

## **Art in Public Places National Program Survey** Spring 2006-Spring 2007

### **Introduction:**

In order to assess its position nationally in terms of best practices, the Art in Public Places program of SMAC undertook a survey of public art programs around the country. As stated by respondents upon receiving our survey, Sacramento's Art in Public Places Program is generally thought of as a role model program and agencies around the country usually look to APP when seeking information.

**Last year, it was our turn to seek information from our peer organizations throughout the nation.** In the spring of 2006, surveys were distributed via email to a list of approximately thirty local and state agencies with public art programs. Approximately 8 responses were received. In January 2007, consultant Ruth Rosenberg was asked to re-contact agencies and try to get more responses. We decided to create an online survey and solicit responses through the Americans for the Arts Public Art Listserv. Twenty-eight agencies responded, for a total of forty responses. (One paper survey, from Monroe County Florida, was not used because of incomplete information.) In addition, responses were solicited and included from San Jose and our own program here in Sacramento.

This report highlights key conclusions found in the survey responses and compares our APP program accordingly; complete responses are in the appendix that follows this report.

### **Executive Summary:**

SMAC's APP survey focused mainly on administrative matters- funding, staffing, approval processes, governance documents, policies and procedures, etc.

Major information gleaned from this survey:

- SMAC's APP program is one of few City/County joint agency programs across the country. As reported, San Francisco is one such example.
- Few programs include Redevelopment Agency sponsored opportunities, whereas SMAC services the City's Redevelopment APP efforts through an MOU and negotiates County redevelopment opportunities.

- Regarding funding of APP staff, more than half of the programs surveyed rely on their government's General Fund. Sacramento's program is self-supporting with all administrative costs (20%) coming from the projects themselves. No line item budget is obtained directly from City or County. Agencies such as Miami- Dade have said they are beginning to take a larger percentage from their projects to support their staff and associated program. SMAC APP is considering the same issues and will be revisiting the current 20% set aside to support a growing program and the staff as well as supplies and services budgetary needs.
- The majority of agencies responding have a 1% for art program. But it should be noted that cities that are larger or smaller than Sacramento with 1- 1.5 % programs may obtain larger APP administrative budgets or more opportunities, due to the cost and amount of construction in that community. For example- Scottsdale, a smaller community, receives \$700,000 per year administrative budget, Miami has 1.5 % ordinance but receives \$1million.
- In a related item, APP's administrative budget average of \$300-400,000 per year is within the median range of the respondents. While our average total art budget of \$5 million is slightly below the median of \$7 million per year. SMAC's APP figure changes yearly as more or less construction occurs in the City and County.
- SMAC APP, as almost all of the other programs, has no budget caps, even on large budget projects. Most government agencies have generally recognized that periods of large construction and larger APP budgets generally support slower periods of less economic growth and construction, and therefore less public art opportunities for artists.
- SMAC's APP program is one of the oldest in the Country. Los Angeles's Redevelopment program began in 1960. Like SMAC/APP almost 2/3 (71.8%) of the respondents have ordinances, policies and procedures. According to respondents, arts plans are mostly approved by Committees and Arts Commissions, not by City or County officials. SMAC's APP arts plans are approved in the City/Redevelopment area by the APP committee and SMAC, and by Board of Supervisors for County projects.
- Regarding additional Public Art outreach efforts, almost half of respondents reported offering Public Art tours, such as SMAC's APP Docent Program. Half of the respondents stated having a program similar to Sacramento's rotating Gallery Program, with the majority of funding coming from public art projects. SMAC's APP gallery funding is combined

public and private, with APP serving private clients such as Sacramento Municipal Utility District (SMUD) much like a consulting service.

- Most programs have no residency requirements or waiting period for their artists. This may be due to the fact that many programs are now more than 20 years old and have exhausted their local artist base of talent. One trend that is occurring now is the development of the national “public artist” who secures commissions by leveraging the project last completed or continually receiving projects within a certain category in which they become specialists- i.e. airports, libraries, etc. SMAC/APP has responded to this issue with mostly open calls and some residency requirements per project to obtain a balance of locally, regionally nationally and internationally recognized artists.
- Half of the agencies have a Mentor Program for emerging artists such as the MOP program recently started by SMAC/ APP.
- Regarding the collection management and maintenance, SMAC’s APP collection of 600 artworks is more than an average number (100-200) compared with the respondents. SMAC’ APPs program compared with a similar size city, Portland has more than twice the number of artworks (1938). The reasons for this are varied: more construction, larger budgets, more staff and resources than Sacramento’s program.

In general, SMAC’s APP program has facilitated a strong and creative program since 1977 and currently provides all services and opportunities for community, developers, and artists similar to other major programs in larger cities in the United States. However, SMAC APP generally does so with fewer staff and resources.

APP Administrator, APP Committee and SMAC Executive Director will review these findings more closely and import the information into SMAC’s 5- year business plan. The results of this survey will play an important role in the development of APP administrative strategies for new funding options and time and cost efficiencies that will 1) maintain the high quality and caliber of artwork provided by SMAC’s APP program over the last 30 years and 2) establish stable resources for the administration of the program.

## Key Facts And Figures:

### Type of Agency

Of the forty agencies responding, 53.7% are City programs, 22% are County programs, 4.9% are Redevelopment programs and 14.6% are nonprofit organizations. A handful noted that they are joint city-county programs and one is an airport authority. It was possible to check multiple boxes, so it is likely that many of these are joint programs.

- **Sacramento's program is City/County and Redevelopment Agency.**

### Source of Funds

Source of funds for the Public Art staff come from three main sources: 57.5% use general funds; 37.5% use a percentage of the art project budget, and 25% use a portion of Capital Project budget.

- **Sacramento funds its staff through administrative fees (usually 20%) set aside from the Capital Improvement project -based public art projects.**

### Percent for Art

Most agencies have a 1% for Art program. The way the question was asked might have been confusing, but it appears that 74.1% have a 1% for art program, 14.8% have a 2% program and 11.1% have a 1.5% program. Some have different percentages for different programs, i.e. public and private.

- **Those programs that have a "2% for art program" include: Sacramento, San Francisco, San Jose and Broward County, Florida.**

### Budgets

Annual Administration budgets range from \$15,000 to \$700,000 (Scottsdale Cultural Council). Some gave budgets for their whole agency rather than just their public art program and were not included in this assessment:

7 under \$75,000

4 between \$87,500 and \$100,000

7 between \$116,000 and \$225,000

5 between 300,000 and \$400,000

2 between \$553,750 and \$575,000

1 at \$650,000

2 between \$700,000 and \$750,000

- **Sacramento's annual administrative budget averages- \$300,000-\$400,000.**

Annual art budgets range from \$35,000 to \$7 million (Ohio Arts Council). The highest budget for a local agency is nearly \$16 mil (Phoenix Office of Arts and Culture). Several noted that the funds roll over from year to year.

- **Sacramento's averages \$5 million- \$6 million.**

The average budget size of arts projects ranges from \$2000 to \$300,000. A large percentage of arts project budgets are in the \$100,000-250,000 range. Sacramento's projects usually fall within that same range.

The Community Redevelopment Agency of the City of Los Angeles has the oldest Public Art Program, which started in 1960. Twelve programs have started since 2000, including three in 2006.

- **Sacramento's APP program started in 1977(ordinance in 1979) in the City, County 1983, and SHRA/ MOU 1982.**

#### Budget Caps

Asked about caps for large budget projects, 47.1% responded that they use the full percent for art. 5.9% cap the percentage at a certain amount and 5.9% have a cap on mega budget construction. Narrative answers showed that there are a few caps: one is \$200,000 per appropriation, another 1 million per project. One agency caps on-site public art at 60% of the 1% and states that "developers may opt to use the full 1% on-site if developing a cultural facility in lieu of public art" (Community Redevelopment Agency of the City of Los Angeles). Miami Dade Art in Public Places states "We have learned to take a larger percentage of total percent for art allocation for larger projects. This is out of necessity because these projects seem to continuously be delayed due to construction, etc. and we must pay our administrative costs over several years." Some programs allow funds to be pooled with a given department; one Commission has occasionally been asked to accept less than the full 2%, but doesn't do it as a rule.

- **Sacramento has no budget caps per art project or per art contract.**

#### Artist Eligibility

It was difficult to determine artist eligibility requirements, because of the way the question was asked. It appears that there are few restrictions on residency, but a follow up might be necessary to make an accurate determination.

