PROVIDENCE

ART IN CITY LIFE

PLAN

Charting a Future for Public Art
in the City of Providence

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FROM THE MAYOR

At the start of my term as Mayor of Providence, if asked the question, "what is the Mayor's job?," I would have responded very differently than I would today. I would have said the Mayor's responsibility is to run an efficient administration and to support the growth of our city. After three years, I would now answer that question with this simple answer: The Mayor's fundamental job is to find ways to bring people together. And I believe there is no better way to bring people together than through the arts. The arts are our City's life force, and I believe public art should play a major role in Providence.

In 2016 I established the Art in City Life Commission, which had been designated by ordinance in 1980. Almost immediately, the Art in City Life Commission and staff members from Providence Department of Art, Culture + Tourism articulated the need for a comprehensive plan for commissioning work in public space and/or with public dollars.

The *Art in City Life Plan* does exactly that. This plan was built by significant input from Providence public artists, arts administrators, residents, and members of both the public and private sector. Through the plan Providence will be empowered to commission public art initiated by local artists, dream and implement landmark iconic works, embed art and artists in our civic institutions and public infrastructure, and enhance our public realm with temporary works, like those produced at our signature arts festival, PVDFest.

Personally speaking, I love public art. I love the element of surprise in finding an interesting piece in an unexpected place. I love the way public art creates conversation and bridges across difference. I am so proud to have been a part in bringing more public art to life in our great City.

Mayor Jorge O. Elorza

FROM THE DIRECTOR

Public art enhances civic space, encourages us to slow down enough to appreciate with new perspective the place where the work is installed, and creates endless possibilities for shared experiences. Within this collective experience, every individual interaction with public art is a unique opportunity to respond. One of the amazing things about public art is seeing how artists develop ideas through their engagement and research into a place and community. The resulting work often challenges my assumptions and opens my eyes to new ways of thinking. Public art, unlike self-selected art experiences, is open and vulnerable to any curious individual to interact with or to ignore. Not every person will be comfortable entering a formal art space, such as a museum, gallery, or a theater, yet public art by its nature is accessible to all. Public art is courageous in intent and with the right administrative direction, equitable in its generation.

I am proud to put forward our *Art in City Life Plan*, the City's first comprehensive plan for public art. This plan was supported and built with input from hundreds of residents, public artists and arts administrators, City staff, students, and neighbors. I am proud of the variety of opportunities and strategies recommended in this plan to bring public art to our neighborhoods, civic institutions, and public infrastructure. I am a realist; there are always more ideas than resources, and some of the opportunities in this plan will take more time to develop than others. But I believe this plan empowers our City office and our young Art in CIty Life Commission to commit to building a robust, diverse, and resonant public art collection.

The Department of Art, Culture + Tourism recognizes that inequity and exclusion have played a role in all aspects of our society and that the world of public art is not immune from these systems of oppression. We stand behind the principle of cultural equity and believe this plan, in its transparent and deliberate articulation of City-initiated public art commissioning processes, will allow the City to bring new art works to often overlooked pockets of Providence and elevate artists who have historically had inequitable access to public art commissions. We are committed to developing responsive calls for art in all neighborhoods, commissioning work by artists of color, women, and LGBTQ artists, and building diverse, responsive, and reflective selection committees. We also expect the public to hold us accountable as we recognize needs and prioritize strategies.

Providence is held up by our creatives. From the underground music scene to warehouse studio artists to muralists and street performers, Providence's thriving arts ecosystem is bound by each artist's ability to experiment and collaborate. The City is proud to be a part of this landscape and to have a bold plan for engaging public artists in new ways.

Stephanie Fortunato
ACT Director

EXECUTIVE SUMMARY

In 2009, the City of Providence developed a Cultural Plan, which recognized that Providence's cultural life is a cornerstone of its economy and a key element to the city's unique sense of place, as well as a driver in its recent revitalization and future economic success. Investments in public art were recommended as a strategy to "build community and foster neighborhood vitality through increased access and diversified cultural participation," one of the plan's six overarching goals.

Fast forward to 2017. Interest in public art has continued to grow among Providence's artists, arts organizations, developers, philanthropists, non-profits and City leadership. The City has begun to establish ways to support and respond to this growing interest in engaging with the public realm, most notably by commissioning temporary public art through PVDFest and establishing the Art in City Life Commission (ACL) to advise the City of Providence Department of Art, Culture + Tourism (ACT) on matters related to public art. Building on these developments, Mayor Jorge Elorza commissioned this Art in City Life Plan to give the City, the ACL, and the community the tools they need to be better positioned to make the investments in public art called for in the 2009 cultural plan.

The resulting plan is a blueprint for creating a public art program for Providence that builds on the city's creativity, energy, resources and existing programs. It recommends a new public art initiative – ACT Public Art – be established within ACT to actively commission artwork. It includes a vision for this initiative and recommends four main types of projects that program should commission artists to create, including a prioritized list of recommended projects. The plan provides recommendations for ongoing approaches to communications and community programs, including specific ideas for engaging local artists. Finally, it makes recommendations regarding the administration and funding of the program including specific tools and processes for planning for and commissioning public art, reviewing donations and loans of artwork and memorials, and reviewing public art on private property.

What this plan does not do, however, is aim to govern all decisions about public art in Providence. It does not recommend that ACT or the ACL have any new influence or jurisdiction over public art projects spearheaded independently by artists, arts organizations, community organizations or private property owners. Nor does it recommend any new regulations or approval processes for these types of project. It clarifies existing requirements for the limited cases in which public art created with private funds on private property is subject to City review and recommends shifting the responsibility for that review to the ACL, as was originally intended in existing City ordinances. It also provides a clear review process for individuals or other organizations interested in donating or loaning works of art to the City for permanent or temporary display on City property.

Overall, this plan recommends the creation of a City-managed public art program that adds to the robustness and strength of Providence's already rich arts ecosystem by commissioning new work, creating new opportunities for artists and for community engagement, and supporting the growth of public art practice in Providence.

VISION

ACT Public Art will channel the creative energy of the city, manifesting it in a range of artwork and artists' projects that:

- contribute to shaping the city's visual identity,
- improve the quality of life for all residents, and
- create opportunities for engagement, connectivity and community building.

PROGRAM PLAN

The *Art in City Life Plan* recommends four main types of projects that together will form the core of ACT Public Art's commissioning activities. Over time, through these four project types, ACT Public Art will build a diverse collection of permanent and temporary art that connects with residents all over the city and a reputation for working with artists in innovative and exciting ways. In addition to its commissioning activities, ACT Public Art should focus on communications and community programs that engage people with public art in Providence.

Landmark Public Artworks

ACT Public Art should take the lead in developing a small collection of Landmark Public Artworks -- large-scale, signature, permanent works of art located in prominent areas that make strong visual statements about Providence and its neighborhoods and can come to serve as iconic images that represent the creative city. *Capital City Landmarks* should focus largely on downtown and project an image that speaks to the identity of the City of Providence as a whole, while Neighborhood Landmarks should mark important gathering places or entry points within communities and speak to the identities of Providence's many neighborhoods.

Public Art Residencies

ACT Public Art should establish an ongoing public art residency program placing artists in City facilities and offices to engage directly with residents and staff. Through these residencies, artists would develop projects that infuse artistic practices and artists' creative problem solving into residents' lives and the everyday operations of the City.

Civic Infrastructure Projects

ACT Public Art should work with other City departments, as well as relevant outside agencies, to incorporate public art into the City's public buildings and infrastructure. These projects should infuse art and creativity into everyday spaces used by all and reflect the creative culture of Providence in the City's civic facilities, infrastructure, and systems. Projects can be large-scale and integrated into new construction or they can be smaller, tactical projects that adapt or add to existing facilities and infrastructure.

Temporary Projects

The plan outlines three main tools that ACT Public Art should use to continue to build on ACT's history of commissioning and displaying temporary public artwork:

- *PVD Projections* should be an ongoing platform for rotating new media work projected onto buildings in downtown or other prominent places.
- *PVDFest Public Art Project*s should continue to be commissioned for the duration of PVDFest each year but should be brought under the umbrella of ACT Public Art and focus on achieving the goals and vision of ACT Public Art, as well as those of the festival.
- *The Public Art Ideas Competition* should be a new model for funding artist-initiated projects by issuing a "Call for Ideas" to artists asking artists to respond to a broad curatorial prompt with a project idea and location of their choosing.

Communications and Community Programs

Effective communications and community programs will be key to the success of ACT Public Art. The plan recommends specific goals for communications and community programs with the ultimate goal of ACT Public Art becoming well known in the community as commissioning high-quality, community responsive public art. The plan also recommends that communications strategies be developed for each project, which could make use of tools and events such as Meet the Artist sessions and artist-designed engagement, as well as programs to promote engagement with the public art collection as it develops and programs to engage Providence's strong community of local artists through public art opportunities, trainings, and potential fellowships.

Administrative Plan

In addition to commissioning new works of art, ACT Public Art should oversee maintenance and conservation of the works in its collection and serve as a resource for other entities developing public art in Providence, most notably by guiding individuals and organizations commissioning public art through any required reviews by the City. The plan recommends procedures and tools the program should use to accomplish its work. These includes tools for planning for public art and evaluating potential opportunities, as well as recommended artist selection processes, funding sources and staffing levels. It also lays out the responsibilities of the Mayor, City Council, the Art in City Life Commission, Art Selection Panels, the Special Committee for Review of Memorials, and staff.

Funding Sources

ACT Public Art should be supported through various public and private resources. An increase in public funding will demonstrate the City's leadership and commitment to quality public art throughout Providence. Focused efforts on private fundraising will be crucial to realizing more ambitious and large-scale public art projects. Most important, a diversity of funding sources will help ensure a stable program.

Staffing

There are a variety of skill sets needed for the successful management of ACT Public Art. These include, but are not limited to: planning and budgeting, curating, project management, collections management, conservation, program development and administration, fundraising and grant writing, marketing and communications, and community partnership development. Therefore, there should be a full-time staff person at Art, Culture + Tourism who is the main point person for public art, with ACT Public Art Manager as their title.

Planning for Public Art

ACT staff, working with other City Departments and the Art in City Life Commission, should thoughtfully plan for public art, both through an annual work plan process and by developing specific plans for each new public art commission being led by ACT. ACT staff should also work closely with the Planning Department, as well as other City Departments, to include strategies for public art in other City plans and planning processes.

Commissioning Public Art

New public art projects should, with rare exceptions, be site-specific commissions where an artist is selected to develop a project specifically for Providence that is informed by the context of the site. The Standard Public Art Commissioning Process outlined in this plan should serve as a starting point for how to select new commissions, with the exact details outlined in each Project Plan. Commissioning processes for Public Art Residencies and the Public Art Ideas Competition are also outlined.

Donations and Loans of Artwork

ACT staff and the ACL should have an important role to play in the review of donations of permanent artwork and memorials to the City, as well as temporary loans and exhibitions of public art that are sited on City property. ACT staff should help facilitate the review and approval process, while the ACL should play an important role in Site and Design Review to ensure that public art sited on City property is of high quality and appropriate to its site.

Memorializing a person, group, organization, idea, principle or event on City property is an important decision. A Special Committee for Review of Memorials should be appointed by the Mayor and should be convened to review proposals for memorials on all City property based on social and merit issues and make recommendations to staff.

Public Art on Private Property

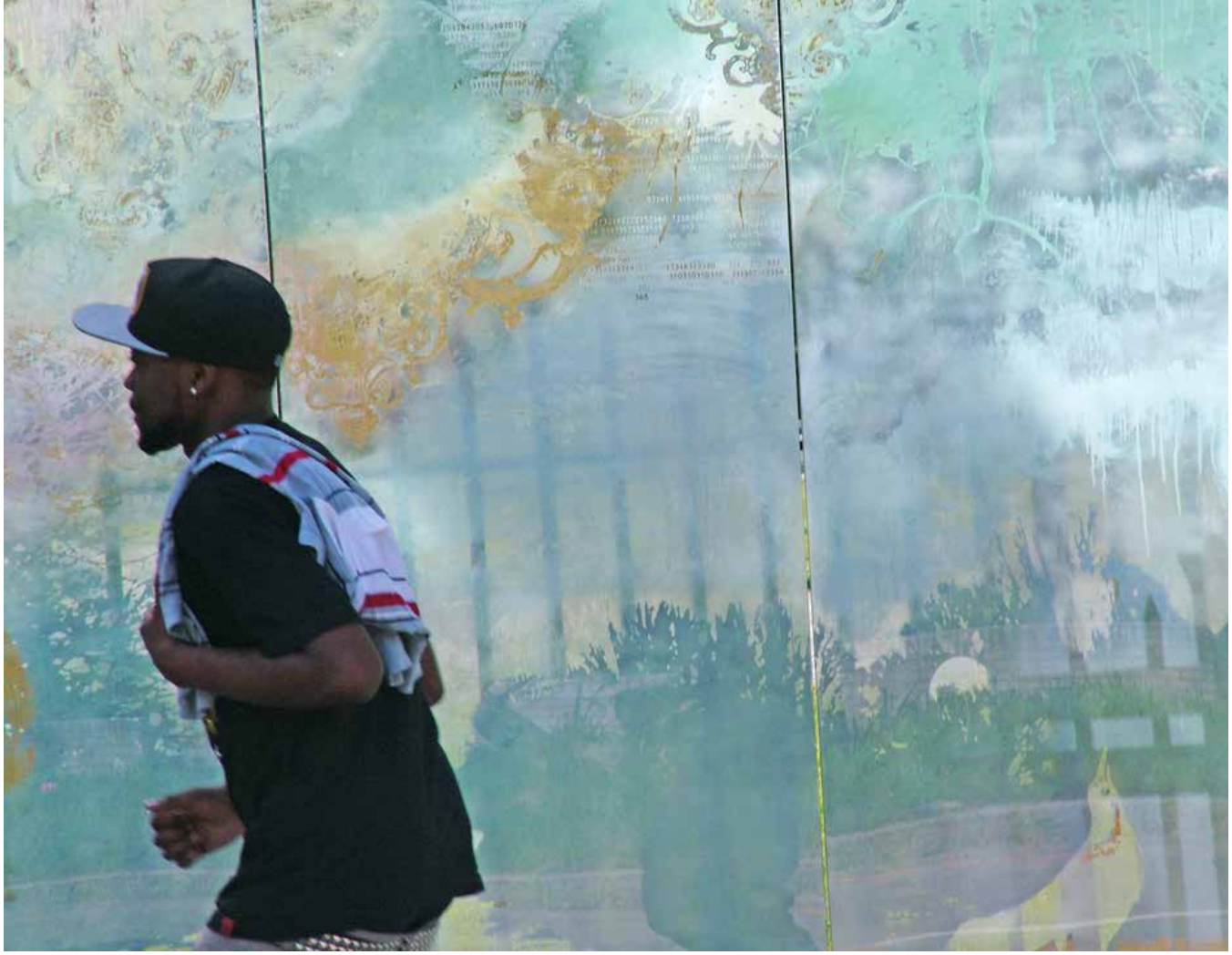
Public art as part of new private development is a benefit to both the development project and to the City. Developers should be encouraged, and in some cases, incentivized, to incorporate public art in their projects. ACT staff and the ACL should have a role in the review and approval of any public art that is commissioned in exchange for a development benefit. When permanent public art is commissioned on private property that is located Downtown in the area under the review of the Downtown Design Review Committee (DDRC) or within the Capital Center Special Development District, ACT staff and the ACL should have a role in the review and approval of the artwork, as already required by existing regulations.

