a vested interest in the artwork shall be made in advance of the presentation to the Arts Commission or ad hoc committee.
- H. In addition to the Deaccession Request, Office of Arts & Cultural Affairs staff may provide relevant corresponding materials including, but not limited to:
  - 1. Artist's name, biographical information, samples of past artwork, and resume.
  - 2. A written description and images of the Artwork.
  - 3. Artist's statement about the Artwork named in the Deaccession Request.
  - 4. A description of the selection/acquisition process and related costs that was implemented at the time the Artwork was selected.
  - 5. A formal appraisal of the Artwork provided by a qualified art appraiser.
  - 6. Information about the origin, derivation, history, and past ownership of the Artwork.
  - 7. A warranty of originality of the Artwork.

8. Information about the condition of the Artwork provided by a qualified visual arts conservator.
  9. Information about and images of the Artwork's site.
  10. Information about the methods used for collecting community feedback about the Artwork and the outcome.
  11. Feedback from the Director of the City department responsible for operating and maintaining the Artwork's site.
  12. A detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City staff support.
  13. The Artist's contract with Donor or comparable legally binding document with Proof of Title.
  14. Deed of gift restrictions, if any.
  15. An opinion from the City Attorney or the City's Risk Management.
- i. The review criteria for Deaccession Requests include, but are not limited to:
1. **ARTISTIC EXCELLENCE.** Qualifications and professional reputation of the Artist; craftsmanship, conceptual content, style, form, condition, and value of the Artwork.
  2. **RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK.** Style, form, scale, condition, diversity, quantity, quality, longevity, and compatibility with the existing collection of Artwork and goals of the Office Arts & Cultural Affairs.
  3. **AVAILABILITY OF CITY SUPPORT.** The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for siting Artwork; and staff support.
  4. **RELATIONSHIP TO SITE.** Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the Artwork in relation to the site, both existing and planned.
  5. **LEGAL CONSIDERATIONS.** Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety.
  6. **TIMING.** Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.

7. ACQUISITION PROCESS. Method by which the Artwork was acquired and accessioned into the collection of City-owned artwork (i.e. donation, loan, commission).
  8. COMMUNITY FEEDBACK. Community feedback about the Artwork, its site, and its condition.
  9. RESTRICTIONS. Any recognized restrictions associated with the Artwork.
- J. Members of the Arts Commission may request to view the actual Artwork during the Deaccession Review process.
- K. The Arts Commission shall make a recommendation to the City Council to approve, with or without conditions, or reject the Deaccession Request based on the review criteria in the above Section I.
- L. Deaccession Requests, along with the Arts Commission's recommendation, shall be reviewed by the City Council who shall approve, with or without conditions, or reject the Deaccession Request. Every reasonable effort to contact the Artist who created the Artwork named in the Deaccession Request and any other known parties with a vested interest shall be made in advance of the presentation to the City Council.
- M. When a Deaccession Request is rejected, the Artwork shall remain in the collection of City-owned Artwork and shall be declared surplus City property.
- N. The deaccessioned Artwork shall be removed from the collection of City-owned Artwork through methods administered by the Office of Arts & Cultural Affairs.
1. In all cases, the Artist or the Artist's designated heir(s), or legally recognized representative(s) shall be given, when possible and within a reasonable time frame, the opportunity to purchase the Artwork for the fair market value (as determined by a qualified art appraiser), or, if the Artwork is determined to be of negligible value, the Artist shall be given the opportunity to claim the Artwork at the Artist's own cost.
  2. If the Artist or the Artist's designated heir(s) or legally recognized representative(s) does not agree, the Artist or designee has the right to prevent the use of Artist's name as the author of the artwork, as stipulated in the Visual Artists Rights Act.

- O. When the Artist does not purchase or claim the deaccessioned Artwork, the methods which may be utilized to remove Artwork include, but are not limited to:
1. Sale, including auction or sealed bid. Proceeds from the sale shall be deposited into the Public Art Fund.
  2. Trade.
  3. Donation.
  4. Destruction. This method shall only be used in the following instances:
    - a. The entire Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible.
    - b. Most of the Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible, and any remaining intact parts of the Artwork are deemed to have negligible value, and the Artist is not willing to claim the remaining parts at the Artist's own cost.
    - c. Public safety can be protected only by destroying the Artwork.
- P. When possible, the method for removing the Artwork from the collection of City-owned Artwork shall be selected to ensure that the highest reasonable price is received. Any profits received by the City through the sale, trade, or auction of a deaccessioned Artwork shall be deposited into the Public Art Fund administered by the Office Arts & Cultural Affairs.
- Q. Artworks may not be sold, traded, or donated to current employees of the City of Oklahoma City, their business partners, or their immediate family members. Current elected officials, Arts Commission members, their business partners, and their immediate family members may not buy, receive or own any Artwork which has been deaccessioned from the collection of City-owned Artwork.
- R. Nothing in these guidelines shall limit the City's ability to take appropriate action to protect public health and safety in the event of an emergency.

# Appendix E

## CURRENT OKLAHOMA CITY MUNICIPAL CODE 2010 EXCERPTS REGARDING MURALS

### Chapter 3 ADVERTISING AND SIGNS ARTICLE V. SIGN REGULATONS

#### § 3-82. DEFINITIONS.

(32.2) Mural means visual depictions and/or works of art including mosaic, painting or graphic art technique applied, painted, implanted or placed directly onto the exterior of any wall of a building; such depictions shall not contain words, logos, emblems, trademarks or other similar devices which identify or advertise any product, service or business. Provided, however, such depictions may include a signature or sponsor's identification area within the depiction so long as such area does not exceed ten percent of the total size of the depiction, or two and one-half percent of the surface area of the wall onto which it is attached or painted whichever is less. A mural shall not be considered an accessory or non-accessory sign; rather, a mural shall comply with the applicable standards set forth in Section 59-9350.46 of Chapter 59 of the Oklahoma City Municipal Code. A building, for purposes of this section only, shall mean any structure built for the support, shelter, or enclosure of persons, animals, chattels or movable property of any kind.