- **Sacramento's arts plans identify the residency requirement for each project which may vary from Sacramento County, regional (11 contiguous counties), N. California (Santa Cruz to Oregon Border), West Coast, national or international open calls. Rarely is a limited competition or invitation format used. APP has also established the open call and now juried PARR (Public Art Resource Registry) for projects up to \$50,000 by regional artists.**

80% do not restrict the number of art works an artist may be under contract for or have a waiting period.

- **Sacramento's waiting period is generally three years for projects more than \$35,000. The APP Committee is recommending to change the policy and adjusts it to \$100,000 for a three - year waiting period.**

#### Emerging Artists

Eighteen agencies have some type of program for emerging artists, and five expressed a desire to have such a program.

- **SMAC APP has established a Mentor program (MOP) for emerging artists.**

#### Size and Maintenance of Collections

The number of public art works in a collection range from 1 to 2,000+ (New Mexico Arts). The Portland Regional Arts & Culture Council has 1938 in their collection. A number of collections contain between 100 and 200 pieces.

- **Sacramento has more than 600 artworks in its City/County collection.**

Regarding maintenance of the artworks, 47.4% report that a contract employee does the maintenance, 26.8% have a staff person who does the maintenance and 31.6% report the department staff where project is located maintains the artwork. SMAC's APP program is the funding source for 47.4% of the maintenance, the owner/city department is the funding source for 44.7% and private owners fund 13.2%.

- **SMAC APP has a City maintenance account and a part -time Conservator consultant for maintenance/ repairs. The County does not fund the Conservator, but APP makes his services available for a fee.**

#### Works in collection:

9 between 1 and 13  
2 between 21 and 27  
3 between 50 and 80  
8 between 100 and 205  
4 between 300 and 400  
3 between 663 and 712  
2 between 862 and 974  
3 between 1400 and 2000  
1 at 3200

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#### Governance

70.3% of respondents are governed by an ordinance (71.1%). Most also report having guiding policies and contracts in place.

- **SMAC APP has City and County ordinances and MOU for redevelopment projects.**

Art plan approval is mostly accomplished by Art Committees (76.3%) with Art Commissions next with 47.4%. Seven agencies report art plan approval by the City Council.

- **Sacramento Arts Plans are approved by APP committee and SMAC.**

#### Integrating with Primary Construction Project

The question about the process of integrating with primary construction project elicited interesting responses. Some express frustration at not being involved early enough, others have policies that require their involvement from the beginning. Many responded that they have recently been working on improving the process, with a goal of being involved from the beginning stage of a building project.

- **This is an issue which Sacramento is also working on to improve-early inclusion is the key to a successful project.**

#### Customer Service

Only eight agencies utilize customer satisfaction surveys. 97.3% facilitate public art projects, 81.1% provide maintenance; 70.3% do dedications/receptions and 67.6% produce brochures. Funding for each of these vary, but most come either from the general fund or the % for art program.

- **SMAC APP implemented a customer satisfaction survey in 2005 with extremely positive results. SMAC APP provides maintenance, dedications and brochures.**

#### Gallery Programs

Approximately 20 agencies have gallery or temporary programs. Many take advantage of space in government buildings, and New Mexico Arts has a loan program for public facilities in the state. Funding for these programs primarily comes from the general fund or the % for Art program.

- **SMAC's gallery program was established in 1996 and funding comes from private clients as well as public art arts plan set -aside budgets. APP Administrator is currently exploring future funding options.**

#### Other use of Funds

Only 26.7% of respondents use Public Art funds for performing or arts education and all such activities appear to be related to the public art project. The Jacksonville Aviation Authority in Florida has "both an Artist in Residency Program (where artists come to the airport terminal to work on their craft) and

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performing arts - usually local schools or musicians who play. All parties are paid with a stipend.”

- **SMAC APP has an established volunteer docent program which is funded by the administrative 20% set aside of the project budgets.**

#### Additional Comments

The survey ended with a chance for additional comments. Broward County Cultural Division commented that they just celebrated their 30th Anniversary. Several expressed an interest in seeing the results of the survey. Results were promised when the solicitation was made.

- **SMAC’s APP collection is celebrating its 30<sup>th</sup> anniversary in 2007. The establishing ordinance for the Arts Commission was passed by the City and County of Sacramento in 1977. Early APP projects were funded directly through the “Metropolitan Arts Fund” with ordinances established later in 1979 and 1983.**

Readers of this summary are encouraged to review the Appendix following this report, which includes the raw responses from the respondents. Also in preparation is a CD with copies of the paper surveys and other documents submitted by each respondent, a copy of the full results and summary in Excel and a database of respondents.

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## **Public Art Survey Appendix**

### **Agency That Responded**

Mayor's Office of Arts & Cultural Affairs, Seattle, WA  
Department of Cultural Affairs, Los Angeles, CA  
Metro Nashville Arts Commission, Nashville, TN  
Mayor's Office of Culture and the Arts, Honolulu, Hawaii  
City of San Diego Commission for Arts and Culture, San Diego, CA  
Kansas City Municipal Art Commission, Kansas City, MO  
Phoenix Office of Arts and Culture, Phoenix, AZ  
Scottsdale Cultural Council, Scottsdale, AZ  
Arts Council of New Orleans, New Orleans, Louisiana  
San Francisco Arts Commission, San Francisco, CA  
City of Dublin, Dublin, Ohio  
Broward County Cultural Division, Broward County, Florida  
New Mexico Arts, Santa Fe, NM  
Duvall Cultural Commission, Duvall, WA  
San Diego County Regional Airport Authority, San Diego, CA  
UrbanArt Commission, Memphis, TN  
Los Angeles County Arts Commission, Los Angeles, CA  
Art Divas, Kansas City  
Chapel Hill Public Arts Commission, Chapel Hill, North Carolina  
Ohio Arts Council, Columbus, Ohio  
Orange County Arts & Cultural Affairs, Orlando, FL  
UrbanArts Institute at Mass. College of Art, Boston, MA  
Regional Arts & Culture Council, Portland, OR  
City and County of Broomfield, Broomfield CO  
Houston Arts Alliance, Houston, Texas  
Municipality of Anchorage, Alaska, Anchorage, AK  
City of Oakland Cultural Arts & Marketing Department, Oakland, CA  
Community Redevelopment Agency of the City of Los Angeles, Los Angeles, CA  
Houston Arts Alliance, Houston, Texas  
Salt Lake City Arts Council, Salt Lake City, Utah  
Oklahoma Historical Society, Oklahoma City, Oklahoma  
City of Coral Springs, Coral Springs, Florida  
City of Aurora, Aurora, Colorado  
Miami Dade Art in Public Places, Miami, FL  
City of Brentwood, Brentwood, CA  
Art Spaces, Inc. - Wabash Valley Outdoor Sculpture Collection, Terre Haute, Indiana  
Glendale Library & Arts Dept., Glendale, Arizona  
Florida Division of Cultural Affairs, Tallahassee FL  
Jacksonville Aviation Authority, Jacksonville, Florida  
City of San Jose Office of Cultural Affairs  
Sacramento Metropolitan Arts Commission, Sacramento, CA

### **Locations of Agencies Responding**

Seattle, WA  
Los Angeles, CA

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Nashville, TN  
Honolulu, Hawaii  
San Diego, CA  
Kansas City, MO  
Phoenix, AZ  
Scottsdale, AZ  
City of Portland and Multnomah County, Oregon  
New Orleans, Louisiana  
San Francisco, CA  
Dublin, Ohio  
Broward County, Florida  
Santa Fe, NM  
Duvall, WA  
San Diego CA  
Memphis, TN  
County of Los Angeles, California  
Kansas City  
Chapel Hill, North Carolina  
Columbus, Ohio  
Orlando, FL  
Boston, MA  
Portland, OR  
Broomfield CO  
Houston, Texas  
Anchorage, AK  
Oakland, CA  
City of Los Angeles, CA  
Houston, Texas  
Salt Lake City, Utah  
Oklahoma City, Oklahoma  
Coral Springs, Florida  
Aurora, Colorado  
Miami, FL  
Brentwood, CA  
Terre Haute, Indiana  
Glendale, Arizona  
Tallahassee FL (Statewide program administered from state capital)  
Jacksonville, Florida  
San Jose, CA  
Sacramento, CA

### **Public Art Program Mission Statements**

What is your Mission Statement or goals for your Public Art Program?

The City accepts a responsibility for expanding public experience with visual art.