Collection Management

ACT Public Art should adopt practices for the documentation, conservation and maintenance of artworks that are part of the Providence Public Art Collection and for de-accessioning or relocating artworks in that collection. ACT should ensure that the Providence Public Art Collection is properly maintained and preserved, that a periodic assessment of conservation needs is made, and that proper records regarding the works in the collection are kept. The ACL should review and approve the de-accession or relocation of works in the City's Collection, using a strict set of criteria and subject to final approval by City Council.

CONCLUSION

This plan charts an exciting new future for public art in the City of Providence that builds on the city's existing strengths and allows ACT to thoughtfully plan for and advance the City's investments in public art. Using this plan as a guide, ACT can better support the growth of public art practice in Providence and build a collection of artworks that improve the quality of life for all residents, contribute to shaping the city's visual identity, and create important opportunities for engagement, connectivity and community building.



INTRODUCTION

Providence is a city known for art. It has long been a haven for artists and there is a sense that art is welcomed, supported, and appreciated here. From the city's historic architecture to its creative industries, art schools, and artist communities, the arts are a key part of what makes Providence the place it is. The most recent *Arts and Economic Prosperity Study*[1] provided evidence that nonprofit arts and culture organizations represent a $205.8 million industry in the City of Providence – one that supports 5,115 full-time equivalent jobs and generates $20.9 million in local and state government revenue. Providence's long-running interactive public artwork *WaterFire*, just one example within the city's robust cultural sector, has become internationally known and is often cited as a key driver of the city's revitalization. Murals grace the landscape, numerous healthy and growing arts organizations use the arts to shape life in Providence, and the DIY energy of artists continues to be felt.

Recognizing the importance of the arts to the growth and vitality of Providence, the City developed a Cultural Plan in 2009. This plan called out investments in public art as one strategy to build community and foster neighborhood vitality. However, with all this talent, energy, and interest, the City still lacked a municipal public art program or the policies to guide decisions about the City's investments in public art.

Recently, the City has begun to put in place cornerstones to better support public art. In 2015, Mayor Jorge Elorza inaugurated PVDFest, a four-day arts festival celebrating the city's creativity that includes the commissioning of temporary

1 Americans for the Arts. "Arts & Economic Prosperity V: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Providence, Rhode Island." Washington D.C.: 2017.

public artworks for downtown sites within the festival footprint. In 2016, Mayor Elorza established the Art in City Life Commission (ACL) to advise the City of Providence Department of Art, Culture + Tourism (ACT) on matters related to public art. Building on this, in 2017, the Mayor commissioned an *Art in City Life Plan* to guide the City, the ACL, and the community at large in selecting, commissioning, and caring for public art.

This City-level prioritization of public art reflects a pulse felt all over Providence. Artists, arts organizations, developers, philanthropists, and nonprofits want to engage with the public realm. Increasingly, they have been coming to ACT seeking support for projects and advice about how to create artwork in public spaces. Successful projects, such as those commissioned by ACT for PVDFest and Holly Ewald's NEA-funded project *Full Circle*, demonstrate the potential of City-commissioned public art. Investments in public spaces and community facilities, as well as a renewed interest in the city on the part of developers, create exciting opportunities for new public art projects. ACT needs the tools to harness these opportunities and make the most of this climate. This is a great time to be planning for public art in Providence.

In the spring of 2017, the Art and City Life Commission and ACT staff collaboratively stewarded a national search for a public art master planning consultant firm. Awarded the competitive bid, the consulting firm Via Partnership was brought on board in the summer of 2017 to facilitate the development of a public art master plan. To develop the plan, the consultants worked closely with ACT; the ACL; an Advisory Committee comprised of leaders from arts and community-based nonprofits; and in Internal Review Committee comprised of City staff from departments that will have a role in the successful implementation of the plan.

The planning process also included a community workshop called "Imagine Art Here" on September 19, 2017 at WaterFire Arts Center at which approximately 60 community members gathered to help shape a public art vision for Providence and provide critical input about goals for public art, as well as potential public art opportunities throughout the city. The consultants also conducted one-on-one interviews with key stakeholders, roundtable discussions with artists and youth, and an online and an intercept survey to gather input for the plan.

The resulting plan recommends the establishment of a public art program within the Department of Art, Culture +Tourism that proactively commissions public art, creating new opportunities for artists and diversifying the public art found in Providence. It sets forth a vision, mission and guiding principles for this program and lays out the work the program would do, including the four main types of public art projects

it would focus on – Landmark Public Art Projects, Public Art Residencies, Civic Infrastructure Projects, and Temporary Projects, with recommended project lists for each.

This plan also recommends long-needed administrative procedures that would guide the way the City commissions art on public property with public funds, including criteria for how ACT can identify the best opportunities for the City to invest in public art, funding strategies, artist selection processes, staffing recommendations, and procedures for accepting donations and loans of artworks for City property.

The plan does not recommend that ACT or the ACL have any new influence or jurisdiction over public art projects spearheaded independently by artists, arts organizations, community organizations or private property owners or recommend any new regulations or approval processes for these types of projects. It does not aim to govern decisions about all public art in Providence. What it does do however, is clarify existing requirements for the limited cases in which public art created with private funds on private property is subject to City review. It also provides a clear review process for individuals or other organizations interested in donating or loaning works of art to the City for permanent or temporary display on City property.

Overall, this plan intends to create a public art program that commissions new work, creates new opportunities for artists, and supports the growth of public art practice in Providence, adding robustness and strength to Providence's already rich arts ecosystem.

The research and community input gathered through the planning process, combined with the momentum around public art in Providence, creates an ideal time for ACT to establish this new public art program. The *Art in City Life Plan* gives Providence the tools it needs to thoughtfully and successfully plan for, commission and support public art worthy of a city whose identity has become so intertwined with the arts.

ACT PUBLIC ART

A PUBLIC ART PROGRAM FOR THE CITY OF PROVIDENCE

The City of Providence should have a municipal public art program that actively commissions art for public property and is managed by the City of Providence Department of Art, Culture +Tourism (ACT). This program would be called ACT Public Art and would be advised by the Art in City Life Commission (ACL). ACT Public Art would have a vision, mission, and guiding principles that it can use to evaluate and prioritize opportunities to make investments in public art on public property and plan ahead to make the most of resources, rather than taking on projects in an ad hoc manner in reaction to various outside requests.

ACT Public Art will be one way that ACT achieves its mission to ensure the continued development of a vibrant and creative city by integrating arts and culture into community life while showcasing Providence as an international cultural destination.

VISION

What impact does ACT Public Art have on the city?

ACT Public Art will channel the creative energy of the city, manifesting it in a range of artwork and artists' projects that:

- contribute to shaping the city's visual identity,
- improve the quality of life for all residents, and
- create opportunities for engagement, connectivity and community building.

MISSION

What will ACT Public Art do?

ACT Public Art:

- Commissions and maintains a diverse collection of permanent and temporary public artworks,
- Serves as a resource for other entities developing public art,
- Promotes the community's access to, appreciation of and enjoyment of public art,
- Fosters partnerships for the successful creation of public art throughout the city, and supports the growth of public art practice in Providence.

GUIDING PRINCIPLES

What is the broad philosophy that guides the work of ACT Public Art?

- **Access:**

  Public art should be a part of everyone's daily lives.

- **Cultural Equity:**

  Artwork will be relevant to Providence's communities and foster stakeholder relationships and conversations.

- **Change and Transformation:**

  New work will be created and new audiences will be developed.

  Artists will build capacity to take on new challenges.

- **Responsiveness:**

  Projects will be developed through a process that is informed by the community and its needs, resulting in site-specific, community-engaged artworks.

- **Artistic Excellence:**

  Artwork will be of the highest artistic quality.

PROGRAM PLAN

ACT Public Art should commission artists to create work through four main project types:

- **Landmark Public Artworks**
- **Public Art Residencies**
- **Civic Infrastructure Projects, and**
- **Temporary Projects**

Together, these four types of projects form the core of a program that will contribute to shaping Providence's visual identity, improve the quality of life for all residents, and create opportunity for engagement, connectivity, and community building. Over time, through these four project types, ACT Public Art will build a diverse collection of permanent and temporary art that connects with residents all over the city and a reputation for working with artists in innovative and exciting ways.

In addition to commissioning public art projects, ACT Public Art should focus on communications and community programs that engage people with their work.

LANDMARK PUBLIC ARTWORKS

LLandmark Public Artworks should be large-scale, signature, permanent works of art located in prominent areas that make strong visual statements about Providence and its neighborhoods and can come to serve as iconic images that represent the creative city. ACT Public Art should take the lead in developing a small collection of these works. These works should be site-specific – conceived, designed, and built specifically for their site – and should provide the community with significant artwork on par with its own creative spirit. Landmark Public Artworks includes both *Capital City Landmarks* and *Neighborhood Landmarks*. These projects should be accomplished in partnership with other city and state agencies, organizations, and stakeholders, whom ACT Public Art should help marshal.

Capital City Landmarks should largely focus on downtown, a space that symbolically belongs to everyone and where the city comes together for important and celebratory occasions. *Capital City Landmarks* should project an image that speaks to the identity of the City of Providence as a whole. New investments being made in downtown public spaces, such as Kennedy Plaza and the new parks located in the I-195 Redevelopment District, create important opportunities to include artwork in these downtown civic spaces. In addition, there may be long-term opportunities to partner with the City of Providence Department of Parks to create *Capital City Landmarks* in three of the City's flagship parks: Roger Williams Park, India Point Park, and the Riverwalk. ACT Public Art should work with the Department of Parks to further explore these opportunities.

Neighborhood Landmarks should mark important gathering places within communities or entry points into neighborhoods. These artworks should speak to and represent the identities of Providence's many neighborhoods and support ACT's place-based strategies. ACT Public Art should work with the City of Providence Department of Planning and Development to identify opportunities to integrate *Neighborhood Landmarks* into area plans and construction or renovation projects.

Public Art Goals

Landmark Public Artworks should:

- Serve as icons for the City and specific neighborhoods, channeling Providence's creative identity into a visible form.
- Serve as meeting points and gathering places for residents, as well as places visitors seek out.
- Bring a new scale of public art to Providence and showcase the City's commitment to public art.

Criteria for when to commission a Landmark Public Artwork

When reviewing potential opportunities for commissioning Landmark Public Artworks, ACT Public Art should consider the following:

- Priority should be given to public spaces where there is a major capital improvement, such as new construction or major renovation that is taking place and would enable the public art to be integrated into the overall construction project.
- Priority should be given to public spaces that are meaningful to the community and are in prominent, highly visible, gateway locations with a high volume of car and/or pedestrian traffic.
- Priority should be given to projects that provide an opportunity to partner with other City departments, state agencies, private developers, businesses or other institutions to commission a project.
- Priority should be given to projects for which there is, or is expected to be, an adequate budget to commission and maintain a project of significant scale and gravitas to serve as a landmark.

Funding Sources

These projects should most likely be accomplished through a combination of public and private funding and will require coordinated fundraising and grant-writing efforts by ACT in partnership with other stakeholder organizations.

Artist Selection

In most cases, Landmark Public Artworks should follow the Standard Public Art Commissioning Process described in this plan (p. 46). The Art Selection Panel would include representatives from the partnering entities and agencies, as well as at least two stakeholders from the community that would be the primary audience for the work.

PROVIDENCE
INDUSTRIAL
BILT
OBEY

FOR NEW IDEAS; PERFORMING AGAINST ALL
ODDS. WE, WHO SUDDENLY FREEZE! (PAUSE)
STANDING NAKED, RIGHT IN THE CENTER OF THE
STAGE OR THE STREET, WITH THE WORDS CARVED

PUBLIC ART RESIDENCIES

ACT Public Art should establish an ongoing public art residency program placing artists in City facilities and offices to engage directly with residents and staff. Through these residencies, artists would develop projects that infuse artistic practices and artists' creative problem solving into residents' lives and the everyday operations of the City.

Some residencies will involve artists working directly with community members on projects that provide hands-on opportunities to participate in artmaking and encounter artists. Other residencies will embed artists within City agencies to work with City staff to solve problems or raise awareness around issues identified in partnership with the host agency, facilitate creative community engagement, and find opportunities to incorporate art into the agency's functions, or to develop artworks related to or inspired by the agency's work and facilities. Relevant community-based organizations may serve as partners for both types of residencies.

Public Art Goals

The Public Art Residency Program should:

- Create opportunities for community members and City staff to engage directly with artists and artmaking.
- Infuse artistic practices and artists' creative problem solving into residents' lives and the everyday operations of the City.
- Strengthen and develop relationships between ACT and City departments and uncover new ways of working together.
- Build greater understanding of ACT and ACT Public Art throughout the city – both among residents and City colleagues.
- Result in projects that achieve the vision of ACT Public Art by contributing to shaping the city's visual identity, improving quality of life for all residents, and creating opportunities for engagement, connectivity and community building.

In addition, specific goals for each residency will be developed by ACT and the partnering agency.

Criteria for Initiating a Public Art Residency

When reviewing potential opportunities to establish a Public Art Residency, ACT Public Art should consider the following:

- Priority should be given to opportunities where there is a willing partner department and/or community-based organization that is able to dedicate staff time and resources to supporting the artist, in addition to the project management and support provided by ACT Public Art staff.
- Funding should be available for the artist fee, as well as a budget for programming or fabrication.
- Priority should be given to opportunities where ACT and the partnering department and/or community-based organization share a clear vision for the residency and its goals and outcomes and where there is buy-in from all levels of the partnering department and/or organization.
- Priority should be given to opportunities that align with ACT Public Art's vision and guiding principles.

Funding Sources

Public Art Residencies can be funded through a combination of ACT's operating budget and the partnering organization's and department's budgets

Artist Selection

Artist selection should follow the Residencies Commissioning process described in this plan (p. 46). The Art Selection Panel would include a representative from the City department and any partnering organizations, as well as at least two stakeholders from the community that would be the primary audience for the work.