§ 3-150. Issuance.

a. No person shall be issued a permit pursuant to the provisions of this division unless he is a sign contractor licensed by the City, except as provided for certain signs in this Article V, and except murals.

§ 3-166. License.

b. No person, except a licensed sign contractor, shall engage in the business of manufacturing, installing, erecting, repairing, painting, altering, servicing or removing signs; provided however, this section does not apply to murals.

### Chapter 59 ZONING AND PLANNING CODE

#### § ARTICLE IX. USE STANDARDS

59-9350. Standards for specific uses.

9350.46. Murals (59-8250.16).

a. Murals shall be considered a conditional use in all zoning districts, except the HP District.

- b. Murals, which are to be located in a special zoning district, or proposed to be affixed to public structures, shall be approved by the appropriate board and/or commission.
- c. Murals shall be submitted to the Arts Commission for review and comment. Those murals that require approval from a special board and/or commission shall obtain said approval following submittal of said Mural to the Arts Commission.
- d. Murals that extend beyond or project above the vertical or horizontal line of any wall onto which the mural is painted or affixed shall be appropriately attached so as to not create a safety hazard to the public.
- e. Murals shall not create a public safety issue, such as a distraction to drivers.
- f. Applications for a mural permit shall be submitted to the Department on an approved application form accompanied by the following information:
  - i. Site plan showing the lot and building dimensions, and indicating the proposed location of the mural.
  - ii. Scale drawing and color photo of the building showing proposed size and placement of the mural.
  - iii. Colored drawings of the proposed mural.
  - iv. Proposed maintenance schedule.
  - v. An affidavit signed by the property owner giving permission to place the mural on the building.
  - vi. A statement by the applicant indicating said applicant waives any VARA rights.
- g. Applicants for a mural permit shall not be required to be a licensed sign contractor.
- h. Such application shall be accompanied by the fee established in Chapter 60 of the Oklahoma City Municipal Code, 2010, as amended. Such fee shall be used to defray the expense of processing the mural application and shall be nonrefundable, regardless of the action taken on the application.

## Chapter 60 GENERAL SCHEDULE OF FEES

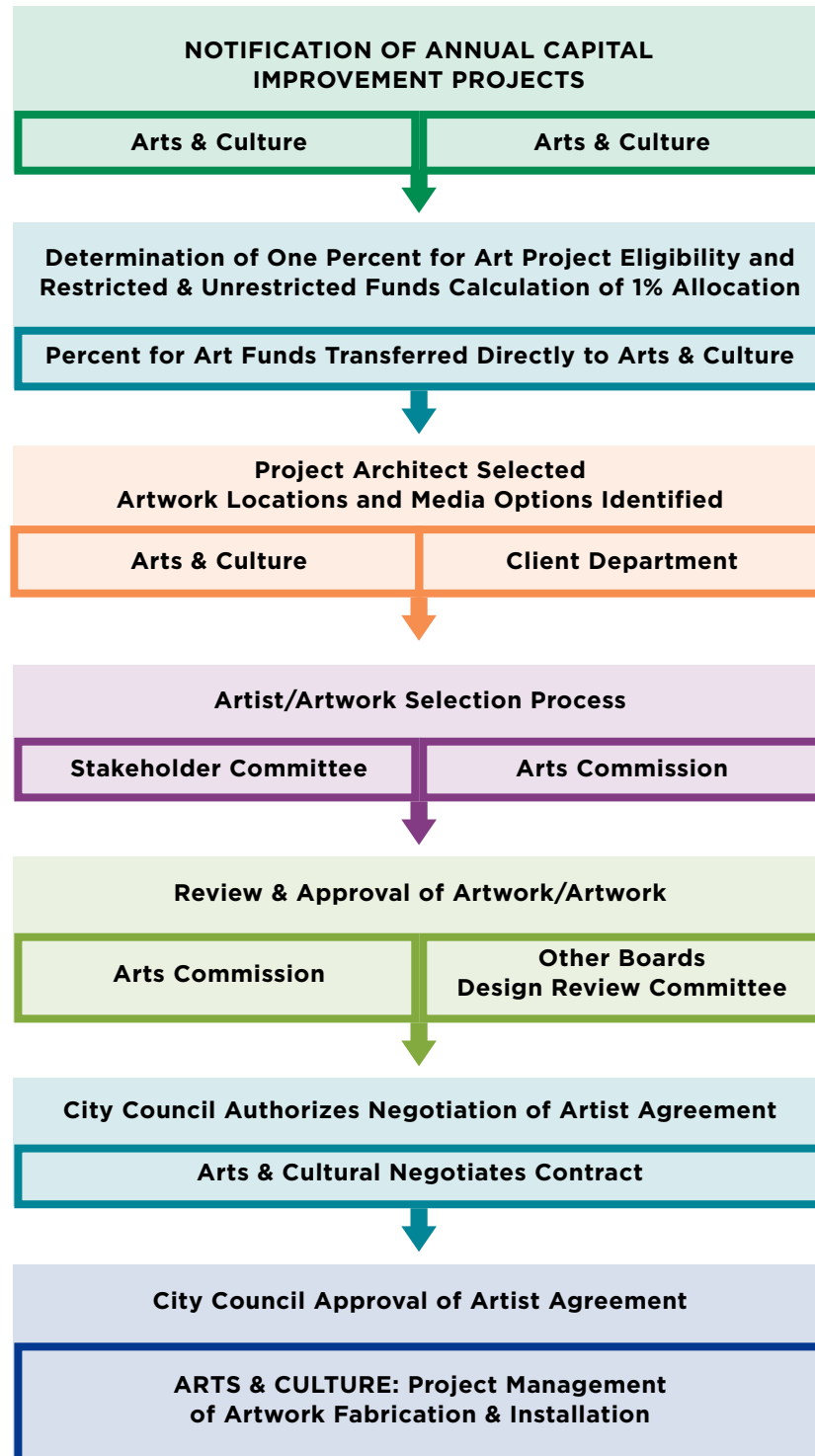
### ARTICLE VII. ADMINISTRATION

§ 60-59-27. Permit for mural.