The mission of the City of Los Angeles Public Works Improvements Arts Programs ("Program") is to provide publicly accessible works of art, arts and cultural facilities, and services for the cultural benefit of the City, its citizens and its visitors. The Program was established in Administrative Code Section 19.85 to create arts amenities, facilities and services in connection with all City capital improvement

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projects. The Department of Cultural Affairs ("DCA") and its General Manager bear the final responsibility for managing the Program. Goals: To provide appropriate forms of artistic and cultural expression in all City Capital improvement projects; To integrate the work of artists into the design and planning of capital improvement projects; To ensure that the art programs selected serve the needs of the people using the capital improvement projects; To ensure that qualified artists of all genders and ethnic groups are represented; To provide a variety of arts and cultural activities; and To ensure the highest of level of artistic excellence.

To strengthen the positive reputation of the community, enhance the civic environment, and enrich the lives of citizens and visitors through the involvement of professional artists to integrate public artwork throughout Metropolitan Nashville.

To assist the city in attaining national preeminence in culture and the arts, to assist the city in the preservation of the artistic and cultural heritages of all its people, to promote a community environment which provides equal and abundant opportunity for exposure to culture and the arts in all its forms and to encourage and provide equal opportunity for the development of cultural and artistic talents of the people of Honolulu.

The City of San Diego Commission for Arts and Culture vitalized the City by supporting the region's cultural assets, integrating arts and culture into community life and showcasing San Diego as an international cultural destination.

The mission of the Municipal Art Commission is to serve as a catalyst for artistic growth and aesthetic excellence in our communities, and in doing so, enhance the vitality of Kansas City and enrich the lives of its citizens.

The mission of the Scottsdale Public Art Program is to make Scottsdale one of the most desirable communities in the country in which to live, work and visit by incorporating art and design projects throughout. As a central defining characteristic of our community, public art enhances Scottsdale's unique character, image and identity.

- Ensure that public agencies and community representatives play an active role in the selection of art commissioned through the Percent for art Program.
- Encourage early collaboration among artists, architects, and engineers.
- Develop a public collection of artworks which are of the highest aesthetic quality, represent our diverse community, and offer a wide range of artistic tastes and venues, including established and innovative art in the form of permanent and temporary works.
- Provide opportunities for artists to play active roles in the revitalization of neighborhoods and redevelopment areas.
- Provide opportunities for artists to advance their art forms.
- Encourage the preservation of multi-cultural traditions.
- Preserve art objects and artifacts displaced through improvement projects.
- Provide for the proper maintenance and cataloguing of the Public Art Collection.

San Francisco's Public Art Program seeks to promote a diverse and stimulating cultural environment to enrich the lives of the city's residents, visitors and employees. The Program encourages the creative interaction of artists, designers, city staff, officials and community members during the design of City projects, in

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order to develop public art that is specific to the site and meaningful to the community.

Goals are under development now. The draft goals are: • celebrate the history and cultural diversity of the community. • stimulate the senses and mind. • contribute to the character and landscape of the community. • be accessible to all residents and visitors. • support the educational and economic endeavors of the community.

The purpose of the program is to contribute to the enhancement of urban design through the creation of commissioned works of art that create a sense of place, that improve the visual environment for the citizens of Broward County and that advance the missions of the County departments where the projects reside.

The Art in Public Places Program successfully integrates community involvement as its cornerstone, resulting in cultural, aesthetic and economic enhancement for all New Mexico by presenting an excellent, challenging and diverse collection of public art that improves the quality of life experience

The SDCRAA Airport Art Program seeks to provide enhanced customer service by creating artwork and programming that engage travelers in innovative, memorable, considerate experiences that enlist a "wow" response and encourage people to return to the Airport.

to create a vibrant, nurturing and dynamic community through art and design

The Civic Art Program has the following goals: • To enhance the quality of life of the residents of Los Angeles County through the creation of an improved physical and cultural environment • To provide leadership in the development of high quality civic spaces • To expand the economic vitality of the County through increased property values and new cultural tourism opportunities • To provide access to artistic experiences of the highest caliber for the residents of Los Angeles County • To acknowledge the skills and creativity of artists which are the key to the success of such a program Specific objectives include: • To enhance the quality of selected County capital improvement projects through the incorporation of the skills of artists • To encourage innovative approaches to civic art • To integrate artists into the planning and design process at the earliest possible opportunity • To ensure access and the equitable distribution of commissions between local, regional and national artists that are representative of diverse cultural backgrounds • To provide the public with information about civic art projects

in support of art and the benefits thereof in the public and private realm, we facilitate the addition of art in architecture without increase to respective construction budget.

The mission of the Chapel Hill Public Arts Commission is to enhance and enliven our community through public art.

In 1990, the Ohio Legislature, recognizing the state's responsibility to foster culture and the arts and to encourage the development of artists and craftspeople, established the Ohio Percent for Arts Program.

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to include public art in Orange County, for the benefit and education of its citizens while enhancing the visual environment through a diversity of styles, content and artists. The program provides access to world-class art in public spaces.

The UrbanArts Institute at Massachusetts College of Art works to promote excellence in public art and design. This mission is accomplished through services which facilitate public art and design projects, through educational programs for professionals and students, and through public policy advocacy.

The Public Art Program works with the public and private sectors to integrate high quality public art into the region that reflects a range of disciplines, media and thinking and contributes to the region's evolving and vibrant urban and natural landscapes.

I. Vision The Public Art Program will enhance the image of Broomfield and foster a "sense of place" for its residents and visitors. II. Mission The mission of the Broomfield Public Art Program is to create a more visually pleasing environment and to expand the opportunities for residents and visitors to experience quality works of art. III. Goals The goals of the Public Art Program are: A. Build a collection of Public Art in Broomfield that includes: selecting sites, acquiring and displaying art, and providing for maintenance, repair and deaccession of art. B. Integrate Public Art into all areas of the city and county to enhance the image of Broomfield and reflect the cultural and ethnic diversity of the community. C. Impact the quality of life in our community by fostering: advocacy, marketing, education and stewardship of public art that will create public understanding of the social and economic value of public art in the community.

Civic art that will enhance the local environment and reinforce positive identity

The intent of the 1% for Art Ordinance is to enhance the aesthetic environment of the Municipality of Anchorage by including works of art in municipal construction projects, including Anchorage School District projects. The goal of the Public Art Program is to acquire a collection of works of art of redeeming quality that advance public understanding of visual art and enhance the quality of Anchorage's public spaces. The Public Art Program is managed by the Anchorage Museum of History and Art under the direction of the Curator of Public Art.

Provides oversight for the commissioning of temporary and permanent works of art throughout Oakland. Maintains City's art collection and disseminates public information on all projects. Consults on the development of community-generated art projects. Reviews proposed gifts of art to the City.

The Agency's investment in art creates neighborhoods that are beautiful and meaningful, where the unique qualities that make places special and culturally diverse are made visible by the partnership between artists and the others involved in the process to physically build communities.

Begun in 1994, our mission is to bring professional public art consulting services to Greater Houston. We specialize in scoping and management of integrated art

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enhancements for public and private capital projects.

To enhance public spaces, plazas, parks and streetscapes through the commission of public artwork and to support artists by encouraging them and commissioning their work.

To enlarge Oklahoma's visual landscape using the arts to reflect the state's unique history, spirit and diversity and to imbue the state with a vibrant sense of place.

#### Art in the City

To maintain a quality public art collection of diverse media and styles that plays an integral role in the City's architecture and community. Public art represents an opportunity for Aurora to establish a unique identity and to contribute to the civic pride of the community. The AIPP Program reinforces and expands the City's commitment to improving the aesthetic character of its public places by integrating high quality public art into its capital projects.

Miami-Dade Art in Public Places serves the community through the implementation of art installations and educational programming dedicated to enriching the public environment and to preserving and enhancing the artistic and civic pride of Miami-Dade County. Miami-Dade Art in Public Places promotes collaboration and creative art projects that improve the visual quality of public spaces. At their most successful, these public art installations transform public spaces from ordinary civic areas to sites that can lift the spirit and connect with the community. One of the first public art programs in the country, Miami-Dade Art in Public Places was established in 1973 with the passage of an ordinance allocating 1.5% of construction cost of new county buildings for the purchase or commission of artworks. Art in Public Places is overseen by a citizens' Trust appointed by the Board of County Commissioners. The Trust receives recommendations on acquisitions and commissions from the Professional Advisory Committee, an independent group of professionals in the field of art, art history, architecture, or architectural history. Over the past thirty three years, the Miami-Dade Art in Public Places Trust has acquired or commissioned over 700 works of art and gained international recognition as a leader in its field. Artworks are installed countywide at diverse sites including Miami International Airport, Metrorail and Metromover stations, Port of Miami, MetroZoo, Carnival Center for the Performing Arts, fire stations, libraries, police stations, public housing developments, and community health centers. For more than a decade, the focus of the program has been on site-specific, collaborative projects that involve the thinking of artists, landscape architects, historians, engineers, and architects in a team approach. Creative problem solving through innovative collaborations has resulted in projects that validate, define, and expand community identity. The goals of the program are several: to enhance the artistic heritage of Miami-Dade County, to give dimension to the public environment for residents and visitors, to increase public awareness to works of art, and to promote understanding and awareness of the visual arts. The Art in Public Places program has given Miami-Dade County national visibility in the arts and a leadership role in public programming. Through Art in Public Places, the County supports the development of a unique and vital civic environment.