THE PROMENADE

CIVIC INFRASTRUCTURE PROJECTS

AACT Public Art should work with other City departments, as well as relevant outside agencies, to incorporate public art into the City's public buildings and infrastructure.

These projects should infuse art and creativity into everyday spaces used by all and reflect the creative culture of Providence in the City's civic facilities, infrastructure, and systems.

There are many opportunities for this. Projects can be large-scale and integrated into new construction or they can be smaller, tactical projects that adapt or add to existing facilities and infrastructure. The City's Capital Improvement Program (CIP) and the State Transportation Improvement Program (STIP) will provide opportunities to consider including public art when the City of Providence is building or conducting a major renovation of a city facility or element of the city's infrastructure, such as roads, bridges, transit, and pedestrian and bicycling infrastructure. Accomplishing smaller scale projects in partnership with City departments and agency partners will strategically help ACT develop capacity and relationships with these entities, building the groundwork to take advantage of larger scale opportunities when they arise.

Public Art Goals

Public art incorporated into Civic Infrastructure Projects should:

- Contribute to Providence's identity as the creative capital.
- Create opportunities for people to experience art in their everyday lives.
- Enhance the design of civic infrastructure; improve people's experience of using these places and interacting with the City.

Criteria for Incorporating Public Art into City Facilities and Infrastructure

When reviewing potential opportunities for incorporating public art into Civic Infrastructure, ACT Public Art should consider the following:

- Priority should be given to facilities or infrastructure that are heavily used and/or used by demographics that reflect Providence's population.
- Priority should be given to City facilities, parks or infrastructure where there is a major capital improvement, such as new construction or major renovation that is taking place and would enable the public art to be integrated into the overall construction project.
- Priority should be given to City facilities that are purpose-built for community use, i.e.: Recreation Centers and schools.
- City facilities that are not purpose-built for community use, but are in a prominent, highly visible, gateway location with a high volume of car or pedestrian traffic should be considered for public art projects.
- For transportation infrastructure (roads, sidewalks, trails, transit infrastructure), priority should be given for projects that:
  - are pedestrian-oriented,
  - are at a gateway location to the City of Providence,
  - are at a gateway location to downtown,
  - provides an opportunity to partner with RIPTA, RIDOT, private developers, businesses or other institutions to commission a project.
- The capital project is for utility infrastructure that provides an opportunity to enhance or educate about Providence's water resources, green infrastructure or issues related to sustainability and resilience.

Funding Sources

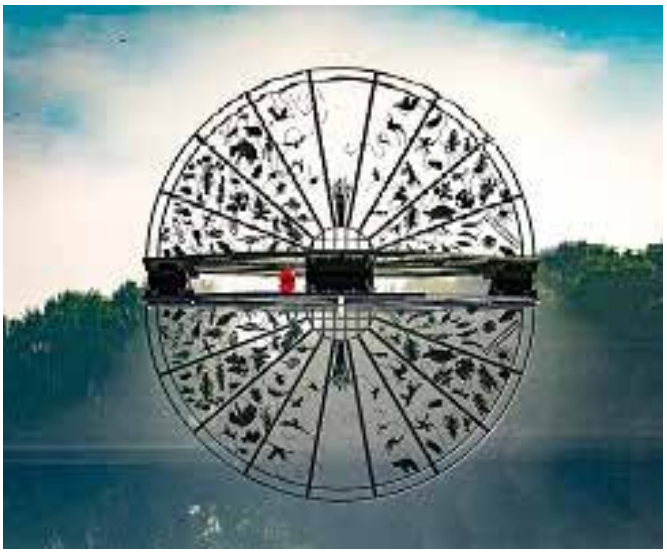
For projects that are part of the current CIP (2018-2022) or STIP (2018-2027), ACT should work with different City departments to identify potential public art opportunities that can be incorporated into the baseline capital project budget, or that can be supported through modest funding from other sources (ACT's operating budget, grants, other community support).

Long term, ACT should advocate for including a percent for art in the CIP and other capital project budgets to ensure that public-facing City facilities and infrastructure include public art (see Funding Sources, p 42).

For other projects, costs can be shared between ACT's operating budget and the partnering department. ACT and the partnering department can also jointly seek grant funds for these smaller projects.

Artist Selection

In most cases, Civic Infrastructure Projects should follow the Standard Public Art Commissioning Process described in this plan (p. 46). The Art Selection Panel would include a representative from the City department and/or partnering agency, as well as at least two stakeholders from the community that would be the primary audience for the work.



TEMPORARY PROJECTS

ACT Public Art should continue to build on ACT's history of commissioning and displaying temporary public artwork, exploring new ways of working with artists and pushing beyond the ways artists traditionally have been asked to display their work in public.

To start, ACT Public Art should commission temporary projects in three main ways: *PVD Projections, PVDFest Public Art Projects*, and the *Public Art Ideas Competition*. Over time, opportunities for one-off temporary projects and other temporary series may be identified. In addition, the Gallery at City Hall should be brought under the umbrella of ACT Public Art and can be used as a site for temporary projects, as well as a space to display models, drawings, maps, or other materials and information related to new or in-progress ACT Public Art projects.

PVD Projections should be an ongoing platform for rotating new media work projected onto buildings in downtown or other prominent places. The new media works should be curated by a guest curator or committee and can feature work by local artists and faculty and students of Providence's universities, as well as work created by artists outside of Providence. *PVD Projections* would primarily run during the winter when night falls early and would activate the city during the long dark winter evenings.

PVDFest Public Art Projects should continue to be commissioned for the duration of PVDFest each year, but should be brought under the umbrella of ACT Public Art and focus on achieving the goals and vision of ACT Public Art, as well as those of the festival. These temporary public art installations should continue to work to enhance interactions between visitors at the festival and make the streetscape more vibrant, playful, surprising, or beautiful. Once the redesign of Kennedy Plaza is complete, ACT Public Art should commission a street painting each year in greater Kennedy Plaza, as part of PVDFest Public Art Projects, with an expected lifespan of one year, to be a legacy project of PVDFest.

The Public Art Ideas Competition should be a new model for funding artist-initiated projects by issuing a "Call for Ideas" to artists. This call should ask artists to respond to a broad curatorial prompt with a project idea and location of their choosing. This new model would allow ACT Public Art to provide greater support to artists and help artists gain skills necessary to work in public space and at new scales. It would also facilitate new opportunities for artists to think broadly about public space and the ways their work can interact with and make an impact on the built environment, natural landscapes, and the community who uses these spaces. Selected artists should receive full project management support from ACT staff, in addition to funding.

Public Art Goals

Temporary Projects should:

- Provide new and constantly changing reasons to visit and explore Providence.
- Be interactive, engaging, and dynamic.
- Provide a format for artists to explore and respond quickly to issues of the moment.
- Allow artists to experiment, innovate, and take risks in a temporary format.
- Provide smaller-scale opportunities for emerging artists or artists new to public art to explore working in the public realm.

Criteria for When to Commission Temporary Projects

PVD Projections, *PVDFest Public Art Projects*, and the *Public Art Ideas Competition* will each have their own schedule occurring yearly or every other year.

When reviewing potential opportunities for additional Temporary Projects, ACT Public Art should consider the following:

- Priority should be given to temporary projects that will activate areas of Providence that do not already have public art or that will reach new audiences.
- Priority should be given to temporary projects that will bring new types of work to Providence or push the boundaries of the way artwork is exhibited in Providence.
- Priority should be given to temporary projects that provide an opportunity to partner with other City agencies, cultural institutions, or other arts organizations.

Funding Sources

Temporary Projects can be supported through ACT's operating budget and the PVDFest budget. If the curatorial prompt for the *Public Art Ideas Competition* is aligned with another City initiative, funds from that department or program can be leveraged.

Artist Selection

In most cases, Temporary Projects should follow the Standard Public Art Commissioning Process described in this plan (p. 46). The Art Selection Panel would include a representative from the City Department, as well as at least one stakeholder from the community that would be the primary audience for the work.

The Public Art Ideas Competition should follow the Public Art Ideas Competition Process described in this plan (p. 46). If the curatorial prompt is aligned with another City initiative, the Art Selection Panel would include a representative from that City Department, as well as at least two stakeholders from the community that would be the primary audience for the work.

RECOMMENDED PROJECTS

The following is a timeline of recommended projects that can guide ACT Public Art in its first five years. The projects are grouped by the four project types, and divided into FY 19 (ACT Public Art's first year) and FY 20-24, forming the beginnings of a work plan for the program.

FY19

Landmark Public Artworks

NEIGHBORHOOD LANDMARKS

ACT Public Art should begin to work with the City of Providence Department of Planning and Development to begin to identity one or two opportunities for Neighborhood Landmarks

KENNEDY PLAZA SIGNATURE ARTWORK

In September 2017, Mayor Elorza unveiled a vision to make Kennedy Plaza a more vibrant public space. This vision, created with public input, builds on the 2015 reconfiguration of the plaza and incorporates plans for the Downtown Transit Connector (DTC) and the Providence Intermodal Transportation Center. It will create new public spaces for programming and revenue-generating activities, as well as improve boarding areas, pedestrian safety, and vehicle circulation.

ACT Public Art, working with other Kennedy Plaza and downtown stakeholders, should begin the process to commission a major signature permanent work of art for the new Kennedy Plaza. The artwork, and its selected location, should be designed in a way that accommodates continued use of Kennedy Plaza as a flexible space for community events and programming. The use of Kennedy Plaza for additional rotating artwork will need to be complementary to the signature artwork once the signature artwork is completed

Public Art Residencies

RECREATION CENTER RESIDENCIES

ACT Public Art should develop a program with the City of Providence Recreation Department placing artists at Recreation Centers to work directly with community members on projects that create a more welcoming atmosphere at Recreation Centers and better connect the neighborhoods with the Centers. Artists-in-Residence would help build community within each Recreation Center, raise visibility of the Recreation Centers in each neighborhood, and create a sense of connection amongst the Recreation Centers as a civic system.

Recommended pilot sites based on preliminary conversations with the Recreation Department are Davey Lopes, Neutaconkanut, Rogers, and Vincent Brown.

CITY ARCHIVES RESIDENCY

ACT Public Art should work with the City Archives staff to select an artist to work in residence in the City Archives. During the residency, the artist would mine the collection and create new public work that highlights this resource and some aspect of Providence's history or culture found within. Work can be created for display in the Gallery at City Hall or in the areas outside City Hall on either side of the entryway steps. The artist should be paid for their time based on an hourly wage and a separate budget should exist for materials and installation.

Civic Infrastructure Projects

DOWNTOWN TRANSIT CONNECTOR POSTER PROGRAM

ACT Public Art should work with RIPTA to create a rotating poster program at the new DTC bus stations. This program would commission local artists, building on Providence's traditions of poster-making, to create new work for installation in specific areas of bus stations.

The program would have a designated display area/format in the stations that is protected from the elements and from vandalism, and a schedule would be developed for installing and de-installing posters, so riders can see different posters at different stations. The poster program can be branded with a name, standardized fonts, and poster formats, and feature ACT's logo prominently on the posters, noting that this is a program of ACT Public Art to build recognition and respect for the program. This program could be extended to other stations beyond the DTC in the future, as well.

Temporary Projects

THE PUBLIC ART IDEAS COMPETITION PILOT ROUND

ACT Public Art should initiate a pilot round that would result in three to four artist-initiated projects. The call for ideas could include a list of optional pre-approved sites but would indicate that artists are not limited to these sites. ACT Public Art can consider aligning the curatorial prompt with other city initiatives to partner with and leverage funding from other departments or programs.

WOONASQUATUCKET RIVER GREENWAY ARTS

ACT should bring their involvement in the Woonasquatucket River Greenway Arts Project, if funded by the NEA's Our Town program, under the umbrella of ACT Public Art. In the near term, ACT should align the selection process for the proposed temporary public sculptures with the process recommended in this plan.

FY20-24

Landmark Public Artworks

NEIGHBORHOOD LANDMARKS

ACT Public Art should implement one or more of the Neighborhood Landmark projects identified in FY19.

I-195 REDEVELOPMENT DISTRICT PARKS

The I-195 Redevelopment District Commission is planning two new public parks that will connect College Hill and Fox Point with downtown and will be at the locus of a new and vibrant urban district. Once the parks are complete they will be owned and maintained by the I-195 Redevelopment District Commission. ACT Public Art should partner with the 1-195 Redevelopment District Commission to commission a significant public artwork in both parks, signaling the City's commitment to high-quality public space and serving as a beacon of Providence's renaissance. This artwork could exist as two parts that are in conversation with each other, creating a visual connection between the two parks and encouraging visitors to venture from one to the other.

Public Art Residencies

PROVIDENCE PUBLIC SCHOOLS/ TURNAROUND ARTS: PROVIDENCE RESIDENCY

ACT Public Art should explore the possibility of developing a public art residency in partnership with Turnaround Arts Providence (TAP) for TAP's third year (FY 2020 -2021). This could become a legacy project of TAP and continue in the schools after that program is complete. This residency should be focused on achieving the goals of TAP and creating public art for the schools that achieves the vision of ACT Public Art.

Civic Infrastructure Projects

NEW DPW FACILITY

The 2018 – 2022 CIP includes funding for a new facility for the City of Providence Department of Public Works (DPW). ACT should work with DPW to identify opportunities to incorporate public art into the facility.

SIDEWALK TATTOOS

Each year, City Wards are allocated funding for sidewalk improvements and replacements, where needed, through DPW. As a part of this program, ACT Public Art should work with DPW to commission local artist to create a series of Sidewalk Tattoos that can be stamped into the freshly placed cement. ACT and DPW could partner with local fabricators to work with selected artists to create stamps that can be used to impress the designs into the new sidewalk. These stamps will become part of the ACT Public Art collection. ACT Public Art should host an annual Call to Artists to select up to four artists to create Sidewalk Tattoo designs. Artists would be awarded a stipend to translate their design into iron at the Steel Yard and to be present for the sidewalk stamping.

PROVIDENCE PUBLIC SCHOOLS

The City has recently committed up to $400 million for school infrastructure repairs and is leading a community engagement process to solicit feedback. ACT Public Art should become involved in this process and assign a staff member to follow the meetings and work with City staff leading the process to identify opportunities for public art, design enhancements, artist residencies, or other collaborations in future capital improvements. ACT should also clarify and confirm if the percent for art should be applied to Schools.

ART AND SPORTS INFRASTRUCTURE

ACT Public Art should collaborate with the Recreation Department and/or the Department of Parks to engage an artist to look at the City's sports and fitness infrastructure, such as indoor and outdoor basketball courts, pools, and gyms, and develop a project that takes advantage of the potential for art to be part of these highly used, social places.

Temporary Projects

THE PUBLIC ART IDEAS COMPETITION

ACT Public Art should issue a "Call for Ideas" for the *Public Art Ideas Competition* every other year.