- A. Display surface less than 100 square feet in area .....\$33.00
- B. Display surface 101 to 200 square feet in area .....42.00
- C. Display surface 201 to 500 square feet in area .....86.00
- D. Display surface greater than 500 square feet in area .....112.00

# Appendix F

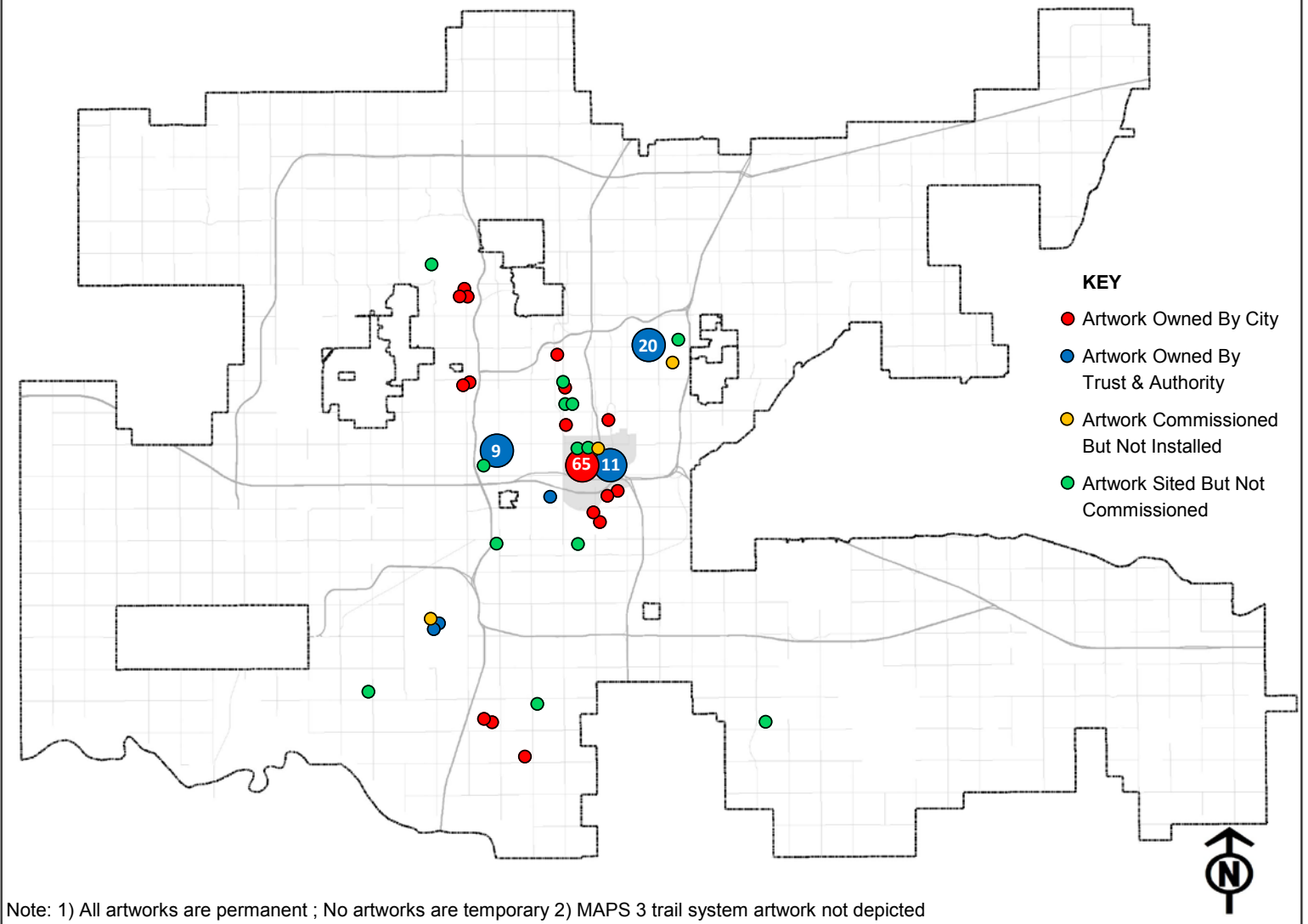
## PERCENT FOR ART ALLOCATION & SELECTION PROCESS FLOW CHART



# Appendix G

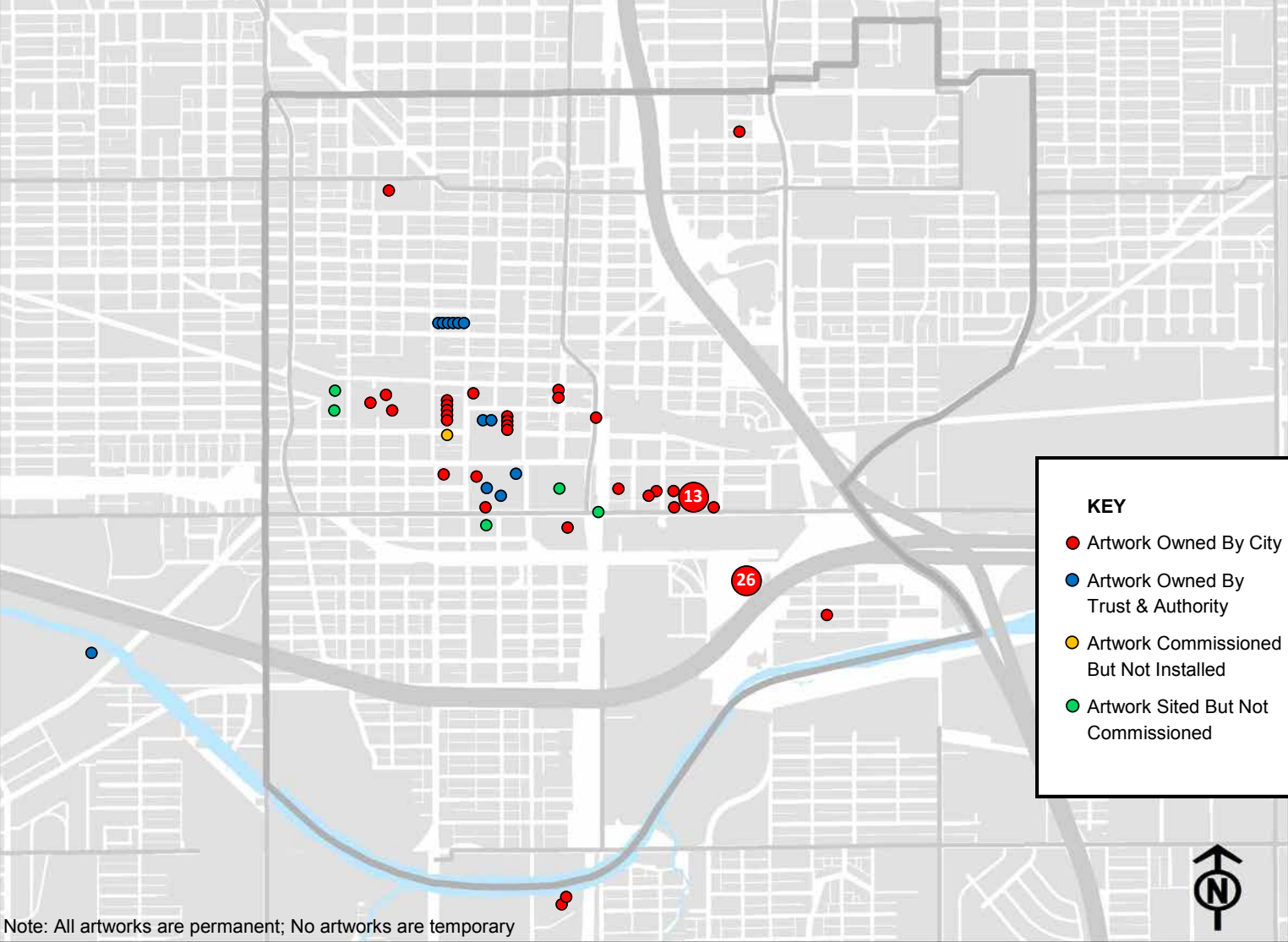
## CITY'S PERCENT FOR ART COLLECTION: EXISTING AND PLANNED

### PUBLIC ART COLLECTION // GREATER OKC





**PUBLIC ART COLLECTION // DOWNTOWN OKC**



# Appendix H

## CITY'S PERCENT FOR ART COLLECTION: EXISTING AND PLANNED

August 1, 2015

	PROJECT TITLE	DEPARTMENT/TRUST/AUTHORITY	% FOR ART BUDGET	FUNDS STATUS	ARTIST UNDER CONTRACT	ARTIST SELECTION IN PROCESS	PROJECT APPROACH IN DEVELOPMENT	ANTICIPATED INSTALLATION
1	Lincoln Golf Course Clubhouse	Parks & Recreation	\$75,000	In use				"Jan 2015 Readjustment in May 2015"
2	Consolidated Rental Car Facility	Will Rogers World Airport (WRWA)	\$130,000	In use				1st Q 2016
3	Pedestrian Walkway in the Arts District Parking Garage	Central Oklahoma Transportation and Parking Authority (COTPA)	\$200,000	In use				7/1/2015
4	Police Headquarters Exterior Project	Police	\$207,500	In use				9/1/2015
5	Police Headquarters Interior Project	Police	\$50,000	In use				TBD
6	Municipal Courts	Courts	\$217,804	In use				TBD
7	Softball Hall of Fame	Oklahoma City Public Property Authority (OCPPA)	\$21,802	In use				TBD
8	MAPS 3 Park	MAPS	\$692,629	In use				TBD
9	MAPS 3 Expo Center	MAPS	\$469,210	In use				TBD
10	MAPS 3 Convention Center	MAPS	Funds not identified					TBD