To establish a collection of public outdoor sculpture in Terre Haute, Indiana, and the

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surrounding region of the Wabash Valley

The City of Glendale is committed to an art program that brings meaningful art to the citizens and celebrates both diversity and commonality in Glendale.

To acquire artwork by contemporary artists for display in public areas of buildings constructed with state funds.

Goals of our Program: -Create a first impression of Jacksonville showing that culture and the arts are important. -Humanize the airport environment. -Enhance and enrich the experience of the traveling public at JIA. -Present vibrant, positive images that provide a memorable experience. -Provide visibility for Jacksonville's cultural life.

We are just at the beginning phase of drafting a Public Art Policy for our City. We haven't yet established our mission statement or goals. I am very interested in hearing the results of your survey, so I am filling it out in order to receive the results.

The City of San José Public Art Program seeks to build community identity by initiating artworks and exhibitions that enhance the civic landscape. Through active community engagement with artists, public art projects strive to reflect the City's ethnic diversity, historic richness, and envision its present and future.

Art in Public Places Mission Statement(2000) The mission of the Art in Public Places program is to expand public experience with visual art by installing artworks in public spaces and providing community opportunities for direct interaction with public art on a daily basis. APP Program Goals:

- To humanize and enhance the built and natural environment through "place-making" symbols of civic pride and community identity, and through high-quality artistic statements that enliven public spaces.
- To provide fine art in an accessible manner to the community so that the public may expand its experience, awareness, sensitivity, enjoyment, and understanding of art. The lives of our citizens and visitors will be enhanced and uplifted through interaction with public art.
- To foster the concept of artists as "aesthetic decision-makers" to be recognized and actively participate in the development and planning of the built and natural environment, by encouraging collaborations between artists, urban planners, architects, landscape architects, engineers, designers, and community groups.
- To provide diverse and challenging employment opportunities for contemporary professional and emerging artists, including a commitment to inclusiveness of women and artists of color, so that our diverse cultural heritage is reflected in our public art collection.
- To promote the involvement of the community in the public art process through: 1) involvement in panel selection and recommendation of public artists for commissions, 2) membership on advisory committees, 3) recommendation of public art policy, 4) advocacy for public art and artists in the community, 5) participating in public art education programs.
- To develop a high-quality, diverse, and balanced public art collection including the use of a variety of styles, materials, scale, locations, approaches, and artists – local, regional, national and internationally based – and to evaluate and monitor artwork for public safety and for the proper maintenance of the public art collection.

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**Type of Program**

	<b>Response Percent</b>	<b>Response Total</b>
<b>City</b>	<b>53.7%</b>	<b>22</b>
County	22.0%	9
Redevelopment Agency	4.9%	2
Nonprofit	14.6%	7

Other:

Metropolitan Nashville (combined city/county government)

In partnership with local arts council

Statewide program

Airport Authority

Independent Organization

We are a non profit organization that is also a State

Contracts for program management with public and private enteties in region and beyond.

State

State level percent for art program

We are the nonprofit who runs the art program for the airport (self-described as quasi government.)

**What is the source of funds for your Public Art Staff (admin budget)?**

	<b>Response Percent</b>	<b>Response Total</b>
<b>General Fund</b>	<b>56.1%</b>	<b>23</b>
Portion of Capital Project	24.4%	10
Percentage of Art project budget	39.0%	16
Flat amount from art project budget	2.4%	1

Other:

1% for Art funds

Transient Occupancy Tax

Benefits and basic salary are paid by General Find, but most staff hours are billed to individual public art projects, which are funded through Capital Improvement Budget Percent for Art funding.

Contracts with local, regional and national organizations

% of Capital Project BONDS

To be determined

The sources vary depending on the project and the client - we also received grant funds for other programs

Arts council budget

Fees for service income, grants and private contributions

Consulting contracts

Fee for service on project basis

Redevelopment Agency funds, CDBG funds, special project funding and private funds

**If Percentage of Art project budget, what percentage?**

	<b>Response Percent</b>	<b>Response Total</b>
<b>1%</b>	<b>71.4%</b>	<b>20</b>
1.5%	10.7%	3
2%	17.9%	5
<b>Total Respondents</b>		<b>28</b>

**If funded by Percent for Art, what is the percent?**

1 %	15
1.5%	2
1.75%	2
2%	5

Other:

- 2% of eligible public & redevelopment projects; 1% of eligible private projects
- Currently 1%. We are working to increase to 2% (Chapel Hill Public Arts Commission)
- 1% (not legislated - administrative approval)
- up to 1%; depends on Council's annual recommendation (City and County of Broomfield, CO)
- \$0.50 per square foot, all construction (City of Coral Springs, Florida)
- 1% City; 2% Redevelopment Agency, up to 1% private when assisted by Redevelopment Agency

**For extremely large budget projects, do you:**

	<b>Response Percent</b>	<b>Response Total</b>
Use the full percent for art	48.6%	17
Cap the percentage at a certain amount	5.7%	2
Recalculate the percentage	0%	0
Have a cap as to how high the percentage can be on a mega budget construction	5.7%	2

Other:

- To date, no policy and no cap. If a project received more money through councilmanic action, we typically receive additional 1% for Art.
- We do not have a cap, but since our program is relatively new, the policy has not been tested. We will have a major convention center project coming up in the next couple of years, which has potential for the idea of a cap to come up. Our funds are pooled and do not have to be spent on the project from which the dollars are generated.
- Kansas City doesn't have a cap. The largest 1% for art project to date is \$1.6 million for the new Sprint Center Arena that is due to open this fall.
- Phoenix has a long and successful history of design team projects, where we hire artists to work (on equal footing) with other design professionals (engineers, architects, landscape architects, etc.) on major infrastructure projects. We've done seven (working on an eighth) pedestrian bridges this way, as well as a MASSIVE canal park incorporated with a hydroelectric plant and other projects. These are all multi-million dollar projects where the art is completely incorporated into the project. In fact, our funding ordinance does not restrict us to one percent of the budget of any given project, but lets us pool all of the percent-for-art funds from any given department. Thus, where

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- our Street Transportation Department has MANY capital projects that generate art funds, we aren't obligated to spend those funds in tiny amounts on tiny projects but can bank it up and spend a whole lot on a bridge or an overpass - even if that actually ends up being more than one percent of the cost of the actual bridge. For upcoming airport project, our airport and are planning to spend some of our (also significant) Aviation percent-for-art funding to develop a master plan for public art at the airport.
- Our past budgets have fluxuated greatly - we often group low budget construction projects within a city council district or within a particular city agency to maximize the impact.
  - In the past, the Arts Commission has been asked to accept less than the full 2% allocation for multi million dollar budgets. It is the exception and certainly not the rule.
  - No one appropriation can exceed \$200,000. If there is more than one appropriation for a project, the funds can be aggregated.
  - N/A
  - Varies depending on the source of the funding - all of our percent for art funds are pooled, so there is not a per project cap. There is an annual cap of one million for all projects
  - \$1,000,000 max per project
  - Generally receive a budget for consideration.
  - fundraising
  - Sometimes we divide a very large budget among several sites within the area.
  - The committee determines the project budget per funds available; we completed our first project in 2006 and it totaled \$126,300.
  - On-site public art is capped at 60% of the 1%. Developers may opt to use the full 1% on-site if developing a cultural facility in lieu of public art.
  - Determine an appropriate public art project budget based on the scope of the construction project.
  - N/A
  - We have learned to take a larger percentage of total percent for art allocation for larger projects. This is out of necessity because these projects seem to continuously be delayed due to construction, etc. and we must pay our administrative costs over several years.
  - Not yet applicable
  - Only do projects for facilities which are accessible to the public. Budget for each project is determined on a case by case basis.