PVD PROJECTIONS

ACT Public Art should develop and establish the *PVD Projections* series, including identifying appropriate sites, making a capital investment into equipment, and developing a curatorial process and partnerships.

Long Term

Landmark Public Artworks

CAPITAL CITY LANDMARKS FOR FLAGSHIP PARKS

ACT Public Art should work with the Department of Parks to explore the potential for commissioning *Capital City Landmark* projects for one or more of the City's three flagship parks: Roger Williams Park, India Point Park, and/or the Riverwalk.

Public Art Residencies

DEPARTMENT OF PUBLIC WORKS RESIDENCY

Civic Infrastructure Projects commissioned with the City of Providence Department of Public Works, such as the Sidewalk Tattoos, will help ACT develop a strong working relationship with DPW and could help lay the groundwork for a future Public Art Residency within the Department of Public Works. Through this residency, an artist could explore the many functions of DPW and the role DPW-supported infrastructure and systems play in residents' daily life.

Civic Infrastructure Projects

CITY WALK

ACT Public Art should follow the planning process for City Walk and continue to work with the Department of Planning and Development and their consultants to identify opportunities to incorporate public art into the planned network of bike routes and pedestrian spaces connecting urban landscape spaces. ACT should work to include funding for public art in future phases of City Walk in the current State Transportation Improvement Program (STIP) (2018 - 2027).

RIVERWALK

ACT Public Art should follow planning efforts for redevelopment or improvements to the Riverwalk and identify opportunities to incorporate public art or design enhancements into the space. Potential opportunities could include design and replacement of railings, pavers, or plaza areas, or incorporation of smaller-scale, iterative sculptures or objects. These opportunities could be timed to leverage other investments being made in the Riverwalk, such as CIP, developer, private contributions, or other fund sources.

WOONASQUATUCKET RIVER GREENWAY ARTS

The planning for a permanent linear art park should be brought under the umbrella of ACT Public Art. ACT should work to include funding for this project in the current State Transportation Improvement Program (STIP) (2018 – 2027).

Temporary Projects

Once the redesign of Kennedy Plaza is complete, ACT Public Art should commission a street painting each year in greater Kennedy Plaza, with an expected lifespan of one year, to be a legacy project of PVDFest.

RECOMMENDED PROJECT LIST

Landmark Public Artworks

- Neighborhood Landmark Opportunities
- Kennedy Plaza Signature Artwork
- I-195 Redevelopment District Parks
- Capital City Landmark Opportunities in partnership with Department of Parks

Public Art Residencies

- Recreation Center Residencies
- City Archives Residency
- DPW Residency
- Turnaround Arts: Providence Residency

Civic Infrastructure Projects

- Downtown Transit Connector Poster Program
- Woonasquatucket River Greenway Arts Linear Art Park
- New DPW Facility
- Sidewalk Tattoos
- Schools Infrastructure (with Providence Public Schools)
- Art & Sports Infrastructure (with the Recreation Department and/or Department of Parks)
- City Walk
- Riverwalk

Temporary Projects

- Woonasquatucket River Greenway Arts Temporary Sculptures
- The Public Art Ideas Competition
- PVDFest Public Art Projects
- PVD Projections Series
- Greater Kennedy Plaza yearly street painting

COMMUNICATIONS AND COMMUNITY PROGRAMS

ACT Public Art should become well-known in the community as commissioning high-quality, community responsive public art. Effective communications and the delivery of community programs that engage people in public art from the commissioning process through the lifetime of the artwork will be important to the success of the program.

ACT Staff should develop and implement an effective communications and community programming strategy that serves to:

- Raise the profile of ACT Public Art, individual projects, and the Providence Public Art Collection, as well as all public art that is accessible throughout the City.
- Create a level of transparency around the process for creating new public art projects.
- Encourage people to get involved on the ACL or on an Artist Selection Panel.
- Educate people about individual works of public art, the artists who create them, the processes they use, etc.
- Draw attention to Providence as an innovator in the field of public art and a destination for high quality public art.
- Engage people with the works in the Providence Public Art Collection.
- Engage and support local artists in developing their practices in public art.

Message and Identity

ACT Public Art should be the umbrella under which all of the City's public art activities take place, with the exception of works in the Parks Public Art Collection.

The name ACT Public Art should be used in all communications, including print materials, press releases, website, social media and identification labels.

When developing materials, ACT Public Art should also consider developing key messages that are reinforced through all communications channels. Potential key messages are:

- Celebrate the talents of commissioned artists.
- Promote the role that the community has played in the selection of the artist or creation of the work.
- Relate projects back to the vision and guiding principles of the program and project types.
- Underscore that the approach taken toward planning, funding and implementation is related to best practices in public art.

Public Art Catalog

A full inventory of *all* public art throughout Providence, including high-quality images and descriptions, should be accessible via the ACT website. This could be organized through the City website or a national public art website such as Westaf's Public Art Archive or CultureNOW's Museum Without Walls. Print brochures providing an overview of the collection, outlining a self-guided tour and/or about specific works in the collection can also be a resource that is distributed at community facilities and shared with people interested in public art in Providence.

Project-Specific Communications Strategy

ACT Public Art staff should develop a communications strategy for each public art project that includes communications, stakeholder engagement and community involvement opportunities during the commissioning process through the unveiling of the artwork. The strategy should identify target audiences, messages, and vehicles for communication, as well as a timeline linked to the public art project milestones.

Meet the Artist Sessions

For all new public art commissions, ACT should work with the artist to design one or more open meetings that invite the public to meet the artist and learn about his or her practice and for the artist to learn about the community. These sessions should be organized and facilitated by ACT.

Artist-Designed Engagement

For some new commissions, ACT may also require that the artist develop their own engagement process to inform their project.

Communications for Non-ACT Public Art Projects

ACT should also be a vehicle for providing information about public art projects in Providence that are initiated by art organizations, developers and other sponsors through its website, newsletter and other communications.

Programs to Promote Engagement with the Public Art Collection

ACT should develop partnerships to bring the City's public art to life. Projects could include walking tours of public art in different parts of the city, curriculum materials focused on specific public artworks, engaging performing artists to create new work in response to public artworks, etc.

Recognition of Public Art on Private Property

The City of Providence should pursue opportunities to recognize private property owners, developers, cultural organizations and artists that install public art on private property. Recognition opportunities could include a uniform plaque/medallion placed near the artwork to recognize their contribution to public art in Providence, promotion of the art in ACT materials and in City publications, or an annual Mayor's Award recognizing excellence in public art.

Local Artist Engagement

Providence has a strong community of artists, some of whom have experience with public art practice, and others who are interested but have not had opportunities to develop projects in the public realm. ACT should work with project partners to develop ways to engage local artists, provide opportunities for artists new to public art to receive commissions and provide training.

Emerging Public Artist Opportunities

As an artist, getting a large public art commission can be difficult if you do not already have completed public art projects as part of your portfolio. Through the Annual Work Plan process, ACT and the ACL should look for project opportunities that can be geared specifically to artists that are new to public art. These may be projects that are temporary in nature, allowing artists to create site-responsive works of larger scale but that don't have the burden of engineering for permanence, smaller scale projects, or projects that pair artists and fabricators to create permanent work that may be of a different medium or scale that the artist is accustomed to working.

Artist Training

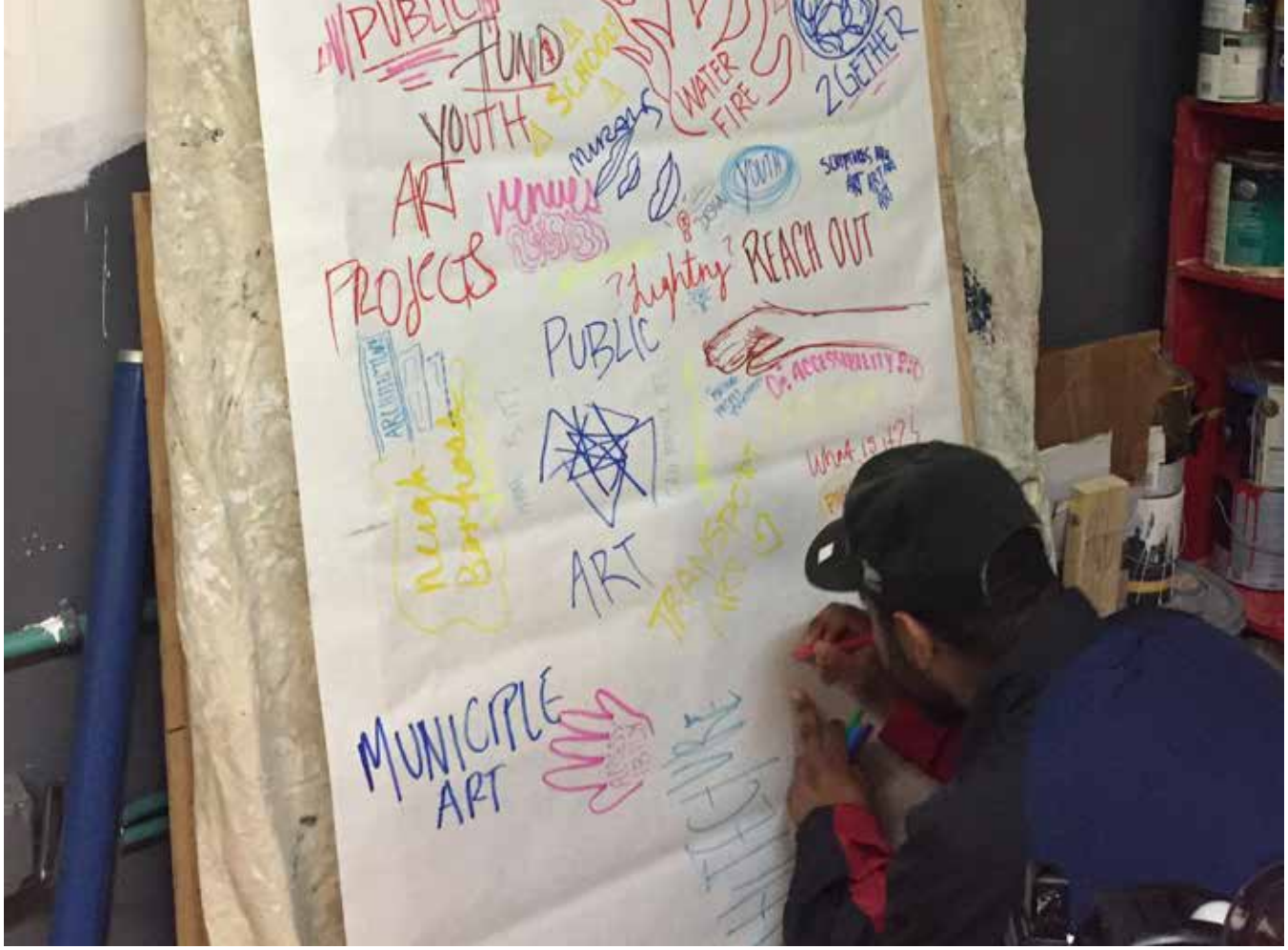
The Department of Art, Culture + Tourism should partner with arts organizations, RISCA and local universities to provide training specific to the needs of public artists and to incorporate public art-related topics into existing training programs.

Public Art Fellowship Opportunities

A Public Art Fellowship would provide opportunities for local artists to assist experienced artists in large-scale (over $50,000) public art commissions in order to gain the technical and administrative expertise needed to compete within the field of public art.

For specific public art commissions, a separate call would go out to local artists to participate as a Fellow on a public art project. Artists should have a strong interest in gaining expertise in the public art process, but no prior public art experience would be required. The ACL would develop a short-list based upon review of applications, then the shortlisted artists' qualifications would be shared with the commissioned artist to select a Fellow to work with on their project. Fellows would be compensated for their service on the project.

ADMINISTRATIVE PLAN



This section of the Plan recommends procedures and protocols ACT Public Art should use to accomplish its work, including tools for planning for public art and evaluating potential opportunities and recommended artist selection processes, funding sources and staffing levels. It also lays out the responsibilities of the Mayor, City Council, the Art in City Life Commission, Art Selection Panels, the Special Committee for Review of Memorials, and staff.

In addition to commissioning new works, ACT Public Art should oversee maintenance and conservation of the works in its collection and serve as a resource for other entities developing public art in Providence, most notably by guiding individuals and organizations commissioning public art through any required reviews by the City.

DEFINITIONS

ACT Public Art. The name for the City of Providence's public art program, managed by the Department of Art, Culture + Tourism (ACT). ACT Public Art is inclusive of all public art activities managed through ACT.

Art in City Life Commission (ACL). Commission appointed by the Mayor responsible for advising and making recommendations to ACT staff and the Mayor regarding ACT Public Art.

Art in City Life Plan. A public document approved by the Art in City Life Commission outlining the administrative procedures for ACT Public Art and the Art in City Life Commission, the vision and goals for ACT Public Art, and key public art opportunities. The Art in City Life Plan should be updated at least every 10 years, or more frequently if needed.

Art Selection Panel. An ad hoc committee, appointed as necessary for the implementation of public art projects. The Art Selection Panel recommends artist selection and artist concepts to the Art in City Life Commission for public art projects and makes recommendations regarding the selection of artwork for exhibitions. A member of the Art in City Life Commission sits on the Art Selection Panel.

Artist. An individual generally recognized by critics and peers as a professional practitioner of the visual, performing or language arts, based on his or her body of work, educational background, experience, exhibition history, publication and/or creation of artworks. For commissioning and acquisition purposes, an artist cannot be a City employee, a member of the Art in City Life Commission or the relevant Art Selection Panel. If the artwork is part of a Capital Project, the artist cannot be a member of the Prime Consultant's firm or team.

Artwork. An aesthetic creation of permanent or temporary medium or combination of media resulting from the skill and creativity of an artist or artists.

Conservation. The regularly scheduled examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator.

Call to Artists. General term for a request for artists to apply for a public art project or exhibition opportunity.

Capital Center Commission (CCC). An appointed body charged to adopt, implement and administer a plan of development for the Capital Center Special Development District, as provided for by the Rhode Island Special Development District Act (RIGL 45-24.4). This area is a 79 acre redevelopment in the heart of downtown Providence.

Capital Improvement Program (CIP). Any city department's program for advance planning of capital developments.

City Services Working Group. A group of City staff convened by ACT to provide technical review of public art projects prior to ACL review. Typically includes representatives of Department of Public Works, Traffic and Engineering, Public Property, Inspections and Standards, Department of Planning and Development, Department of Parks, and the Mayor's Center for City Services (MCCS).

Concept Design. The phase of a public art project in which an artist creates an initial design, including diagrams or a maquette, and conducts a preliminary cost estimate.