# Appendix H

	<b>PROJECT TITLE</b>	<b>DEPARTMENT/TRUST/AUTHORITY</b>	<b>1% FOR ART BUDGET</b>	<b>FUNDS STATUS</b>	<b>ARTIST UNDER CONTRACT</b>	<b>ARTIST SELECTION IN PROCESS</b>	<b>PROJECT APPROACH IN DEVELOPMENT</b>	<b>ANTICIPATED INSTALLATION</b>
11	MAPS 3 Oklahoma River Whitewater Facility Building	MAPS	\$43,889	In use				TBD
12	MAPS 3 Trails (3 Phases)	MAPS	\$302,460	In use				TBD
13	MAPS 3 Intermodal Transit Facility	Public Works/ COTPA (Operator)	\$72,773	In use				TBD
14	MAPS 3 Wellness Center #1	MAPS	\$82,430	In use				TBD
15	MAPS 3 Wellness Center #2	MAPS	\$98,777	In use				TBD
16	Woodson Park Sports Complex	Parks & Recreation	\$55,575	In use				TBD
17	Kitchen Lake	Parks & Recreation	\$5,183	In use				TBD
18	Memorial Park	Parks & Recreation	\$18,434	In use				TBD
19	Capitol Hill Library	Public Works/ Greater Metro Library (Operator)	\$33,782					TBD
20	Fire Station No. 21	Fire	\$26,525					TBD
21	Fire Station No. 26	Fire	\$24,443	In use				TBD
22	Fire Station No. 29	Fire	\$26,914					TBD
23	Military Park	Parks & Recreation	Funds not identified					TBD

# Appendix I

## COMPARABLE CITIES

	ALBUQUERQUE	CHARLOTTE	DALLAS	FORT WORTH	MEMPHIS	NASHVILLE	OKC
<b>POPULATION</b>	555,417	775,202	1.241 mill	777,992	655,155	609,644	599,199
<b>PROGRAM ADMIN</b>	City of Albuquerque, Cultural Services Department	NFP, Arts and Science Council	City of Dallas, Office of Cultural Affairs	NFP, Arts Council of Ft. Worth & Tarrant County	NFP, Urban Art Commission	City of Memphis, Metro-Nashville Arts Commission	City of OKC Office of Arts & Cultural Affairs
<b>NAME OF PROGRAM</b>	Public Art & Urban Enhancement Program	Charlotte-Mecklenburg Public Art Program	City of Dallas Public Art Program	Fort Worth Public Art	City of Memphis Public Art Program	Metro Arts Public Art Program	1% for Art Public Art Program
<b>NUMBER OF STAFF</b>	4 Full-Time 1 Intern	2 Full-Time 1 Part-Time	3 Full-Time (Adding 1 Full-Time)	5 Full-Time	2 Full-Time 2 Part-Time	3 Full-Time	1 Full-Time 1 Part-Time
<b>PERCENT FOR ART</b>	1%	1%	.75% - 1.5%	2%	1% (Non-Mandatory)	1%	1%
<b>YEAR % ADOPTED</b>	OCT 1978	2002	SEP 1988	OCT 2001	MAR 2002	JUN 2000	SEP 2009
<b>ORDINANCE REVISION(S)</b>	6	0	0	1	1	0	1
<b>% CALCULATED</b>	1% of CIP construction cost (added to)	1% of CIP construction cost	1.5%/.75% of appropriation	2% of total project cost	1% of CIP total project cost	1% of total project cost	1% of CIP construction cost
<b>TYPES OF PROJECTS ELIGIBLE</b>	All CIPs funded by voter approved G.O. bonds	CIP Projects for City/County (Note: Includes, buildings, parks, trails, greenways, bikeways, parking facilities)	All CIPs funded by voter approved G.O. bonds	All CIPs funded by voter approved G.O. bonds	CIPs for buildings and parks only	All CIPs paid for in part or in whole by the City or County (Note: Includes, buildings, parks, trails, greenways, bikeways, parking facilities)	CIPs for buildings and parks only
<b>ART FUNDING RESTRICTIONS</b>	Projects are restricted to bond purpose	???	Projects are restricted to bond purpose	Projects are restricted to bond purpose	NONE	NONE	Funds derived from bond issuances are restricted to the project location
<b>ABILITY TO POOL FUNDS</b>	YES	YES	YES	YES	YES	YES	YES (Note: Unrestricted Funds ONLY)
<b>PRIVATE % FOR ART</b>	NO	NO	NO	NO	NO	NO	NO

# Appendix I

	ALBUQUERQUE	CHARLOTTE	DALLAS	FORT WORTH	MEMPHIS	NASHVILLE	OKC
<b>FUNDING FOR ART BESIDES % ORDINANCE</b>	NO	NO	NO	NO	NO	NO	NO
<b>ART MAINTENANCE FUNDING</b>	By ordinance, up to 20% of 1% monies may be set aside for maintenance of the collection and management of the program	The city department in charge of the CIP assumes financial responsibility for the maintenance of artwork	No dedicated funding source at this time	2% of the Water Department's contribution is set aside for the maintenance and conservation of artworks	Within the Engineering Division, the City budgets for the maintenance of artwork	No dedicated funding source at this time	1% Can be used for maintenance and the City Dept/Trust is typically responsible
<b>REVIEW BODY</b>	Albuquerque Arts Board	Public Art Commission	Public Art Committee	Art Commission	Public Art Oversight Committee	Public Art Committee	Art Commission
<b>ROLE OF REVIEW BODY</b>	Mayor (Note: City Council must also approve projects above \$75,000)	Public Art Commission	Cultural Affairs Commission (Note: City Council must also approve projects above \$50,000)	City Council (Note: must authorize any contracts over \$50,000)	Public Art Oversight Committee	Arts Commission	City Council (Note: in some instances Trust/Authorities must also approve)
<b>ADDITIONAL REVIEW BODIES</b>	Historic Preservation (when art is located within its jurisdiction)	NONE	Parks & Rec Board reviews funding and approves location of art projects when artwork is in a park	Parks Board, Historic Landmark Commission (Note: Only when necessary)	NONE	When necessary, the Parks Board must also approve art projects	Design Review Bodies: Downtown, River, Urban Design, HP; Trusts/Authorities
<b>ARTIST RESPONSIBLE FOR PERMITTING FEES</b>	YES	YES	YES	YES	YES	YES	YES
<b>NO. OF WORKS IN COLLECTION</b>	827	127	255 projects with over 500 objects	82	350 - 500 (exact no. unknown)	30	Close to 100
<b>APPROX. NO. OF WORKS IN SITU</b>	Approx. 1/3 of the collection	127	252	61	350 - 500 (exact no. unknown)	30	
<b>FUNDS FOR TEMPORARY INSTALLATIONS</b>	NO	NO	NO	NO	YES (Note: temporary art is NOT funded by 1% ordinance, but through grants obtained by the contracting agency)	NO	NO
<b>APPROX. NO. OF % FOR ART PROJECTS</b>	2012 - 12 2013 - 16 2014 - 8 (in process)	Approx. 20-25 projects in process / yr.	2012 - 10 2013 - 8 2014 - 9 (in process)	Installed: 2012 - 8 2013 - 12 2014 - 2	Approx. 25 projects in process / yr.	5-10 projects in process / yr.	2013-14: 5 2013-15: 11