Those who responded on paper and did not have this question on their survey. A few submitted responses upon follow up:

This question, sent to the AFTA Public Art Listserv , received these responses:  
Here in Houston we have a long list of inelible projects; that is, capital projects which do NOT generate any money for public art. Thankfully, to offset that, we do NOT have a cap on the program or on the amount of public art money that any one capital project can raise. The logic is that larger projects (eg. airport expansions) have both greater physical space to fill and more opportunities for integrated public art which often serves a function.

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**Approximate Annual Administration Budget?**

0, just starting (Duvall Cultural Commission, WA)  
n/a (Art Divas, Kansas City)  
n/a program just began (Oklahoma Historical Society)  
Salary of manager plus 15-20% of each project budget from Public Art Fund (Metro Nashville Arts Commission)  
\$15,000  
\$25,000  
\$35,000  
\$60,000  
\$60,000  
70,000  
75,000  
\$85-90,000/year depending on projects completed  
\$90k  
\$100,000  
\$150,000  
\$175,000  
\$100,000  
\$116,000  
\$150,000  
\$167,309  
\$180,000  
\$225,000  
\$260,000, includes other programs, not just public art  
300,000  
\$330,000  
\$350,000  
\$350,000  
Approx. 350K including staff, benefits, interns and consultants  
\$400,000  
\$400,000  
\$553,750  
\$575,000  
\$650,000  
\$658,000 for salaries; plus benefits plus \$114,000 for office overhead \$750,000  
\$700,000 (Scottsdale Cultural Council)  
\$775,189 for whole agency

**Approximate Annual Art Budget?**

n/a program just began  
n/a  
0  
\$35,000  
\$54,00 not including CIP admin monies  
\$75,000  
varies from \$120, 000 to about \$250,000

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\$150,000  
\$150,000  
150,000 to 300,000  
\$200k  
\$200,000  
\$250,000/year  
\$170,000-\$210,000/year (unused funds carried over to next fiscal year)  
\$500,000  
varies, but approximately \$500,000  
\$500,000-\$700,000  
\$586,602  
\$600,000  
average: \$700,000  
\$700,000  
\$1,000,000  
\$1,000,000  
1 million- 3 million (rolls over) (Scottsdale Cultural Council)  
1,356,295  
\$1.3 million  
1.5M for CRA initiated projects. This excludes developer projects  
\$2.5 million  
\$2.5 million ongoing project budget awaiting implementation  
\$2,768,750  
\$4 million plus  
\$5 million  
\$7,000,000 (Ohio Arts Council)  
Varies, 1% for Art has ranged from \$400K to \$3million in the past few years, salaries admin, etc all comes out of the 1% for Arts funds. Our funds carry over so it is hard to fix on an annual budget \$500,000  
Varies-\$15,796,919 for FY 2006-07 (Phoenix Office of Arts and Culture)  
varies greatly  
varies too widely to say  
varies tremendously  
varies

#### **Average Budget Size of Art Projects?**

0  
n/a program just began  
\$2,000 - \$4,000  
\$20,000 to \$200,000, some have been as high as \$850,000  
\$20,000 to \$2,000,000  
\$29,000  
\$30,000  
\$35,000  
range is from \$40,000 to \$185,000  
\$40,000  
\$40,000  
\$50,000  
\$50,000

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\$50,000

\$60k

\$60,000

approx. \$60,000

\$60,318

\$70,000

\$70,000

\$75,000

\$100,000

\$100,000

\$100,000

\$100,000

\$100,000

median is probably \$100K

Developer 100K- 10M. CRA 25K- 500K

\$125,000

\$150,000

\$150,000

\$150,000

\$150,000

\$150,000

\$150,000

\$200,000

\$200,000

\$250,00 to date

mean: \$260,000; range (permanent projects only): \$70,000-\$2,500,00 for FY 2006-

07

\$300,000

**Year Public Art Program Started:**

1960

1968

1969

1973

1974

1976

1977 for Arts Commission and 1979 for City ordinance, 1982 for Redevelopment

MOU, 1983 for County ordinance

1978

1979

1980

1980

1980

1983

1984

1985

1986

1986

1987

1988

1989

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1989  
 1989  
 1989 (ordinance 1985)  
 1990  
 1990 (ordinance passed 1986)  
 1993  
 our program 1994; city of Houston 1999  
 1997  
 1998  
 Ordinance passed in 2000, first project call to artists in 2005  
 2001  
 2002  
 2003  
 2003  
 2003  
 2005  
 2005  
 2005  
 2006  
 2006  
 2006

**Artist Eligibility Requirements (check all that apply):**

	<b>Response Percent</b>	<b>Response Total</b>
Local	82.9%	29
Regional	82.9%	29
<b>National/International</b>	<b>94.3%</b>	<b>33</b>
<b>Total Respondents</b>		<b>35</b>

Those responding on paper, also responded this way:

- Competitions vary
- Selection panel determines the artist eligibility requirements
- Eligibility requirements are determined by which [?] of the 5 artist selection methods chosen: Direct Selection; Limited Competition; Open Competition; Direct Purchase; Artist Design Services
- Some projects require Arizona residency, usual requirements are 'professional artist' –selected artists will be required to become a registered vendor for the city beyond contract approval.
- Southern California region; Nationally on occasion.
- Varies by project...we have projects targeted to local, regional and national artists.

**Do you have restrictions on number of artworks an artist may be under contract for, or a waiting period between, contracts?**

	<b>Response Percent</b>	<b>Response Total</b>
Yes	22%	9
<b>No</b>	<b>78.1%</b>	<b>32</b>
<b>Total Respondents</b>		<b>41</b>

Those responding on paper, also responded this way:

- Artists who receive a single commission for more than \$25,000 are ineligible to

- receive another commission for three years from the date of the signed contract.
- No specific restrictions but selection panels will be informed that an artist has competed/is completing other projects and may consider that as a factor when making their selection.
- Sometimes we will indicate in our RFQ's artists who have previously received a commission with a particular department are ineligible to apply for a commission with the same department.

**Do you have a program to develop emerging artists and under-represented artists? If yes, please describe.**

- We did, we had a roster of Emerging Public Artists, whom we trained as a condition of staying on the roster. The artists took a series of classes, as well as had the opportunity to have access to a mentor whom we paid.
- Yes. It's not really a "program", but more of an approach to reviewing artists' submissions. By grouping artists into two groups, those with no public art experience and those with 2 or more public art experiences, for example, and requiring the panel to select from both groups, we are able to capture emerging and under-represented artists into program.
- Yes. Artists' Initiative is an annual program of temporary public art by Arizona artists who have never received a commission through our agency and the 7th Ave Streetscape panels provide space for reproductions of 2-D artwork by Arizona artists who have never received a commission from us.
- Yes. The Public Art program does certain activities with emerging or under-represented artist (at any given time). For example, Scottsdale Public Arts use emerging artist to be on a selection panel, they are paid (\$75 to \$100). Scottsdale Public Arts also works with one Arizona artist at all times, ranging from commission pieces or temporary installments. There are no quotas on emerging or Arizona artist.
- RACC does not have a special program, but does have a commitment to involve emerging and under-representede artists in such programs as the Installation Space and In Situ as a training ground.
- For our Community Outreach projects that average \$15,000 to 20,000 we allow emerging artists to find/designate a "mentor" who is then paid a fee to fulfill that position. Or we allow experienced artists to take on "apprentices" who are paid an hourly rate with a set number of hours. We also look at these projects as educating under-served communities in the public art process.
- The Art on Market Street Program particularly encourages emerging artists or artists new to public art to apply. The projects are short term with more modest budgets and it is an opportunity for artists to learn about working in the public realm.
- Duane Hanson Allied Artist Program: The FOCUS of the Allied Artist program is to provide practicing studio and aspiring Public Artist with an opportunity to collaborate with an experienced Public Artist on a currently commissioned art project. From this experience, participants can determine their commitment to pursue a career in Public Art or conclude to continue the development of their own art discipline and practice in studio work.
- We have a purchase program for project amounts between \$1,000 - \$5,000 for artists living in the state at any stage of their career. Additionally we have the