Construction Project. Any capital project paid for wholly or in part by the City of Providence to construct or remodel any building, decorative or commemorative structure, park, street, sidewalk, parking facility or utility or any portion thereof within the City of Providence.

Commission of artist. The engagement of an artist either to construct a new work or to provide an existing work of art for a specified site.

De-accession. The formal process used to remove an artwork that has been commissioned by, acquired by or donated to the City.

Downtown Design Review Committee (DDRC). An appointed development plan review body to conduct development plan review in the D-1 Zone in downtown Providence.

Eligible fund. Money, regardless of source, for construction projects, from which art is not precluded.

Final Design and Construction Documents. The phase of a public art project in which the artist finalizes the design, placement, installation specifications and cost estimate and has relevant components prepared and stamped by a licensed engineer.

Gift. Art donated to the City from a private individual, institution or other outside source.

Limited Competition. A call to artists in which a small number of artists are specifically invited to respond through a Request for Qualifications (RFQ) or Request for Proposals (RFP) process. Artists should be invited based on their past work and demonstrated ability to successfully respond to the conditions of the particular project.

Loan. Artworks provided to the City of Providence (sited on City property) for its use for a period of time and to be returned to the owner after the loan period expires.

Maintenance. The routine care and repair of works of public art that does not require specialized expertise.

Memorial. A structure (plaque, artwork or other item) sited in a public location that is established to honor, preserve the memory of, or commemorate a deceased person(s), an event that occurred in the past, or an important idea that has shaped or impacted the community.

Open Competition. A call to artists for a specific project in which artists are asked to respond through a Request for Qualifications (RFQ) or Request for Proposals (RFP) process. Any artist may respond, subject to limitations established in the solicitation.

Parks Public Art Collection. Public art sited in City of Providence-owned Parks ; collections care managed by the Parks Department.

Providence Public Art Collection. Public art owned or commissioned by the City of Providence, with the exception of works sited in City-owned Parks.

Providence Historic District Commission (PHDC). An appointed board that regulates development in designated Local Historic Districts by acting as a design review body.

Public Art. Temporary or permanent elements of a public space that are designed by an artist or artist team and reflect an awareness of and enrich the site.

Public Art Conservation Fund. A separate account held by the City where contribution for the conservation of public art are held, including funds contributed in conjunction with the donation of a work of art to the City.

Public Art Ideas Competition. A method for commissioning public art whereby artists are selected to develop and implement art projects at sites of their choosing based on their ideas for creatively engaging public spaces and/or community, or in response to a specific curatorial idea or theme.

Public Art Project Plan. A document that guides the planning and execution of a specific public art project. It sets out the basic framework of the project, such as goals and location; budget and funding; timeline; the artist selection process and community engagement process; a marketing plan; a list of internal and external stakeholders; and protocols for collaboration with other entities.

Public Art Residency. An artist embedded in an organization or at a location for a fixed period of time with the expectation that the he or she will create a public art project based on research and exploration conducted during the residency.

Request for Proposals (RFP). A call to artists that asks for the submission of both an artist's credentials and a conceptual proposal for an artwork, both of which are the basis for selecting an artist.

Request for Qualifications (RFQ). A call to artists that asks for the submission of an artist's credentials, which is the basis of selecting an artist.

Site and Design Review. Review conducted by the Art in City Life Commission of donations of permanent work to the City and of temporary loans and exhibitions of work to be sited on City property. Considers the aesthetic quality of the artwork and the relationship of the work to the site.

Site-Specific Artworks. Artworks that are inspired by and created to fit the context of a particular place.

Social and Merit Review. Review of proposed memorials by the Special Committee for Review of Memorials to determine if the person, group, organization, idea, principle or event meets the criteria for being memorialized on City property.

Special Committee for Review of Memorials. A committee appointed by the Mayor of Providence to review proposed donations of memorials to determine if the person, group, organization, idea, principle or event meets the criteria for being memorialized on City property.

Temporary Public Art. Works of art that are created to be in a public place for less than two years.

ROLES AND RESPONSIBILITIES

The Mayor, City Council, Art in City Life Commission, Artist Selection Panels and staff from the Department of Art, Culture + Tourism should all play important roles in making ACT Public Art a success. The following lists their recommended responsibilities related to ACT Public Art.

Mayor

Description

The Mayor of Providence is elected to a four-year term. The Mayor's responsibilities include supervising all City departments and agencies, preparing and implementing the City budget.

Responsibilities

- Appoint the ACL Commission.
- Appoint Special Committee for Review of Memorials.

City Council

Description

The Providence City Council is the fifteen-member legislative body of the City of Providence. City Council members are elected by ward to four-year terms and are limited to a maximum of three consecutive full terms.

Responsibilities

- Approve the City's Operating and Capital Budgets, which may include funding earmarked for ACT Public Art.
- Approve donations of permanent artwork and memorials.
- Approve de-accession of permanent artwork and memorials.
- Approve ordinances that pertain to ACT Public Art.

Art in City Life Commission

Description

The Art in City Life Commission (ACL) is composed of 9 members from the following backgrounds: independent working artists, art organizations and affiliations, universities and colleges, and the private sector. In addition, the Mayor and City Finance Director serve ex officio on the ACL. Commissioners are appointed by the Mayor and serve 2-year terms.

Responsibilities

- Review and recommend ACT Public Art's Annual Public Art Work Plan.
- Approve Project Plans for individual ACT Public Art projects.
- Participate on Artist Selection Panels.
- Review and recommend Concept Designs for ACT Public Art projects to ACT for approval.
- Review Concept Designs for privately-initiated permanent public art projects on private property in the Downtown D-1 Zone and the Capital Center Special Redevelopment District and make recommendations to the Downtown Design Review Committee or the Capital Center Commission.
- Conduct a Site and Design Review and make recommendations regarding acceptance of gifts of permanent artwork and memorials on City property.
- Conduct a Site and Design Review and make recommendations regarding acceptance of temporary loans and exhibitions of artwork on City property.
- Make recommendations regarding proposed revisions to public art policies and procedures.
- Advise and assist the City in raising funds to support ACT Public Art.
- Serve as an advocate for public art in Providence.

Art Selection Panel

Description

An Art Selection Panel is an ad-hoc panel of the Art in City Life Commission that reviews artist qualifications and artist Concept Designs for ACT Public Art projects.

Each Art Selection Panel should include the following representation:

- A member of the Art in City Life Commission.
- Local artist/arts professional/member(s) of the arts community.
- Representatives from nearby neighborhood(s) or business district(s).
- If applicable, a member of a related Board of Commission.

In addition, it is recommended that the Art Selection Panel include non-voting representation from City staff for projects done in collaboration with another City department, and the architect of the related capital project, if applicable.

Responsibilities

- Review artist qualifications and select finalists.
- Review artist concepts/interview artists and recommend final selection.
- Review and recommend approval of artist Concept Design.

Special Committee for the Review of Memorials

Description

A citizen committee appointed by the Mayor and staffed by the Department of Arts, Culture + Tourism that reviews proposals for memorials on all City property based on social and merit issues. The committee should be comprised of nine (9) members that are scholars in the fields of history or commemoration or have a background in local history, culture, or community building.

Responsibilities

- Develop criteria for review of social and merit issues as it relates to new memorials.
- Review proposals for memorials based on established criteria and make recommendations to ACT staff.
- Review requests for de-accession of memorials and make recommendations to ACT staff.

Art, Culture + Tourism (ACT)

Description

Art, Culture + Tourism is a Department within the Department of Planning and Development that ensures the continued development of a vibrant and creative city by integrating arts and culture into community life while showcasing Providence as an international cultural destination.

Responsibilities

- Work with the Art in City Life Commission and other City staff to develop and implement the Annual Public Art Work Plan.
- Staff the Art in City Life Commission.
- Staff the Special Committee for the Review of Memorials.
- Oversee the commissioning and installation of new works of art for the Providence Public Art Collection, including:
  - Developing Project Plans in collaboration with other City departments and community partners.
  - Developing artist solicitation materials.
  - Organizing and facilitating artist selection processes.
  - Preparing and negotiating contracts.
  - Facilitating technical review of artist designs.
  - Inspecting the final work and coordinating and scheduling installation with artist.
  - Documenting the work as a part of collection management.
  - Developing and implementing community engagement around the project.
- Ensure that the City's adopted public art policies and procedures are followed.
- Ensure that the Providence Public Art Collection is properly documented, maintained and conserved.
- Pursue potential collaborations and funding opportunities, including writing grants.
- Develop materials and programs to inform and engage the public about the Providence Public Art Collection, as well as all public art that can be experienced in Providence.
- Oversee the review of permanent public art donated to the City.
- Oversee the review of temporary loans and exhibitions to be sited on City property.
- Oversee the review of developer art projects, if commissioned as part of a development benefit.
- Facilitate the review of privately-initiated permanent public art projects in the Downtown D-1 Zone and the Capital Center Special Development District.
- Oversee the review of works of art being considered for de-accession.

FUNDING SOURCES

ACT Public Art should be supported through various public and private resources. An increase in public funding will demonstrate the City's leadership and commitment to quality public art throughout Providence. Focused efforts on private fundraising will be crucial to realizing more ambitious and large-scale public art projects. Most important, a diversity of funding sources will help ensure a stable program.

Percent for Art

Background

In 1980, the Providence City Council approved Ordinance 1980, Ch. 80-39 establishing the Art in City Life Commission and establishing a percent for art funding mechanism to support new public art commissions.

Sec. 2-353 of the Ordinance states: "All city department heads shall include in their annual municipal budget requests, as well as special requests, grant applications and other requests for appropriations for construction projects, an amount equal to at least one percent of the total project to be expended on works of art."

Sec. 2-357 of the Ordinance goes on to state: "There is established in the city treasury a special fund designated "Art in City Life Fund" into which funds appropriated shall be deposited."

Although approved by Council, this Ordinance was never put into effect.

Applying Percent for Art

Percent for art is a method used by over 400 cities, counties and other public agencies across the United States to earmark funding for public art. Generally tied to capital improvement planning and budgeting, it works best when a community is renovating or expanding its community and civic infrastructure and guarantees that public art is developed alongside these investments.

City of Providence construction projects are funded through bond funding, through the City's operating fund, and through other funding sources. Moving forward, the City should begin applying its percent for art ordinance to all eligible construction projects, defined in the Ordinance as "any capital project paid for wholly or in part by the City of Providence to construct or remodel any building, decorative or commemorative structure, park, street, sidewalk, parking facility or utility or any portion thereof within the City of Providence."

ACT should work with the Department of Planning and Development and the Department of Finance to determine the best way to identify eligible construction projects and allocate an amount equal to at least one percent of each project's total budget to the Art in City Life Fund.

The Annual Public Art Work Plan and Budget (see below) should outline annually the use of these funds.

Uses of Percent for Art

Percent for art and other designated public art project funds should only be used for:

- Projects sited on City property.
- Artist fees and artist travel and expenses that are related to the City's commissioning or purchase of public art as stipulated in a contract with the artist.
- Artwork fabrication, storage, and installation per contract.
- Acquisition of existing works of art.
- Required permits and insurance during the fabrication and installation of the artwork per contract.
- Conservation of works in the City of Providence Public Art Collection.
- Documentation and interpretive plaques.
- Costs associated with relocation or de-accession of existing works of art.
- Project consultants and contracted services.

Percent for art and other designated public art project funds should not be used for:

- Mass produced work, with the exception of limited editions controlled by the artist.
- Artwork not produced or designed by an Art in City Life Commission-recommended artist.
- Professional graphics, unless designed or executed by an artist or used in the development of collateral material for ACT Public Art.
- Decorative, ornamental or functional elements that are designed by the Prime Consultant on a Capital Improvement Project.
- Routine maintenance.
- Purchase of existing works of art outside of the selection process.

General Fund

As a part of the City's annual budgeting process, ACT should request funds to support the following related to ACT Public Art:

PVDFest Public Art. A combination of General Fund and private sponsorship dollars should continue to support temporary and legacy public art projects that are developed as part of PVDFest.

The Public Art Ideas Competition. The General Fund should support commissioning one or more projects selected through The Public Art Ideas Competition annually.

Staffing and administrative support. The General Fund should cover staffing from ACT to support ACT Public Art, including any future dedicated staff. The General Fund can also be used to hire consultants to manage or curate specific public art projects.

Collection management. The General Fund should support keeping good documentation of the City's collection, as outlined below, a regular collection assessment, and professional conservation when needed.

Communications. The General Fund should cover communications efforts and materials related to promoting the Providence Public Art collection.

Other. Requests can be made for support from the General Fund for other expenses related to the successful implementation of ACT Public Art.

Providence Tourism Council

Providence has been experiencing a rapid growth in hotel development, with five new hotels expected to open in downtown in 2018 and as many as 19 new hotels in the City by 2019.

The state of Rhode Island enacts a 5% hotel tax. A portion of those funds go to the Providence Tourism Council to work collaboratively with businesses, organizations and individuals to build awareness of Providence as an arts and multi-cultural destination. ACT receives grant funding from the Providence Tourism Council to support general operating, PVDFest and the City's Fourth of July celebration.

Public art, especially projects that become iconic symbols for the City and enhance downtown public spaces, can become destinations in themselves and help support Providence as center for cultural tourism.

The addition of new hotels in Providence will mean a steady increase in the revenues from the hotel tax and a budget increase for the Providence Tourism Council. ACT should work with the Providence Tourism Council to capture a portion of this increase in revenues to support ACT Public Art projects that promote tourism or support the city's hotel and convention industry.

Permitting Fees

As the State of Rhode Island revises regulations governing how cities assess and collect permitting fees, ACT should work with the Department of Inspections and Standards and the Department of Planning and Development to gain approval from the State to allocate a portion of permitting fees to the Art in City Life Fund.

Public Art as a Development Benefit

Developers seeking certain types of incentives or zoning variances from the City of Providence should be given the option to commission public art or contribute to the Art in City Life fund as a condition of their incentive or variance. (See Public Art on Private Property, page 53). If adopted, contributed funds should be used to support public art projects in the neighborhood where the development is taking place. ACT Public Art should work with the Department of Planning and Development to determine the best way to implement this recommendation.

Private Fundraising

The vision for public art in Providence is ambitious, equal to the City's ambitions for its future and its standing as a great city for art and culture. Many projects recommended in this plan, especially the larger-scale, Landmark Public Art projects, will require resources beyond what the City is able to commit. It will take the generosity of local philanthropy, in concert with City funds, to make these projects possible.

The City should play a leadership role, together with other civic partners, in developing a concerted effort to raise funds from individuals, corporations and foundations and other granting organizations to support the commissioning and acquisition of public art, with a focus on Landmark projects, as well as activities necessary to the success of ACT Public Art, such as staffing and administrative support, education, community engagement, maintenance and conservation.