# Appendix I

	<b>ALBUQUERQUE</b>	<b>CHARLOTTE</b>	<b>DALLAS</b>	<b>FORT WORTH</b>	<b>MEMPHIS</b>	<b>NASHVILLE</b>	<b>OKC</b>
<b>LOCAL ARTIST POLICY</b>	Yes	NO	Yes. Local artists are selected for projects less than \$100,000	NO	Yes	NO	NO
<b>ARTIST DIRECTORY</b>	NO	NO	Yes. Prequalified list for projects less than \$100,000	Yes, Prequalified	YES	YES, registry is open. Guidelines permit both individual selection and limited competitions	NO (Note: currently developing prequalified artist pool)

Researched and prepared with assistance from Michael Hatcher

# Appendix J

## **PUBLIC ART STAFF RESPONSIBILITIES**

Professional staff is crucial to the long-term successful management, continuity, transparency, and accountability of a public art program. A public art director and staff assume the pivotal role of guiding the public art process and coordinating the efforts of a multitude of participants so that the full potential of each project can be realized. Staff must:

- Manage the interests and needs of a varied range of stakeholders including City department staff, City Council, Arts Commission and Committees, private developers, peer professionals, community members, and others.
- Coordinate public information and community outreach, including the Office of Arts & Cultural Affairs website.
- Be knowledgeable about the range of artistic possibilities and familiar with local and national resources in the field.
- Facilitate the artist and artwork selection and approval processes, including management of the Artist Registry, pre-qualified Artist Directory, and art inventory databases.
- Represent and defend the interests of the artist and the intended artwork from the beginning to the end of a project while at the same time, understand and balance the interests and needs of all the other players in the public art process.
- Prepare for a public art controversy in the event that one occurs. Develop proactive systems for distributing information, responding to the media, and activating supporters.
- Manage the design, fabrication, and installation of public artwork.
- Anticipate, plan for, and implement the complex layers of competing schedules, information requirements, budgets, and programmatic needs.
- Negotiate contract agreements and develop consensus around highly complex issues and situations.
- Oversee the documentation, care, and maintenance of the City's public art collection.
- Administer the donation of artwork gifts and memorials to the City from private individuals, collectors, artists, foreign cities, or countries.

# Appendix K

## PUBLIC ART RESOURCES FOR ARTISTS

### NATIONAL PUBLIC ART RESOURCES FOR ARTISTS

Note: This is verbatim from the website of the City of San Francisco Arts Commission.

#### **AMERICANS FOR THE ARTS' PUBLIC ART NETWORK (PAN)**

[http://www.americansforthearts.org/networks/public\\_art\\_network/default.asp](http://www.americansforthearts.org/networks/public_art_network/default.asp)

<http://www.thepublicartnetwork.blogspot.com/>

Americans for the Arts' Public Art Network (PAN) develops professional services for the broad array of individuals and organizations engaged in the expanding field of public art. More than 350 public art programs exist in the United States at the state, local and national level. PAN connects the field by stimulating dialogue, discussing critical issues, developing public art products and services, and providing information through the website and the PAN Listserv.

#### **PUBLIC ARTIST FORUM**

<http://groups.yahoo.com/group/publicartistforum/>

For visual artists and related professionals active in the creation of permanent or temporary artwork for public spaces, or those who would like to be, this forum is a place to exchange questions, advice, support and wisdom about the field of public art.

#### **PUBLIC ART REVIEW**

<http://forecastpublicart.org/>

Public Art Review is the only national journal focused on exploring the many dimensions of public art. Each issue provides opinion, analysis, criticism and discussion about the nature and trends in public art. Published semi-annually since 1989, its readership includes artists, architects, curators, city planners, educators, design professionals, program administrators, community leaders, writers, and students.

#### **CAFÉ, CALL FOR ENTRY**

[www.callforentry.org](http://www.callforentry.org)

CaFÉ is a Web-based service that allows organizations and administrators to easily and cost-effectively manage artist-application and jury processes related to calls for entry. The service is especially designed for use with public art projects, artist fellowships, and juried visual-arts competitions.



## **SLIDEROOM**

[www.slideroom.com](http://www.slideroom.com)

SlideRoom was founded in 2006 with the belief that creative materials are an important part of the application process and they need to be easy to send and review online within a private environment. Since this inception, SlideRoom has blossomed into a widely used applicant management system capable of handling media, forms and references all in one place.

## **CULTURE NOW**

[www.culturenow.org](http://www.culturenow.org)

CultureNOW dedicates itself to celebrating our vast cultural environment as a gallery that exists beyond museum walls through cultural tourism and arts education. CultureNOW believes that the three facets to understanding the world around us are art, architecture and history. Mapping these empowers the public to better visualize the place they live in making it a powerful tool to understand the richness and diversity of a community.