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- T.I.M.E. (temporary installations made for the environment) program where up to 10 artists are selected to create, exhibit, and take down interactive temporary environmentally based exterior artwork in rural communities. Artists have a brief intro to public art through the program by applying, creating a proposal, budgeting funds if selected, creating and installing the artwork according to a time schedule, developing educational materials about the artwork and removing the work. The project budget per artist is \$1,500 + travel and per diem.
- WE offer training and career development for participating artists.
  - smaller-scale and temporary public art initiatives by project partners
  - Installation space in a city building, temporary works program, residencies, technical assistance workshops, occasional mentoring opportunities
  - Art Advisory Committees are established for specific CRA project areas to assist with outreach to local arts communities.
  - From time to time, we manage a project specifically to address the above.  
Example: a current temporary project that commissioned 12 artists new to the field; at the end of the project, the work will be returned to the artists.
  - Part of our program, we buy existing artworks without the requirement for experience.
  - 2-3 times per year hold a workshop for artists to train them on public art issues.
  - Yes. Miami Dade Art in Public Places is establishing a new mentorship program as a professional development opportunity for emerging artists enrolled at New World School of the Arts. Emerging artists selected to participate in the mentorship program have the opportunity to work with an established public artist on a significant public art commission for Miami-Dade Art in Public Places and to earn an honorarium of up to \$5,000 and class credit. Artists will be selected by the established artists and the staff of Miami-Dade Art in Public Places. Mentoring artists will select a limited number of emerging artists to interview prior to making a final selection. Interviews will be similar to an internship or job opportunity interview. Our goal is to develop productive matches that are mutually beneficial to both parties. We are attempting to target emerging artists that demonstrate both professional and creative promise and an active interest in pursuing public art. Participating artists work directly with the established artists. The scope of the work will vary for each mentorship opportunity depending on the nature of the public art commission, the mentoring artist and the needs and skills of the emerging artist selected to participate in the program. Artists will also meet the public art staff and attend selected public meetings, community meetings, and design team meetings, as applicable, to develop a broader base of knowledge of the requirements of public projects.
  - new program- Mentor Opportunity Program (MOP) Open to artists who have not received a commission through our program. An emerging artist will be mentored by an experienced professional public artist. The mentor is paid \$5,000 to coach the artist through a public art project.
  - Yes, we conduct targeted outreach, mentor artists, conduct workshops and conduct an art in the community class with college art program at San Jose State and SF Academy of Art University.
  - Not formally due to small staff. Director conducts a voluntary Public Art Nuts and Bolts program through a Missouri Arts Council grant.

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- No, not yet but would like to have such a program. I would like to know how these programs work.
- Not at this time since the program is so new.
- no---the effort is there but it is of a more informal nature
- Nothing official
- No
- No.
- No, but would like to implement a program.
- No.
- Not at this time.
- Not yet.
- No, not yet. We are very new.
- Not currently.

**Number of Public Artworks in your collection?**

0

N.A.

1

1 (4 to be added in 2007)

First 3 will be completed in 2007 (Metro Nashville Arts Commission)

4

5

five (but many historic artworks)

7 current, 2 in the works

9

13

21

27

About 50

66

77 public artworks (sculptures and integrated art) and 635 municipal artworks (small movable artworks)

80

100

105 Developer 68 CRA

114 commissioned works, 860 portable works

123

150

187

200

200

205

about 300

310

382

400 (including all pieces, donated and otherwise)

Approx. 400 sited, 2800 portable (Mayor's Office of Arts & Cultural Affairs, Seattle, WA)

600+

663 not including monuments and work acquired through past annual art festival

purchases.

700

862

1400

1938 (Regional Arts & Culture Council)

2,000+ (New Mexico Arts)

**Who performs maintenance of the artworks?**

	<b>Response Percent</b>	<b>Response Total</b>
<b>Contract employee</b>	<b>46.2%</b>	<b>18</b>
Owner of project	18.0%	7
Dept. staff where project is located	30.8%	12
Staff person	35.9%	14

Other:

- Contractors
- Artist under contract with Commission
- Consultants
- Arts Commission hires professional conservators or skilled technicians to repair artwork.
- This rarely occurs because sites do not have money for restoration or maintenance.
- To be determined
- State agency or university
- Committee members adopt pieces to care for in addition to staff management and contracted services
- Owner
- Outside contracted service
- consultant conservator

What is the funding source for maintenance of art work?

	<b>Response Percent</b>	<b>Response Total</b>
<b>APP Program</b>	<b>48.5%</b>	<b>19</b>
Owner/City Department	43.6%	17
Private Owner	12.8%	5

Other:

- Cumulative Reserve Funds (unrestricted)
- General Fund
- Transient Occupancy Tax
- Local foundation
- Varies with project and scope of maintenance-major maintenance may be funded as a new public art project
- % for Art
- The Arts Commission receives a small annual allocation to repair or conserve artworks in the City's collection. Some city departments, such as the Airport or Department of Parking and Traffic are also
- The state agency that owns the artwork. We facilitate the project and are the fiscal agent.
- To be determined

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- Operating budget
- State agency or university
- We are establishing a fund for care of each sculpture with a percentage of the money raised for each project

**What policies, procedures and rules govern your program?**

	<b>Response Percent</b>	<b>Response Total</b>
<b>Ordinance</b>	<b>71.8%</b>	<b>28</b>
Other Governing Documents	23.1%	9
Policies	66.7%	26
Contracts	48.7%	19

Other:

- State Statute & Rules and Regs filed with the state
- Statutes and promulgated Rules and Regulations
- Organization by-laws, non-profit laws
- Letter of Agreement

**Approval Process for Art Plans?**

	<b>Response Percent</b>	<b>Response Total</b>
<b>Art Committee</b>	<b>76.9%</b>	<b>30</b>
Commission	48.7%	19
Building Permits	12.8%	5
Business License	2.6%	1

Other:

- Mayor
- City Council
- City Council has final say.
- City Council reviews/approves contracts for ordinance
- City Council Subcommittee, full City Council
- City Council- project over \$50,000
- City Council approval for largest projects
- City Planning Commission Design Review
- Advisory board appointed by Mayor
- Oversight Committee
- Commission approval over \$20,000
- Art Board
- RACC Board of Directors
- This committee is comprised of local residents of the community in which the artwork is located.
- Board
- Arts & Cultural Affairs Advisory Council
- Fire Marshal / Risk Manager
- Houston Arts Alliance board recommends approval to COH

**What is your process of integrating with the primary construction project?  
 How early in the project is public art staff involved?**

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- Depends on project. Ideally at the earliest possible stage.
- varies widely. we try to get an art plan in the works before construction but on smaller projects that doesn't happen.
- Not early enough. The timeline on each project is different, and of course, the earlier we're involved, the more likelihood of a successful project. In some cases, the public art is not tied to a construction project, so this integration is not an issue. Examples: parks, parking strips, median islands.
- We are trying to become involved as early as possible. There are three projects we have just become involved in and all three are at different stages.
- When the project is in conceptual stages
- Public Art Staff is involved from the moment the project budget is approved. The artist is brought on board as soon as possible to work directly with architectural team and contractors to ensure a seamless integration of the artwork into the overall aesthetic of the construction project.
- As early as possible, meet with the architects and construction professionals. However, the public art staff usually isn't notified that there is a project in a timely manner so we are always behind the ideal time line.
- It can vary, depending on when we are notified of the construction. Ideally, we like to come in during the design phase, as it allows for the most visibility and function of public art.
- We are making inroads into integrating with new construction projects. Usually late in the building process (not our choice), but we are working on improving that.
- Though in the past public art staff became involved only once a construction budget was determined, currently we are working with capital project management in earlier stages of design development.
- Staff is involved from the planning phase.
- We try to become involved immediately after the architect is selected. This does not always happen, but is occurring more often than not.
- As early as possible-varies according to project timeline and specifics-we do many design team projects that involve public art program and funding department at beginning
- Traditionally, art is incorporated after construction. In 2007, art is being incorporated into the design stage of public improvements.
- WE have rarely had the opportunity to do this in the past, but have been working with city agencies to be aware of the benefit of working with us earlier in their capital improvement projects.
- Varies, but concept development stage is preferred. We negotiate with the applicable capital department. We try to have an artist involved by schematic design. We are often in conversation in a project before it enters into programming phase.
- It depends. Usually it is during the schematic and design development phase with the architect.
- Approach project oversight leaders and negotiate combination of project budget plus public art funds.
- N/A
- Public Art staff are generally advised of new projects prior to the completion of schematic design. In accordance with city charter, all new building projects must be reviewed by the Arts Commission's Civic Design Committee. Projects can not be scheduled for Civic Design Review until an initial meeting and/or

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plans for the public art component have been identified. This measure allows for early involvement of public art staff in the design process.