Grants

Art, Culture + Tourism has been successful in getting several high-profile national grants to support various initiatives, some of which include a public art component. Staff should continue to seek grants to help support the activities of ACT Public Art, including staff and administrative support.

In addition, when the City writes a grant request to an outside funding source for capital funding and there is an interest in including public art in the capital project, then the request should include provisions for public art to the extent allowable by the grant source.

STAFFING

There are a variety of skill sets needed for the successful management of ACT Public Art. These include, but are not limited to: planning and budgeting, curating, project management, collections management, conservation, program development and administration, fundraising and grant-writing, marketing and communications, and community partnership development.

The staff responsibilities for public art, outlined in the Roles and Responsibilities section above (p. 40) will require the time and focus of highly qualified staff. Managing public art projects can be staff intensive, requiring relationships with partnering agencies and the community. ACT Public Art should continue to be a resource for outside groups commissioning art on City property or requiring City approval, as well.

There should be a person on the ACT staff who is the main point person for public art, with ACT Public Art Manager as part of his or her title.

Having a single point person will clarify who is the main contact for all public art matters and ensure that there is a person on staff who is keeping track of all activities related to ACT Public Art and the staffing of the ACL Commission. This staff position should report to the Director of Art, Culture + Tourism.

While there should be a single point person, the Director of Art, Culture + Tourism should be directly involved in developing the Annual Work Plan and Budget and in developing and fostering departmental and community partnerships. Other staff within ACT may be called on to support communications, marketing and other activities.

PLANNING FOR PUBLIC ART

Department of Art, Culture + Tourism (ACT) staff, working with other City departments and the Art in City Life Commission, should thoughtfully plan for public art, both through an annual work plan process and by developing specific plans for each new public art commission being led by ACT. ACT staff should also work closely with the Planning Department, as well as other City departments, to include strategies for public art in other City plans and planning processes.

Annual Public Art Work Plan and Budget

Each year ACT staff should articulate an Annual Public Art Work Plan within the Department's One Year Plan and Budget for Outcomes and refer the annual public art priorities and allocations to the Art in City Life Commission for recommendation and to the City of Providence Finance Director for approval as part of the annual budget process.

The Annual Public Art Work Plan and Budget should list projects that are expected to begin in the coming fiscal year, projects that are carrying over from previous fiscal years, and special projects such as coordination with planning and development processes.

The Work Plan and Budget should also indicate how projects will be resourced, in terms of funding and staffing. It should indicate any internal and external partnerships necessary for the successful completion of the project.

Project Plan

ACT Public Art should undertake careful planning for each project that it implements to ensure that all projects are well conceived. This planning should include identifying the opportunity; finding project partners; understanding potential hurdles with permissions, permitting or construction; establishing realistic budgets and timelines; and communicating with project partners at an early stage about the intent and scope of the project.

For each public art project, the ACT Public Art should adopt a Project Plan, which is a foundational document that guides the planning and execution of a project. A Project Plan should set out the basic framework of a project, including:

- A description of the project's location and other information regarding the proposed siting.
- The project goals and how the project relates to the overall vision for public art in Providence.
- Evaluation criteria against which the artist selection and Concept Design can be evaluated.
- The budget and funding sources.
- The project schedule.
- Internal and external stakeholders.
- The artist's scope of work.
- The artist selection method.
- Recommended Selection Panel members with alternates.
- A communications and community engagement strategy.
- Potential partners and needed agreements.

Project Plans should be developed by the ACT staff and approved by the Art in City Life Commission.

Other City Plans

Other City plans, developed by the City's Planning division, or created as part of a complex capital project, are an important tool for identifying public art opportunities as public spaces are being planned. They can take into account specific community interests and provide a better understanding of future infrastructure and development patterns as they pertain to a specific area, use or program.

The ACT staff should be engaged in planning initiatives where there are potential opportunities for public art. ACT staff should work through the planning and community engagement process in place for the planning effort to identify and include public art recommendations in the plan.

COMMISSIONING PUBLIC ART

New public art projects commissioned by ACT Public Art will, with rare exceptions, be site-specific commissions where an artist is selected to develop a project specifically for Providence that is informed by the context of the site. The Standard Public Art Commissioning Process will serve as a starting point for how to select new commissions, with the exact details outlined in each Project Plan. Variations are provided for Public Art Residencies and The Public Art Ideas Competition.

Standard Public Art Commissioning Process

The following outlines the standard process for ACT Public art to use when commissioning a work of art, with an emphasis on defining the roles that the ACT staff and Art in City Life Commission will play.

Define the Art Opportunity

The first step for a public art project is to define the general parameters of the project in a Project Plan, as described above.

Create an Art Selection Panel

For each project, the ACT staff should convene an Art Selection Panel specific to the project. The Panel should be comprised of five to seven members, including at least one member of the Art in City Life Commission, one member of each applicable board or commission, local artists or arts professionals, and representatives of nearby neighborhoods or business districts. For public art projects related to capital projects, members of the design team (architects, landscape architects) should be invited to take part in panel discussions as non-voting members.

Select the Artist and Concept Design

In general, artists should be selected in a two-phase process.

In the first phase, the Public Art Program Manager should develop and the City should issue a Request for Qualifications (RFQ) to artists based on the approved Project Plan. The RFQ should include context, project goals, budget, timeline, artist scope of work and submission instructions, as well as any standard requirements of the City's public purchasing processes.

Interested artists would submit qualifications packages (generally a cover letter, resume, images of past work with descriptions, and references). Artists could be invited through an open Request for Qualifications or by invitation. The Art Selection Panel should be convened to review artist qualifications and select finalists. The Art Selection Panel should consider both the general criteria for artist selection outlined elsewhere in this plan, as well as specific criteria outlined in the Project Plan.

The second Phase of the process is narrowing down from finalists to the selected artist. This can be accomplished through a Concept Design-Based Selection or an Interview-Based Selection

CONCEPT DESIGN-BASED SELECTION

In a Concept Design-Based Selection, finalists would be invited to develop a site-specific Concept Design for the project. For this method of selection, each finalist would be paid a proposal fee to develop and present a physical representation of the work (a rendering or three-dimensional model), a written project description, a description of materials and fabrication techniques, expectations regarding site preparation and infrastructure needs, and a detailed budget and timeline.

The Art Selection Panel would review artist Concept Designs and recommend the selection of an artist for the project to the Art in City Life Commission based both upon artist qualifications and the Concept Design. The City department in charge of the site of where the art will be located would also review the Concept Design to identify any technical concerns. The Art in City Life Commission would review this recommendation and make a final recommendation to ACT for award. Once the award has been made, the selected artist would proceed with Final Design.

INTERVIEW BASED SELECTION

An alternate method is to invite finalists to interview with the Art Selection Panel and base selection on qualifications and the interview. The recommendation of the Panel would go to the ACL Commission for review and recommendation to ACT for approval.

The selected artist would then proceed with the design development process. Once the selected artist has a Concept Design, it would be presented to the Art Selection Panel for their review and recommendation. The Concept Design may also have to go to applicable board(s) or commission(s) for review and recommendation. The City department in charge of the site where the art would be located would also review the Concept Design to identify any technical concerns. The recommendations of the Panel, boards and commissions, and technical review would be presented to the Art in City Life Commission. The Art in City Life Commission would review the Concept Design and recommend the Artist proceed with Final Design.

Execute the Artist Agreement

Once an artist is selected, the City would enter into an agreement with the artist to develop a concept (if not already developed and approved), develop final design documentation, and fabricate and install the artwork, as the circumstances of the project warrant. The agreement would be approved by the City's Public Purchasing Department for projects under $5,000 or Board of Contract & Supply if above that amount, depending on the size of the contract.

Contracts should follow, to the extent possible, the format provided by the Americans for the Arts Public Art Network, a national organization that serves local arts agencies throughout the United States and works with public art programs nationwide to establish best practices in the field. In particular, the City should recognize artists' intellectual property and moral rights as provided for in federal copyright law and in the Visual Artists Rights Act.

Monitor Final Design and Fabrication

Prior to fabrication, the artist would take the concept through design development, further refining the design, fabrication techniques, materials, budget and similar technical details. If necessary, the artist would be required to have elements of their design reviewed and stamped by a licensed engineer in the State of Rhode Island. The artist should also submit the detailed design, including any documentation necessary for permitting or other approvals, to City staff for technical review.

The ACT staff would keep in regular contact with the artist through the fabrication of the work, including inspecting the work (via photographs or in person) prior to installation.

Oversee Installation

The ACT staff would work with the artist to ensure that all necessary site permissions and permits are obtained prior to installation and that any site preparation or other infrastructure that is not being provided by the artist is in place (these details should be worked out in the Project Plan, artist proposal and artist agreement). The ACT Staff would also be involved in coordinating the scheduling of the installation and coordinating with necessary City departments and property owners.

Project Close Out

When the project is installed, the ACT staff should ensure that administrative aspects of the project are finalized. These include:

- Obtain from the artist a maintenance protocol for the artwork, as well as documentation of manufacturer's warranties for specific components (if applicable), materials and fabricators used in the creation of the artwork.
- Obtain from the artist a transfer of title for the artwork.
- Obtain from the artist any other outstanding documentation of the project, including high-resolution digital photography.
- Complete the installation of on-site interpretive signage.
- Enter the project into the collection database and include in on-line catalog(s).
- Celebrate the completion of the project through a dedication or other public event.

Oversee Maintenance, Conservation

Works of art should be cleaned regularly and/or otherwise maintained by the City department responsible for the facility, building or site in which the work of art resides. Works of art should be maintained in a manner appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990. The City department should report any damage or conservation needs to the Public Art Program Manager and should not perform any non-routine maintenance unless requested.

In some cases, works of art will need special attention to ensure their proper appearance and longevity. For newly commissioned or purchased works of art, the artist should guarantee the work of art against any repairs for one year (unless otherwise stipulated in the contract). Periodically the City should conduct a conservation assessment of the works in the City's collection and ensure all necessary repairs are completed.

Public Art Ideas Competition Commissioning Process

The artist selection and concept development and approval process differs slightly for projects commissioned through the *Public Art Ideas Competition*. ACT Public Art should issue a "Call for Ideas" that invites artists to submit their qualifications, as well as a letter outlining the idea or concept they would like to explore though a public art project.

The Selection Panel reviews submissions and selects finalists to develop site-specific Concept Designs. The finalists should be paid a stipend to develop their proposals and should have ongoing consultation, feedback and support from ACT Public Art. The Selection Panel reviews Concept Designs and selects a project or projects for execution.

Once the concept has been approved, the standard commissioning process should be followed.

Residencies Commissioning Process

For residencies, the Standard Public Art Commissioning Process should be followed, however the artist should be selected based upon their qualifications and their answers to specific questions related to the residency and their stated approach to the residency. Proposals for the intended public art output of the residency should not be sought until the artist has completed the engagement aspects of their residency.

If artists are solicited through a call to artists, there should be specific qualifications for the artist that are based on the program and goals of the residency. Generally, these would include a desire to work within an organization or agency, and to engage with stakeholders in an open process. Also, the artists should have the qualifications to create whatever outputs the residencies call for.

An artist should be selected based on their qualifications and an interview, and stakeholders from the agency, organization or place where the residency is based should be involved in the artist selection process.

DONATIONS AND LOANS OF ARTWORK

ACT staff and the ACL have an important role to play in the review of donations of permanent artwork and memorials to the City, as well as temporary loans and exhibitions of public art that are sited on City property. ACT staff should help facilitate the review and approval process, while the ACL should play an important role in Site and Design Review to ensure that public art sited on City property is of high quality and appropriate to its site.

Permanent Artwork and Memorials

Donations of permanent art and memorials can be an important way of building the Providence Public Art Collection. The City's procedures for accepting donations should be designed to:

- Ensure that new works of art are in keeping with ACT Public Art's vision.
- Ensure that works are sited appropriately in terms of media, scale, site usage and aesthetics.
- Anticipate technical concerns and hidden costs such as installation, lighting, insurance, easements, maintenance, conservation and safety.
- Provide appropriate siting and consideration for memorializing people, groups, organizations ideas, principles or events of importance to the residents of Providence.

The following recommended procedures pertain to donations of permanent artwork on non-Park City property. The City of Providence Department of Parks has its own rules and regulations for the acceptance of memorials, statues and public art. The Department of Parks may elect to involve ACT staff and the ACL in stages of review for public artworks, in which case ACT staff and the ACL will use the Criteria for Site and Design Review outlined below. The Special Committee for the Review of Memorials should review all proposed memorials on City property, including City parks.

Acceptance Conditions for Permanent Artwork and Memorials

1. To be considered for acceptance, a work of art or memorial should have a civic sponsor or co-sponsor for the proposal.
2. All expenses for the donation and review should be the responsibility of the sponsor. No City money should be used for the production, shipping, insuring, siting, installation, and lighting of the donation, unless the City is a sponsor or co-sponsor of the artwork.
3. Funds equal to 10 percent of the commission cost/value of the artwork should be paid into a Public Art Conservation Fund at the time of installation. If, in the opinion of ACT Public Art staff, the donation is likely to incur high conservation and maintenance costs, staff can require a larger contribution to the Conservation Fund.
4. Memorials should meet the criteria established by the City for Social and Merit Review.
5. The City should consider the following types of proposals for works intended for placement at a public site:
   a. A sponsor's offer to commission an artwork by means of a public art competition. Rather than offer existing or preconceived work, donors should be encouraged to collaborate with ACT Public Art staff to define and sponsor an artist project that serves existing civic priorities. Such projects typically offer imaginative, high-profile opportunities for artists and their sponsors, and usually achieve broad public support.
   b. A sponsor's offer to commission an artwork by a specific artist or artists. These donations can result in work that is responsive and appropriate to the site and potentially can be well integrated into its surroundings.
   c. A sponsor's offer of an already completed work of art. These donations should undergo review to ensure that they are appropriate to the site and are in keeping with the vision of ACT Public Art.

Procedures for Review of Permanent Artwork and Memorials

The following steps should be taken for review of donations of permanent public art and memorials.

1. The Donor should begin the process by conferring with ACT staff about the requirements and process for proposed donations of artworks.
2. The Donor should submit an application with sufficient detail for technical, Site and Design Review, and if a memorial, Social and Merit Review.
3. For memorials, the application should go to a Special Committee for Review of Memorials for Social and Merit Review.
4. Technical Review should be conducted by ACT staff, the staff of the City department where the work is to be sited, and the City Services Working Group.
5. After staff review, proposals should be forwarded to the Art in City Life Commission for review and

approval in regard to site and design. For major works or significant sites, the ACL Commission may decide to convene an ad hoc panel with art expertise and site stakeholder representation to review the work and make a recommendation back to the ACL Commission.