## **MURALS - BEST PRACTICES**

### **HERITAGE PRESERVATION'S RESCUE PUBLIC MURALS INITIATIVE**

[www.heritagepreservation.org/RPM/MuralBestPractices](http://www.heritagepreservation.org/RPM/MuralBestPractices)

Information regarding best practices in mural planning, wall selection, wall or surface preparation, painting, coating, and maintenance.

## **ARTIST PROTECTION**

### **VISUAL ARTISTS RIGHTS ACT**

[www.sfartscommission.org/pubartcollection/mural-guidelines/pa05-mural-guidelines/pa05-2-visual-artists-rights-act/](http://www.sfartscommission.org/pubartcollection/mural-guidelines/pa05-mural-guidelines/pa05-2-visual-artists-rights-act/)

VARA states the artist of a work of visual art has the right to claim authorship of that work. It prevents the use of his or her name as the author of any work of visual art which he or she did not create; prevents the modification of the work, and prevents any destruction of a work without reasonable allotments of time to contact the artist.

## **PUBLIC ART CONSERVATION**

### **CAMBRIDGE ART COUNCIL, PUBLIC ART CONSERVATION AND MAINTENANCE**

[www2.cambridgema.gov/CAC/Public/conservation.cfm](http://www2.cambridgema.gov/CAC/Public/conservation.cfm)

Initiated in 1996, the Cambridge Arts Council's award-winning Conservation and Maintenance Program provides consistent and professional care to its growing collection, and is nationally recognized as a model in the public art field through professional practice, workshops, and information posted on its website.

### **FORECAST PUBLIC ART: PUBLIC ART TOOLKIT, CONSERVATION AND RESTORATION**

[forecastpublicart.org/toolkit/tools/conservation.html](http://forecastpublicart.org/toolkit/tools/conservation.html)

The fact of the matter is, once the artwork is installed, its life is just beginning. For permanent projects (lasting several years or more), a smart approach is to involve, if possible, a conservator in the process of planning and design. If this is not done, conservation and restoration will not be far off. Three sample projects illustrate options for an artwork when the work requires conservation or restoration.

## **READING LIST**

### **THE ARTIST'S GUIDE TO PUBLIC ART**

Lynn Basa

The book shows how to start and build a career in public art and assists in navigating the "system," working efficiently, and standing up for the rights of artists. First-hand accounts from experienced public artists and arts administrators provide tips for the best ways to find, apply for, and win public art commissions.

### **PUBLIC ART BY THE BOOK**

Barbara Goldstein

A nuts and bolts guide for arts professionals and volunteers creating public art in their communities. This is a definitive resource for information on public art for local government, arts agencies, arts professionals and artists.

## **DIALOGUES IN PUBLIC ART**

Tom Finkelpearl

The work presents a rich blend of interviews with the people who create and experience public art. The twenty interviews are separated into Controversies in Public Art, Experiments in Public Art as Architecture and Urban Planning, Dialogues on Dialogued-Based Public Art Projects, and Public Art for Public Health.

## **THE ART OF PLACEMAKING: INTERPRETING COMMUNITY THROUGH PUBLIC ART AND URBAN DESIGN**

Ronald Lee Fleming

This work offers an engaging and comprehensive introduction to planning, funding, and designing public art to enhance sense of place. With its unique function as a guidebook and catalogue of examples, and its wealth of practical information, it is an essential handbook for professionals in architecture, city planning, and public art.

## **ONE PLACE AFTER ANOTHER: SITE SPECIFIC ART AND LOCATIONAL IDENTITY**

Miwon Kwon

Informed by urban theory, postmodernist criticism in art and architecture, and debates concerning identity politics and the public sphere, the book addresses the siting of art as more than an artistic problem. It examines site specificity as a complex cipher of the unstable relationship between location and identity in the era of late capitalism.

## **CONSERVATION AND MAINTENANCE OF CONTEMPORARY PUBLIC ART**

Hafthor Yngvason

This resource brings together 27 papers presented at an international conference on contemporary public art conservation. The publication features essays by some of the most renowned artists, administrators, critics and conservators working in the field of public art.


## CREDITS


<b>COVER</b>		<i>SkyDance Bridge</i> by SXL & MKEC Engineering (photo: Dale Hamblin)	<b>PAGE 13</b>		<i>La Maestro</i> by Mike Larsen (photo: Oklahoma City Staff)
<b>PAGE 6</b>		Bricktown Canal (photo: Oklahoma City Staff)			<i>Horse</i> by Fredrick Prescott (photo: Oklahoma City Staff)
		Bricktown Fountain (photo: Oklahoma City Staff)			The Womb Gallery (photo: Oklahoma City Staff)
<b>PAGE 7</b>		<i>SkyDance Bridge</i> by SXL & MKEC Engineering (photo: Oklahoma City Staff)	<b>PAGE 14</b>		<i>Giraffe</i> by Fredrick Prescott (photo: Oklahoma City Staff)
<b>PAGE 8</b>		<i>Gateway</i> by Hans Van de Bouvenkamp (photo: Oklahoma City Staff)			<i>Compass Rose</i> by Owen Morrell (photo: Carl Shortt)
<b>PAGE 9</b>		<i>This Land</i> by Rick Sinnett (photo: Alexis Akard)	<b>PAGE 15</b>		<i>History of Bricktown</i> by Susan Morrison (photo: Oklahoma City Staff)
		The Womb (photo: Oklahoma City Staff)	<b>PAGE 16</b>		<i>Philodendron Dome</i> by Laurie Spencer (photo: Oklahoma City Staff)
<b>PAGE 10</b>		<i>Memoirs of OKC 1935-1955</i> by B. Bayer, J. Palmer, R. Memoli, C. Wood (photo: Alexis Akard)			<i>Face Fragment</i> by Susan Evans (photo: Oklahoma City Staff)
		<i>Compass Rose</i> by Owen Morrell (photo: Carl Shortt)	<b>PAGE 17</b>		<i>Centennial Land Run Monument</i> by Paul Moore (photo: Oklahoma City Staff)
<b>PAGE 11</b>		Automobile Alley (photo: Jimmy D. Johnston)	<b>PAGE 18</b>		<i>Stanley Draper</i> by Leonard McMurry (photo: Oklahoma City Staff)
		<i>Centennial Land Run Monument</i> by Paul Moore (photo: Oklahoma City Staff)	<b>PAGE 19</b>		<i>Philodendron Dome</i> by Laurie Spencer (photo: Oklahoma City Staff)
		Plaza District (photo: Oklahoma City Staff)			<i>As Long as the Waters Flow</i> by Marry Ann Moore (photo: Alexis Akard)
<b>PAGE 12</b>		Automobile Alley (photo: George Miquilena)	<b>PAGE 20</b>		<i>Stanley Draper</i> by Leonard McMurry (photo: Oklahoma City Staff)
		<i>3704 Project Mural</i> by Amanda Bradway (photo: Alexis Akard)	<b>PAGE 21</b>		<i>Gateway</i> by Hans Van de Bovenkamp (photo: Oklahoma City Staff)