- We try to start a project when the architect is selected, however, this is often not possible so we usually start when construction of the facility has begun. We try to incorporate artwork into the architecture whenever possible.
- We get our \$ (allocation) when the architects are hired and the project budget is established. Generally, we hire an artist asap.
- From the design phase to completion normally.
- As early as possible. Typically during the earliest planning meetings.
- It depends on when the project site is ready to start their project.
- We're just getting started and hope to be involved as early as possible.
- It varies. We advocate for integrated design team bringing the artist voice to the table for the design process, but depending on project parameters, we are relegated to serving client/sponsor needs.
- We do not have a project linked to new construction. Current pieces are located in parks and open space, and existing city buildings.
- Joining the design team art staff become involved at all different stages: after completion, before design, after design but before construction, during construction, etc. Get in early if we can and work with Design Team. Our only obstacle is that planning and construction are usually funded separately and the 1% for Art is part of construction only. So going in early is difficult, if the funds for construction are not committed yet.
- Public art staff is notified when funding for a project is approved. Whenever possible, selection of artist begins with the development of the construction design.
- I work closely with the architects on new construction. After plans are in the initial design/drawing stage my Commission looks at the plans, identifies art spaces and is then able to make changes to accommodate art better.
- As early as possible and practical.
- This is an issue we have been trying to resolve for many years. APP is brought on to the team after an architect and design are often approved by City or County to proceed. We are attempting to join the design team before the architect or architectural plan is approved. Also, we do not receive any funding for staff time until the project is established as a capitol improvement project.

**Do you utilize a customer satisfaction survey?**

	<b>Response Percent</b>	<b>Response Total</b>
Yes	23.1%	9
<b>No</b>	<b>76.9%</b>	<b>30</b>
<b>Total Respondents 39</b>		

**As part of the Agency public art program, do you provide the following?  
 (check all that apply)**

	<b>Response Percent</b>	<b>Response Total</b>
<b>Facilitate Public Art Projects</b>	<b>97.4%</b>	<b>37</b>
Rotating(Portable) Collection	44.7%	17
Maintenance of Public Art	81.6%	31

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Public Art Tours	47.4%	18
Volunteer Training	18.4%	7
Workshops	47.4%	18
Lectures	55.3%	21
Travel Tours	5.3%	2
Brochures	68.4%	26
Online Applications	31.6%	12
(this option was in online survey only)		
Online Collection	57.9%	22
Collection Catalog	13.2%	5
Dedications/Receptions	71.1%	27

Other:

- Not specified
- Artists Registry and resource for general public on grassroots projects
- Postcards of each project
- Annually we also run a temporary outdoor sculpture exhibition, a community art project, an artist-in-residence program, and an exhibition series in our Town Hall and public library
- Community charrettes, public process and exhibitions
- Collections management
- We manage the collection but don't do the work- we recommend to the city on behalf of the citizens
- We are working on printed materials as our collection grows
- Advice to local public art programs

**What is your funding source for the following?**

**Facilitate Public Art Projects**

- 1% for Art
- Arts Commission operating plus project management from capital project budget
- Percent for art from capital improvement projects
- 1% of engineer's estimated construction/renovation budget for buildings- "bricks and mortar"
- percent for art allocation from capital budget
- Art in Private development/private construction, Art in Public Places (AIPD), City construction
- % for Art
- 1% of Capital Improvement Bonds
- % for Art admin. fee
- Hotel/Motel Tax
- 2% for Art
- 1% of all capital outlay for renovation and/or construction of public buildings
- Art Project
- City, Schools, Transit Authority, Private, Foundations
- General Fund and Capital Project
- private
- arts council budget
- Gen Fund
- fees for services

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- capital improvement funds
- % for art
- construction budget
- general fund
- Developer
- mix of general funds, construction funds and fee for service for non city projects
- public art admin.
- percentage of capital building budget
- Public Art Fund
- 1.5% of new construction
- foundation, city, state, corporate, individual
- percent for art
- 1% of city construction budget
- General fund
- General Fund, % for Art, and contracts with developers
- public art program administrative funds

**Rotating (Portable) Collection**

- 1% for Art to purchase, collection management (General Fund) for rotation and management
- percent for art allocation from capital budget
- AIPD
- 1% of Capital Improvement Bonds
- 2% for Art
- 1% of all capital outlay for renovation and/or construction of public buildings  
Operating fund
- City, private donations
- % for Art
- annual contract, flat fee for service
- Trust funds
- Public Art Fund
- Rare!!
- percent for art
- 1% of city construction budget
- public art program administrative funds and private funds from client

**Maintenance of Public Art**

- Cumulative reserve funds
- Routine from department owner-major from Public Art Fund
- General fund
- percent of public art funds/foundation support
- percent for art allocation from capital budget and General Fund
- AIPD
- 1% of Capital Improvement Bonds
- % for art maintenance reserve, annual Arts Comm. allocation or request from city dept. on whose property art is installed.
- General Fund
- 2% for Art
- Operating fund

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- City
- Departmental Budget or County Extraordinary Maintenance Funds
- private
- Gen Fund
- % for Art
- general funds
- department budgets
- city budget
- percent for art
- Developer or Trust funds
- public art admin.
- part of the percentage
- Public Art Fund
- % of art project budget
- foundation, city, state, corporate, individual
- percent for art
- 1% of city construction budget
- General Fund and other City Depts operating funds
- public art program administrative funds

**Public Art Tours**

- Only occasionally, nothing organized or formal
- General Fund and partnerships with other groups (university art dept. etc)
- AIPD, Fees charged
- All staff activities must be covered by the % for Art admin fee.
- 2% for Art
- Operating fund
- Private, Foundations
- grant funding or pro-bono service
- general funds
- na
- city budget
- general fund
- Trust funds
- fee for service
- Public Art Fund
- provided by staff
- percent for art
- General Fund
- public art program administrative funds

**Volunteer Training**

- Staff provided training- no other cost
- private
- na
- Public Art Fund
- percent for art
- General Fund
- public art program administrative funds

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### **Workshops**

- Arts Commission operating budget
- State Arts Council grant
- percent for art allocation from capital budget (when workshops are tied to projects-i.e. pre-submission meeting for public art project) or grants from state arts agency
- AIPD
- 1% of Capital Improvement Bonds
- 2% for Art
- Private, Foundations
- % for Art
- annual contract, flat fee for service
- city budget
- general fund
- Trust funds
- part of the percentage
- Public Art Fund
- provided by staff
- 1% of city construction budget
- General Fund
- public art program administrative funds

### **Lectures**

- Arts Commission operating budget
- General Fund and grants
- AIPD
- 1% of Capital Improvement Bonds
- Staff will occasionally lecture at local universities. The cost of staff time must be charged to the admin. fees received for various projects.
- 2% for Art
- N/A admin. funds
- Private, Foundation
- Gen Fund
- grant funding or pro-bono service
- na
- part of the percentage
- Public Art Fund
- provided by staff
- state
- General fund
- 1% of city construction budget
- General Fund
- public art program administrative funds

### **Travel Tours**

- AIPD, fees charged
- na
- fee for service

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- Public Art Fund
- General Fund

**Brochures**

- Small percentage of public art funds
- General fund, grants, percent for art allocation from capital budget (to promote specific project)
- AIPD
- 1% of Capital Improvement Bonds
- % for Art allocation
- 2% for Art & General Fund (Marketing)
- Operating fund
- private
- project budgets
- % for Art & collaboration with Portland Oregon Visitors Assoc.
- general funds
- private funds; department budgets
- city budget
- project specific: percent for art; otherwise general fund
- grants or partnerships
- part of the percentage
- City Communications
- % of art project budget
- tbd
- percent for art
- 1% of city construction budget
- General Funds and/or project funds
- public art program administrative funds
- 

**Online Applications**

(this option was in online survey only)

- General Admin
- private
- arts council and or project budget
- fees for services
- reimbursable expense per contract
- percent for art
- City Communications
- provided by staff; in house
- Project budgets
- public art program administrative funds
- 

**Online Collection**

- Website will have limited artworks, paid for out of Public Information budget (General Fund)
- General Fund
- 1% of Capital Improvement Bonds
- 2% for Art & General Fund (Marketing)

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- General Admin
- General Fund
- arts council budget
- Gen Fund
- % for Art
- general funds
- annual contract, flat fee for service
- Admin
- City Communications
- provided by staff; in house
- percent for art
- 1% of city construction budget
- General Fund
- public art program administrative funds