6. ACT Public Art staff should undertake the proper stakeholder consultation, at their discretion, to ensure the artwork is not widely controversial or offensive.
7. If the donation is for a site in the Downtown D-1 Zone, the ACL and staff reports should be forwarded to the Downtown Design Review Committee (DDRC) for review and approval. If the donation is for a site within the Capital Center Special Development District, the ACL and staff reports should be forwarded to the Capital Center Commission (CCC) for review and approval.
8. The ACL and staff reports, as well as DDRC or CCC approval, if applicable, should be forwarded to the City Council for final approval.

Application for Permanent Artwork and Memorials

The Donor should submit an application that includes:

- Drawings, photos and written descriptions of the artwork(s) proposed for donation. This should include size, colors, weight, materials, and any information that will establish that the item has the requisite physical integrity to be placed on public display and withstand exposure to the natural elements.
- Background on the artist, or an explanation of the method of recruiting and selecting artists for a competition.
- A description of the proposed location, method of display and required site improvements (including any necessary hardscaping, landscaping, buildings, utilities, security devices, anchoring or other information necessary to ensure public safety).
- Cost estimates for installing the item(s) for public display, including but not limited to: physical anchoring of structures for display; retrofit of existing buildings or improvements; landscaping, seating, lighting and other site improvements.
- Written explanation of legal issues, including but not limited to: certifying the current legal owner of the artwork(s) and the existence of any copyrights, patents or other title rights in or to the artwork(s); and an explanation of any conditions or limitations on the donation of the artwork(s), such as any interests to remain with the Artist.
- The estimated fair market value of each Artwork (including appraisals of the Artworks(s) if available, required if over $10,000).
- The anticipated date for the donation to occur.
- Condition report prepared by a conservator.
- Any additional information the ACT staff deem necessary or appropriate.

Review of Memorials

Memorializing a person, group, organization, idea, principle or event on City property is an important decision. The content and placement of permanent memorials is a reflection of the community's values and will last generations into the future.

A Special Committee for Review of Memorials should be convened to review proposals for memorials on all City property, including City parks, based on social and merit issues. The Special Committee should be appointed by the Mayor and make recommendations to ACT staff.

Review of Social and Merit Issues should take place prior to Technical Review and Site and Design Review.

The Special Committee for Review of Memorials should also be enlisted if there are community concerns about existing memorials, calling for their removal or relocation. The Special Committee review would be a step in the process of Deaccession.

Temporary Loans and Exhibitions on City Property

Temporary loans and exhibitions of artwork on City property can bring new, high-quality artwork to Providence's public spaces. The review process for temporary loans and exhibitions on City property should be designed to:

- Ensure the quality of artwork on display on City property.
- Prevent the City from incurring unexpected costs related to the loan or exhibition.
- Prevent conflicting uses of City property.
- Ensure fairness and transparency in the decision-making process.
- Prevent City property from becoming a place to showcase works of art for sale.
- Meet the vision and goals of ACT Public Art.

Acceptance Conditions for Temporary Loans and Exhibitions on City Property

1. The term of temporary loans should be less than two years. Loans of two years or longer will be reviewed by the standard review process for permanent gifts and memorials (above).

2. Temporary loans and exhibitions should follow all requirements in regard to sponsorship, funding, technical factors, and safety as outlined in the review criteria for permanent gifts and memorials.
3. Temporary loans and exhibitions should be located in a manner that is sensitive to the site and design issues outlined in the guidelines for accepting permanent donations, giving particular consideration to site relationships, compatibility with nearby features, and functional relationships.
4. Temporary loans and artworks in exhibitions should not be listed for sale while they are on public property.
5. The donor should be responsible, unless otherwise agreed upon in writing, for all costs associated with installation, de-installation and site restoration.

Procedures for Review of Temporary Loans and Exhibitions on City Property

1. The Donor should begin the process by conferring with ACT staff about the requirements and process for proposed temporary loans and exhibition.
2. The Donor should submit an application with sufficient detail for Technical and Site and Design Review.
3. Technical Review should be conducted by ACT staff, the staff of the City department where the work is to be sited, relevant staff from the Department of Planning and Development if the project is in the Downtown D-1 zoning district or the Capital Center Special Development District, and the City Services Working Group.
4. The ACL Commission should conduct a Site and Design Review of temporary loans, commissions or exhibitions that are:
   a. located on City property (with the exception of Parks property),
   b. funded in whole or part with City funds, and/or
   c. are managed by City staff.
5. ACT staff and the Department overseeing the site should give final approval.

Criteria for Review

The following criteria should be used for the review of donations, memorials and temporary loans and exhibitions on City property.

Criteria for Technical Review

Technical Review should to be conducted by ACT staff, the staff of the City department where the work is to be sited, and the City Services Working Group.

1. Ownership. If the sponsor is offering an existing work of art as a permanent donation, the sponsor should document that the work of art can be legally given to the City by the donor.
2. Financial Costs. The sponsor should document that they have adequately anticipated and can meet financial costs connected with donating or exhibiting the work, including, but not limited to, shipping, shipping insurance, site preparation, installation, proper signage, insurance, site restoration, landscaping, and lighting.
3. Safety and Liability. The work should be durable and poses no safety or liability concerns.
4. Maintenance and Conservation. A qualified conservator's report indicating anticipated conservation and maintenance needs should be provided for permanent donations.
5. Availability of Site. The proposed site should be available and appropriate for the installation of artwork. Necessary electric, plumbing or other utility requirements should be defined and available. Internal Department plans may determine if a specific site is appropriate for an artwork or memorials.

Additional criteria for technical review may be developed by the host City department.

Criteria for Site and Design Review

Site and Design Review should be conducted by the Art in City Life Commission or by an ad hoc panel appointed by the ACL that includes specific artistic expertise and/or stakeholder representation.

1. The proposed gift or loan should be consistent with the vision of ACT Public Art.
2. The proposed gift or loan should demonstrate the highest level of artistic excellence.
   a. If a commissioned work, the review should consider the artist's ability and potential to execute the proposed work, based on previous artistic achievement and experience.
   b. If an existing work of art, the review should consider the quality of the executed work.
3. For permanent donations, the proposed gift should contribute to the diversity of the Providence Public Art Collection.
4. Artworks should be one-of-a-kind or part of an original series.
5. The proposed site should be appropriate to the artwork's content, scale and media. The analysis should take into account the visibility and access to the site, public

use patterns of the site, and public realm and future development plans for the site, if any.

Criteria for Review of Social and Merit Issues

The first step for the newly appointed Special Committee for the Review of Memorials should be to develop criteria for review. The following is recommended for consideration.

1. For ideas, principles or events, proposals for commemorative or memorial artworks should not generally be considered until at least twenty years after the occurrence of the event. In the case of individuals, ten years should pass following the death of the individual before he/she may be considered for commemoration. Where a clear city consensus exists for commemoration, proposals may be considered before these periods have passed.
2. For individuals or organizations, the subject of commemorative or memorial artworks should have been active in Providence. The subject should have been tangibly and directly associated with events, ideas or beliefs of significance to the city as a whole.
3. A person, group, organization, idea, principle or event to be considered for commemoration in public space should have cultural significance for the city and be of historic or social value. In addition, ideas, principles and concepts should be commemorated only if they are accepted as exemplary and a positive influence on the life of Providence residents.
4. The site and the subject of a commemorative or memorial artwork should have a historical or a thematic association with each other.
5. Specific disasters, whether natural or man-made, and health-related themes should not normally be the subject of a memorial artwork on public property unless it can be demonstrated that their long-term impact has shaped Providence history.
6. A memorial should not duplicate the themes or subject matter of an existing memorial site.
7. In no instance should memorials depict subjects that are trademarked or commercially licensed.

Summary of Reviews for Temporary Loans and Exhibitions of Artwork

Temporary Public Art (less than two years)	**Permanent Public Art (two years or more)**	**Permanent Public Art Memorial (two years or more)**
• Exhibitor submits required information to ACT Public Art staff • City Services Working Group conducts Technical Review • ACL Commission conducts Site and Design Review and makes a recommendation to ACT and host site Department staff • Staff provides final approval	• Donor submits required information to ACT Public Art staff • City Services Working Group conducts Technical Review • ACL Commission conducts Site and Design Review and makes a recommendation to ACT and host site Department staff • Staff provides final approval	• Donor submits required information to ACT Public Art staff • Special Committee for Review of Memorials conducts Social and Merit Review • City Services Working Group conducts Technical Review • ACL Commission conducts Site and Design Review and makes a recommendation to ACT and host site Department staff • Staff provides final approval

PUBLIC ART ON PRIVATE PROPERTY

Public art as part of new private development is a benefit to both the development project and to the City. Developers should be encouraged, and in some cases, incentivized, to incorporate public art in their projects.

When public art is commissioned on private property that is located downtown in the area under the review of the Downtown Design Review Committee (DDRC) or within the Capital Center Special Development District, or when public art is being commissioned in exchange for a development benefit, ACT staff and the ACL should have a role in the review and approval of the artwork.

Public Art as Development Benefit

The City of Providence, and in particular downtown, has had an increase in private development in recent years and this trend is expected to continue into the future. These projects are shaping the future public realm downtown and provide an opportunity for the incorporation of public art into the publicly accessible areas of these developments.

This plan recommends that ACT work with the Department of Planning and Development to give developers the option to commission public art or contribute to the Art in City Life fund as a condition of a development incentive or zoning variance.

When these options are developed, ACT and the Department of Planning and Development should develop specific guidelines regarding eligibility. In addition, they should develop guidelines regarding options for developers and a review process, as recommended below.

Developer Options

Developers should be given two options for a public art benefit:

1. Providing funding for City-initiated public art projects on public property through a cash contribution to the Art in City Life Fund, in an amount equal to .75 percent of the estimated construction cost of the development project; or
2. Commissioning public art within the development project with a budget no less than one percent of the estimated construction cost of the development project.

Review Process

Developers must first have approval from the Department of Planning and Development to commission public art as a condition of receiving their development incentive or zoning variance.

Developers who are approved to commission public art as part of a development condition must have their artist selection and artist's concept reviewed by the ACT staff and the ACL Commission.

PROJECT PLAN

Prior to selecting an artist, the developer should present a Project Plan to the ACT staff for review and feedback. Like the Project Plans developed for projects that the City commissions, the Project Plan for art commissioned by a developer should outline the goals, loca¬tion, budget, timeline, and selection process for the art project.

ARTIST SELECTION

The developer should take the lead on selecting the artist, based upon the artist's qualifications or credentials and the goals and scope of the project outlined in the Project Plan.

The developer should submit their selection to ACT staff for approval. City staff should seek the input of the ACL Commission in the review of the selected artist and should use the approved Project Plan as the basis of their review.

ARTIST CONTRACT

The developer should enter into a phased contract with the artist. The contract should follow, to the extent possible, the format provided by the Americans for the Arts Public Art Network. In particular, the developer should recognize artists' intellectual property and moral rights as provided for in federal copyright law and in the Visual Artists Rights Act.

CONCEPT DESIGN AND REVIEW

The artist should develop a Concept Design, including a physical representation of the work, a written project description, a description of materials and fabrication techniques, expectations regarding site preparation and infrastructure needs, a detailed budget and timeline. Once the Concept Design is approved by the developer, it should be submitted to ACT staff for approval. City staff should seek the input of the ACL Commission in the review of the Concept Design and should use the approved Project Plan as the basis of their review.

FINAL DESIGN

The artist, working with the developer and their design consultants, should develop final design and engineering drawings for the commissioned artwork.

FABRICATION / INSTALLATION

Once final design is complete, the artist, working in coordination with the developer, should fabricate and install the work. An identification plaque with the name of the work, the artist, the media and the year should be placed somewhere in proximity to the work.

FINAL ACCEPTANCE

Once the artwork is complete and installed the developer should notify ACT staff of completion and provide ACT with a description and a digital photograph of the final work to use in marketing and promotional materials about public art in Providence. ACT staff may inspect the work to ensure the project conforms to the approved Concept Design. ACT should notify the Planning and Development Department that the work is complete and satisfies the requirement.

Upon installation, the developer should submit to ACT staff:

- Documentation of the work on-site, including digital photographs with attributions, diagrams of any structural support systems, artist, title, medium, dimensions, year of completion, brief description of the work of art, ownership and funders, address of building with which the work of art is associated, and contact person in case of any future questions about the work of art.
- Maintenance plan including the artist's recommendations/ requirements for regular maintenance, and exceptional maintenance if the piece is damaged.
- Final cost of the art.

OWNERSHIP, MAINTENANCE AND CONSERVATION

The property owner should retain title to artworks that are placed on the owner's property. The property owner should be responsible for maintenance of artworks that they own. The artist should supply the property owner with a materials list and maintenance protocol.

- If a property owner removes from view an artwork provided as a public amenity, the property owner should make a payment to the Public Art Fund equal to the amount of the original artwork to support public art.
- If a property is sold after the artwork is installed, the obligations regarding public art should be transferred to the subsequent property owner, or the owner should pay for the relocation / de-accessioning of the artwork as approved by the City.

Other Considerations

Developers incorporating art on private property as part of a development incentive or zoning variance are encouraged to commission site-specific projects that reflect the vision, goals and opportunities outlined in this plan. In addition, the following should be considered.

COMMERCIAL EXPRESSION

Public art projects commissioned as part of a development incentive or zoning variance should not include any form of commercial expression, including logos, color or audio motifs, slogans, themes or any other components that are suggestive of a commercial entity's identity, branding or marketing.

ARCHITECTURAL AND SITE INTEGRATION

Public art can be integrated into the architectural design or ornamentation of a building. Architecturally integrated art should be visible to the public, generally by incorporation into facades visible from major streets or public spaces or at public entryways.

Public art integrated with streetscape design should be encouraged if it supports the goals and recommendations of plans that relate to that section of the city.

INDOOR ART

Interior art in private buildings, even in semi-public gathering places like atria or lobbies, should not be construed as fulfilling any agreement for providing public art as a benefit or amenity.

Public Art on Private Property – Not Part of a Development Benefit

Private property owners electing to commission or place public art on their property should contact ACT staff to inform them about their project.

In addition to the reviews described below, private property owners seeking to install publicly accessible art on private property may also be required to obtain a building permit or other permits, depending on the nature of the project. ACT staff can direct property owners to the appropriate City department(s) to determine if a permit or permits are needed.

Reviews

In accordance with existing regulations, public art on private property is only subject to review by the City if the property is located in a Local Historic District, the Downtown D-1 Zone, or the Capital Center Special Development District. Once the property location is provided by the property owner to ACT, they will work with the property owner to help identify what reviews (if any) the project is subject to and will help facilitate those reviews.