## CREDITS

- |                |   |   |                |   |   |
|----------------|---|---|----------------|---|---|
| <b>PAGE 22</b> |    | <i>The Guardian</i><br>by Enoch Kelly Haney<br>(photo: Oklahoma City Staff)             | <b>PAGE 35</b> |    | Arts Festival<br>(photo: Oklahoma City Staff)   |
| <b>PAGE 23</b> |    | <i>Terra</i><br>by Orly Genger<br>(photo: Oklahoma City Staff)                          | <b>PAGE 37</b> |    | <i>Untitled</i><br>by Kenneth F. von Roenn Jr.<br>(photo: Oklahoma City Staff)                  |
| <b>PAGE 24</b> |    | <i>Compass Rose</i><br>by Owen Morrell<br>(photo: Carl Shortt)                          | <b>PAGE 38</b> |    | <i>Where Earth Meets Sky</i><br>by Phillip K. Smith III<br>(photo: Oklahoma City Staff)         |
| <b>PAGE 26</b> |    | Boathouse District<br>(photo: Oklahoma City Staff)                                      | <b>PAGE 39</b> |    | <i>Centennial Land Run Monument</i><br>by Paul Moore<br>(photo: Oklahoma City Staff)            |
|                |    | <i>Where Earth Meets Sky</i><br>by Phillip K. Smith III<br>(photo: Oklahoma City Staff) | <b>PAGE 40</b> |    | <i>Oklahoma Thunder Chalk Art</i><br>by Bobby Marsee<br>(photo: Plaza District Staff)           |
| <b>PAGE 27</b> |   | <i>Brick Sculpture</i><br>by Donna Dobberfuhl<br>(photo: Alexis Akard)                  |                |   | <i>Where the Buffalo Roam</i><br>by Kim Walker Ray<br>(photo: Oklahoma City Staff)              |
| <b>PAGE 28</b> |  | <i>This Land</i><br>by Rick Sinnett<br>(photo: Alexis Akard)                            |                |  | <i>Fresh Pain for Plaza</i><br>by Dylan Bradway<br>(photo: Alexis Akard)                        |
| <b>PAGE 29</b> |  | Arts Festival<br>(photo: Oklahoma City Staff)   | <b>PAGE 41</b> |  | <i>Joyous Repose</i><br>by Don Smalley<br>(photo: Oklahoma City Staff)                          |
| <b>PAGE 30</b> |  | Bricktown Canal<br>(photo: McNeese Fitzgerald Associates Photography)                   | <b>PAGE 42</b> |  | Oklahoma City National Memorial<br>(photo: Oklahoma City Staff)                                 |
| <b>PAGE 31</b> |  | Plaza District<br>(photo: Oklahoma City Staff)  |                |  | <i>Inclined</i><br>by David Phelps<br>(photo: Oklahoma City Staff)                              |
| <b>PAGE 32</b> |  | <i>Fortune Favors the Brave</i><br>by Julie Robertson<br>(photo: Alexis Akard)          | <b>PAGE 43</b> |  | <i>Twirl at the Dance</i><br>by Dean Imel<br>(photo: Oklahoma City Staff)                       |
|                |  | Automobile Alley<br>(photo: Oklahoma City Staff)  | <b>PAGE 44</b> |  | <i>1889</i><br>by Leonard McMurry<br>(photo: Oklahoma City Staff)                               |
| <b>PAGE 33</b> |  | The Womb<br>(photo: Oklahoma City Staff)  | <b>PAGE 45</b> |  | <i>Galaxy</i><br>by Alexander Liberman<br>(photo: Oklahoma City Staff)                          |
| <b>PAGE 34</b> |  | <i>Galaxy</i><br>by Alexander Liberman<br>(photo: Oklahoma City Staff)                  |                |  | Oklahoma City National Memorial<br>by Butzer Design Partnership<br>(photo: Oklahoma City Staff) |


## CREDITS


**PAGE 45**  Plaza District  
(photo: Plaza District Staff)

**PAGE 46**  Plaza District  
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 *Centennial Land Run Monument*  
by Paul Moore  
(photo: Plaza District Staff)

**PAGE 47**  Devon Boathouse  
(photo: Oklahoma City Staff)

**PAGE 49**  Arts Festival  
(photo: Oklahoma City Staff)

 *As Long as the Waters Flow*  
by Marry Ann Moore  
(photo: Alexis Akard)