**Collection Catalog**

- General Fund and grants
- AIPD
- % for Art
- na
- provided by staff; in house
- 1% for Art, part of project budget
- Administrative project budget in collaboration with department owner
- General fund
- Relevant city department/contractor if applicable
- paid by partners (funding) department
- AIPD, in kind donations
- 1% of Capital Improvement Bonds
- % for Art allocation and/or in conjunction with city department where artwork is installed.
- 2% for Art, General Fund, In-Kind
- Operating fund
- Project Specific
- Gen Fund
- % for Art
- general funds
- reimbursable expense per contract
- percent for art when permitted
- public art admin.
- part of the percentage
- Department Funds
- piggy back with commissioning agency
- donations
- percent for art 1% for Art, part of project budget
- 1% of city construction budget

**Dedications/Receptions**

- Administrative project budget in collaboration with department owner
- General fund

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- Relevant city department/contractor if applicable
- paid by partners (funding) department
- AIPD, in kind donations
- 1% of Capital Improvement Bonds
- % for Art allocation and/or in conjunction with city department where artwork is installed.
- 2% for Art, General Fund, In-Kind
- Operating fund
- Project Specific
- Gen Fund
- % for Art
- general funds
- reimbursable expense per contract
- percent for art when permitted
- public art admin.
- part of the percentage
- Department Funds
- piggy back with commissioning agency
- donations
- percent for art
- 1% of city construction budget
- General Fund and/or project funds
- public art program administrative funds

Other:

**Postcards of each project**

- 15% admin on 1% of Capital Project

**Advice to Public Art Programs**

- General fund

**Do you have a Gallery/Temporary Exhibition Program? If yes, please describe:**

- We mount four exhibitions per year in the lobby of our Seattle Municipal Tower
- No.
- MOCA oversees venues available for exhibition
- Avenue of the Arts, annual temporary art exhibition program-public/private
- Airport has a separate Art Program with Gallery spaces
- Collection rotates city office buildings.
- NO
- The Arts Commission has a Municipal Gallery Exhibition Program. It is not part of the Public Art Program. The Public Art Program has started to commission temporary artworks which are possible due to public/private partnerships or the use of unrestricted funds. The Art on Market Street program features temporary artworks in all artistic media along the Market Street corridor.
- Yes. Local arts council and local artists league curates shows. City provides gallery space within public buildings.
- Not currently. One existed previously and a future one is in the works.
- We have a loan program where NM Arts has purchased artwork through our purchase program and loaned these works to public facilities throughout the

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state for a period of 5 years. The site must have insurance to cover the artwork and repair any damages that might occur. Condition reports are due annually for the loaned work.

- Yes. We manage a "gallery wall" in City Hall. Artists apply to have their work exhibited for a two-month period. We provide publicity through our website and the local weeklies as well as informational flyers in City Hall.
- Our Temporary and Rotating Exhibits program consists of three sets of display cases and an exhibit wall. Local and Regional organizations submit exhibit concepts which are schedule three years out. Exhibits rotate every six months.
- No
- No
- The Board of County Commissioner's Chamber (meeting room) and atrium of the Administration Center feature an exhibition on loan changing 3 times per year.
- contract with Massport to facilitate temporary exhibitions at Logan International Airport
- Portland Building Installation Space & In Situ temporary program.
- Yes but it is separate from the Public Art Program and is located in the Broomfield Auditorium lobby.
- na
- The Department operates the Oakland Craft & Cultural Arts Gallery in the State of California Building. Rotating exhibits year-round. Periodic displays of public art project proposals. Events, performances and receptions.
- We have a gallery space that our agency oversees but it is primarily oriented to individual artist grant recipients.
- No, altho' we do from time to time, manage a temporary public art project with multiple artists.
- no
- No
- 3 municipal exhibit spaces: Municipal Center and 2 libraries. The exhibits rotate among the spaces every 3 months.
- We try to set aside a percentage of the project budget for a yearly exhibition during Art Basel to showcase our projects completed throughout the year. We produce a catalogue to accompany the exhibit.
- yes, responsible for temporary exhibitions at the Glendale Adult Center, the city's senior center.
- Yes, we have gallery and kiosks space that features Florida and Georgia artists. Artwork is rotated every three months.
- By default we manage the City Hall exhibits
- Yes- quarterly rotating exhibitions in public and private spaces. Public galleries(City Hall, Co. Courthouse and Airport) started through public art set aside from arts plan. Private spaces- SMUD and Commercial Bank through private funds from clients.

**If yes, what type?**

	<b>Response Percent</b>	<b>Response Total</b>
<b>Public Spaces</b>	<b>100%</b>	<b>24</b>
Private Spaces	12.5%	3
Other:		

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We are in a public building but we rent the space as a private non-profit (Houston Arts Alliance)

If yes, how is program funded?

- General Fund collection management for rotations, artwork funded by 1% for Art
- General fund
- Public and private sponsorship, split 3 ways
- N/A
- The Arts Commission Gallery is funded as part of the Arts Commission's annual budget. The Public Art Program's temporary projects are funded as the result of public/private partnerships or with the use of unrestricted public art funds to the extent they are available. The Art on Market Program is funded through two sources. One is an annual allocation of a portion of the revenue from the advertising kiosks along Market Street. The other source of funds was a one time allocation from the Public Utilities Commission in conjunction with the reconstruction of Market Street.
- Costs are responsibility of arts council and artists league
- 2% for Art
- Through 1% for Art
- No funding.
- Operating fund
- General Fund
- client-funded
- General Fund allocation from the City of Portland & other sources
- By sales of exhibited art work (20% commission paid to Cultural Affairs) and general funds.
- With limited general fund dollars and volunteer labor.
- funded through Hotel Occupancy Tax funds not related to civic art program funds
- na
- by 1% of city construction budget.
- See Above
- percent for art
- Program is covered under the Public Art Program Operating Budget
- General Fund
- public art set asides and private funds.

**Are Public Art funds ever used for performing arts OR arts education?** (this question was in online survey only)

	<b>Response Percent</b>	<b>Response Total</b>
Yes	25.8%	8
<b>No</b>	<b>74.2%</b>	<b>29</b>
<b>Total Respondents</b>		<b>31</b>

**If yes, how?** (this question was in online survey only)

- No, however the Ordinance does allow for performing arts. It is the funding source that restricts it.

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- The Art on Market Street Program features artwork in all artistic media.
- A portion of the hotel/motel tax is directed to the local arts council to provide programming in local schools and to the general public
- Each project requires an Educational Outreach component in which the artist(s) provides an educational experience for the public.
- Can be. (Los Angeles County Arts Commission)
- Plans are being made in 2007 to fund public outreach, educational and marketing materials supporting the first project, a series of 10 art benches. This publicity effort is detailed in the city's public art master plan which can be viewed, along with program guidelines, on the city's website at: [www.broomfieldpublicart.com](http://www.broomfieldpublicart.com)
- Arts education only: hands-on workshop with artists, lectures, and tours for K-12 students.
- Performing Arts Grants Program
- We have both an Artist in Residency Program (where artists come to the airport terminal to work on their craft) and performing arts - usually local schools or musicians who play. All parties are paid with a stipend. (Jacksonville Aviation Authority, FL)
- Never used for performing arts as the ordinances state that the funds are for visual art only. Could be used for arts education in a community- build type of project with a lead artist working with youth.

Additional comments were solicited via the AFTA listserv:

- I worked into my operating budget for the year. The budget was very small though - I gave each artist a stipend of \$30 to cover gas. The trade-off for them was 1-name exposure 2-chance to sell artwork while at the airport. I think all of the artists who came out for the program would have come regardless of the stipend. (Jacksonville Aviation Authority, FL)

**Additional Comments:**

- Of the 2% for Art, 70% is set aside for the Art commission. We dedicate another 15% to conservation of the artwork and another 15% for Program Support. Lastly, we just finished commemorating the 30 year anniversary of our program in 2006.
- Anything is possible through passion.
- The success of the City and County programs have inspired other public agencies to adopt public art programs. the non-profit nature of the Regional Arts & Culture Council allows us to contract out our public art services to other cities and regions nationally.
- Can we get a copy of the results of this survey?
- Our agency has been managing the acquisition of civic art since the ordinance inception (1999) but only began collection management 4 months ago. Hopefully we will do more of the actions listed in 27 as program smooths out.
- I need to change and clarify the answer for question 8 (the button would let me de-select the check mark). Admin/Maint is funded by 25% of the 1% collected from the city construction budgets. The remaining 75% goes for art acquisition.
- Please make these results available on the public art listserv. I'm interested to see them!

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