DOWNTOWN DESIGN REVIEW COMMITTEE AND CAPITAL CENTER COMMISSION

Permanent public art in the areas under the review of the Downtown Design Review Committee and the Capital Center Commission is subject to review by the City. Currently, this review is being performed by the DDRC or the CCC. This responsibility should be delegated to the ACL Commission, who should review the project at the conceptual design stage and forward their recommendation to the DDRC or the CCC for approval.

PROVIDENCE HISTORIC DISTRICT COMMISSION

If the project is to be on the façade of a building located in a Local Historic District, ACT staff should forward the property owner to the Providence Historic District Commission to determine whether the proposed project is in compliance with their guidelines and standards. Review of the project by ACT staff or the ACL is not required.

Communications

PROJECT SPONSOR OUTREACH

The project sponsor and/or property owner is encouraged to communicate with their City Council member and engage or inform neighboring residents, businesses and property owners about the project before committing to an artist or purchasing a work.

ACT COMMUNICATIONS

The project sponsor/property owner should provide ACT with information about the work so ACT can include the work in marketing and promoting public art in Providence.

Summary of Review of Public Art on Private Property

Zone or District	Temporary Public Art (less than two years)	Permanent Public Art (two years or more)
Public Art on Private Property in the Downtown D-1 Zone	• Sponsor (property owner, organization or artist) submits required information to ACT Public Art staff • Department of Planning and Development and ACT staff review and provide final approval	• Sponsor (property owner, organization or artist) submits required information to ACT Public Art staff • City Services Working Group conducts Technical Review • ACL Commission conducts Site and Design Review and makes a recommendation to the Downtown Design Review Committee (DDRC) • DDRC provides final approval
Public Art on Private Property in the Capital Center Special Development District	• Sponsor (property owner, organization or artist) submits required information to ACT Public Art staff • Department of Planning and Development and ACT staff review and provide final approval	• Sponsor (property owner, organization or artist) submits required information to ACT Public Art staff • City Services Working Group conducts Technical Review • ACL Commission conducts Site and Design Review and makes a recommendation to the Capital Center Commission (CCC) • CCC provides final approval
Public Art on Private Property in a Local Historic District	• Sponsor (property owner, organization or artist) submits required information to ACT Public Art staff • No further review	• Sponsor (property owner, organization or artist) submits required information to ACT Public Art staff • Providence Historic District Commission reviews to ensure project is in compliance with Local Historic District guidelines.

COLLECTION MANAGEMENT

ACT Public Art should adopt practices for the documentation, conservation and maintenance of artworks that are part of the Providence Public Art Collection and for de-accessioning or relocating artworks in that collection. ACT will ensure that the Providence Public Art Collection is properly maintained and preserved, that a periodic assessment of conservation needs is made, and that proper records regarding the works in the collection are kept. The ACL will review and approve the de-accession or relocation of works in the City's Collection, using a strict set of criteria and subject to final approval by City Council.

Ownership

All permanent public art funded by the City of Providence, donated to the City, and/or on permanent display on City of Providence property should be owned and insured by the City. Works on City property, with the exception of Parks property, is part of the Providence Public Art Collection.

Unless otherwise agreed on in writing with the Department of Parks, all works of art sited in City of Providence-owned Parks are part of the Providence Parks Art Collection. The management of that collection is the responsibility of the Parks Department.

Documentation of the Collection

An important aspect of collection management and, ultimately, long-term maintenance of the Providence Public Art Collection is keeping accurate, updated records. The main aspects of this are identifying the project on-site, keeping accurate records for each project, and maintaining a comprehensive inventory of the collection.

ACT, working with the assistance of the City departments that manage the sites where art is located, will be responsible for keeping records of the Providence Public Art Collection, including updating, or in some cases, developing records for existing work, and documenting new works entering the collection.

Project Identification

Each new artwork should be identified with a plaque stating the artist's name, the artwork title, the media, the date the work was created, and that it is part of the Providence Public Art Collection. The plaque should be placed in an appropriate location near the artwork that can be easily viewed by pedestrians.

Over time, plaques should be created or updated for existing works in the City's collection to ensure that the works are recognized as belonging to the City and that people can learn about the work.

Project Records

A file should be maintained in a single location for each commission or acquisition that contains information such as:

- A copy of the artist contracts.
- A copy of project correspondence.
- The maintenance instructions provided by the artist and subsequent conservation records.
- Plans and drawings generated by the artist during the commissioning process.
- Hard copy images.
- Media clippings.

Collection Inventory

ACT should maintain a full inventory or database of the entire Providence Public Art Collection. This inventory should include information such as (when available or applicable):

- Name of artist
- Title of work
- Location (kept in a format compatible with the City's GIS system)
- Year completed/installed
- Owner of work
- Media
- Dimensions
- Budget/cost and source of funds
- A brief description of the work suitable for publication
- Maintenance and conservation needs as defined by the artist and conservation assessments
- Schedule of maintenance or conservation needs
- Conservation history
- A unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files.
- Digital photograph of the work.

Maintenance and Conservation of the Collection

Public art is a community asset that should be properly maintained. Conservation and routine maintenance should be undertaken to preserve artworks in the best possible condition.

Maintenance

Works of art in the Providence Public Art Collection should be cleaned regularly and/ or otherwise maintained by the City department responsible for the facility, building or site in which the work of art resides. Works of art should be maintained in a manner appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act (VARA) of 1990. The City department should report any damage or conservation needs to ACT staff and should not do any non-routine maintenance unless requested.

To assist in this maintenance, a maintenance and conservation worksheet containing information on each new work of art leased, loaned, or owned outright by the City should be kept on file with ACT staff and the City department responsible for maintenance. Works of art on loan should be maintained by the lender unless otherwise agreed upon in the loan agreement.

Conservation

In some cases, works of art in the Providence Public Art Collection will need special attention to ensure their proper appearance and longevity. For newly commissioned or purchased works of art, the artist should guarantee the work of art against any repairs for one year (unless otherwise stipulated in the contract).

Within the next year, and then again every three to five years, ACT staff should oversee a comprehensive survey of the Providence Public Art Collection and develop a work plan and budget for necessary repairs. When possible, an amount equal to 10% of the project budget should be set aside for future conservation.

De-accession and Relocation

De-accessioning is a procedure for the withdrawal of artwork from the Providence Public Art Collection. Relocation of artwork should be carefully considered if the work is considered site-specific and relocating the work would damage the work or alter the work from what the artist intended. Consideration of de-accession or relocation shall involve the same degree of careful review as a decision to commission a work of art. Decisions will be informed by professional judgment and made in the interests of the public.

If the artwork is a memorial, review should go to the Special Committee for Review of Memorials for their review.

Recommendations regarding de-accession or relocation should be made directly to City Council.

Procedure

1. The City should not remove any artwork from the site for which it was selected, nor remove it from display, without prior review by the Art in City Life Commission.
2. The Art in City Life Commission shall review the circumstances surrounding the proposed de-accession, relocation or removal. The Art in City Life Commission may choose to hold a public meeting for the purpose of gathering community feedback on a proposed de-accession, relocation or removal or gather community input through other methods.
3. The Art in City Life Commission may recommend de-accession, relocation or removal of a work of art for any of the following reasons:
   - The condition or security of the artwork cannot be reasonably guaranteed;
   - The artwork requires excessive maintenance or has defaults of design or workmanship and repair or remedy is impractical or unfeasible;
   - The artwork has been damaged, and repair is impractical or unfeasible;
   - The artwork endangers public safety;
   - Significant changes in the use, character, or design of the site have occurred which affect the integrity or relevance of the work;
   - Significant adverse public reaction has been documented over an extended period of time (a minimum of three years);
   - The work is of inferior quality or is judged to have little aesthetic and/or cultural value;
   - A suitable location for the artwork has been identified that better satisfies the original goals of the project; or
   - The artist requests removal due to concerns listed above.
4. In accordance with VARA, ACT staff should make a good faith effort to notify the artist that his or her work is being considered for de-accession. If the artwork is site-specific and being considered for relocation, staff should make a good faith effort to notify the artist that his or her work is being considered for relocation.
5. During the review process, unless there is imminent danger to the public, the artwork shall remain accessible to the public in its original location.

6. The Art in City Life Commission will make a decision and forward it to the City Council. De-accession, relocation, or removal requires the approval of the Art in City Life Commission and City Council.

7. De-accession, relocation or removal of artwork shall be done in a manner that complies with all other applicable City, state and federal procedures, policies and regulations. For example, de-accession, relocation and removal actions must comply with applicable procedures and laws relating to the disposition of City property and with laws protecting artists' rights, such as VARA. No works will be sold to City of Providence staff or Art in City Life Commission members.

8. Proceeds from the sale of any de-accessioned artwork will be used to support ACT Public Art.

APPENDICES

APPENDIX A: ACKNOWLEDGEMENTS

The *Art in City Life Plan* was developed with thoughtful input and feedback from many Providence citizens and the dedicated work of City staff and volunteers. We are grateful to the following people who participated in the process and shared their perspectives and passion for public art in Providence with us.

We want to specially acknowledge Stephanie Fortunato and Gina Rodríguez of The Department of Art, Culture +Tourism, as well as the Art in City Life Commission members who served on a special subcommittee to develop this plan – Aiyah Josiah-Faeduwor, Xander Marro, Dominic Molon, and Eric Telfort – for the many hours of hard work they put into the creation of this document.

We would also like to thank the WaterFire Arts Center for hosting the Imagine Art Here! Workshop, the Southside Cultural Center for hosting the Artists Roundtable, and AS220 for hosting the Youth Roundtable.

Via Partnership

Meridith McKinley
Emily Blumenfeld
Aliza Schiff
Bruce Burton, Designer

Art in City Life Commission

Mayor Jorge O. Elorza, *ex officio*
Larry Mancini, *Department of Finance, ex officio*
Howard Ben Tré
Kate Blacklock
Jessica Brown
Joseph Haskett
Aiyah Josiah-Faeduwor
Xander Marro
Aiyah Josiah-Faeduwor
Dominic Molon
Vanphouthon Souvannasane
Eric Telfort

Art in City Life Plan Advisory Committee

Margie Butler, *Artist*
Tim Ferland, *The Steel Yard*
Adrienne Gagnon, *DownCity Design*
Morgan Grefe, *Rhode Island Historical Society*
Amber Ilcisko, *I-195 Redevelopment District*
Elizabeth Keithline, *RISCA*
Geoff Kish, *Downtown Providence Parks Conservancy*
Marta Martinez, *RI Latino Arts*
Jef Nickerson, *Cornish Associates*
Donna Personeus, *Thayer Street District Management Authority*
Shey Rivera, *AS220*
Howie Sneider, *The Steel Yard*
Yarrow Thorne, *The Avenue Concept*
Paris, *AS220*
Ming Phomsouvannady, *AS220*

Art in City Life Plan Internal Review Committee

Lizzie Araujo, *Department of Art, Culture + Tourism*
William Bombard, *Department of Public Works*
Brian Byrnes, *Department of Parks*
Zainab Giwa, *Mayor's Center for City Services*
Francis Gomez, *Department of Public Property*
Martina Haggerty, *Department of Planning and Development*
Christopher Ise, *Department of Planning and Development*
Andrew Jacques, *Mayor's Center for City Services*
Jeff Lykins, *Department of Inspections and Standards*
Jason Martin, *Department of Planning and Development*
Natale Urso, *Department of Public Works*

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Lizzie Araujo, *Deputy Director*
Gina Rodríguez-Drix, *Cultural Affairs Manager and Art in City Life Plan Project Manager*
Micah Salkind, *Special Projects Manager*
April Brown, *Turnaround Arts Program Director*
Michael Christofaro, *Marketing, Fiscal and Production Manager*
Ysanel Torres, *2017 Public Art Fellow*

City Staff

Robert Azar, *Department of Planning and Development*
Al Buco, *Department of Public Property*
Lily Gutterman, *Mayor's Office*
Caleb Horton, *City Archives*
Bonnie Nickerson, *Department of Planning and Development*
Wendy Nilsson, *Department of Parks*
Allen Penniman, *Department of Planning and Development*
Michael Stephens, *Department of Recreation*

Special Thanks

Liz Keithline, *RISCA*
Craig Dreeszen, *Dreeszen & Associates*
Deb Dormody, *Alliance of Artist Communities*
Frank LaTorre, *Providence Downtown Improvement District*
Lynne McCormack, *LISC*
John Smith, *RISD Museum*
Helene Miller, *Partnership for Providence Parks*
Brent Runyon, *Providence Preservation Society*
Greg Nordin, *RIPTA*
Cliff Wood, *The Providence Foundation and the Downtown Providence Parks Conservancy*
Randall Rosenbaum, *RISCA*
Mollie Flanagan, *RISCA*
Adeola Oredola, *All in Education*
Marybeth Meehan, *Artist*
Charles Denby, M.D.
The Avenue Concept, Board of Directors
Washington Park Neighborhood Association
Fox Point Neighborhood Association
Elmwood Avenue Neighborhood Association
Providence Tourism Council
Providence Warwick Convention and Visitors Bureau
Providence College Department of Global Studies
Mass Art
Fox Point Cape Verdean Heritage Place
Port Markers Project
Renee Neely, *Center for the Study of Slavery and Justice*
Dan Schleifer, *New Urban Arts*

Artist Roundtable Participants

Southside Cultural Center, July 24, 2017

Amy Bartlett Wright
Christina Brown
Will Cornwall
Jennifer Dalton Vincent
Christina DiChiera
Peter Diepenbrock
Barnaby Evans
Lois Harada
Jasmine Johnson
David Karoff
Philippe Lejeune
Marta Martinez
Jessie McLean
Helene Miller
Will Reeves
Hannah Resseger
Jenny Sparks
Judith Tolnick Champa
Ysanel Torres

Youth Roundtable Participants
AS220, July 25, 2017
Ysanel Torres
Lizzie $our
Timothy Kascade
Leila
Paris
Kiti Yakara
Katie Clark
Julissa
Saylyng
Anthony
Sin Seven
Nelson Paredes
Luis Guerrero
Christian Lopez
Aja Delgado
Ming Phomsouvannady
Luis Guerrero
Yerliza Espinal
Nika Gorini
Dietrich Neumann
Saylyng
Ant
Rob
Sandy Zipp
Unknown Studios
Anjel Newman
Susan Smulyan
Dan Schleifer

Imagine Art Here! Participants

WaterFire Arts Center, September 19, 2017

Tracy Barbosa
Arria Bilodeau
Michaela Bolotin
Margie Butler
Erik Carlson
Deb Clemons
Will Cornwall
Cristina DiChiera
Katherine Eberle
Harry Evans
Holly Ewald
Noah Ezer
Tim Ferland
Alexander Fiorentini
Gayle Gifford
Morgan Grefe
Joe Haskett
Cole Hersey
Niels Hobbs
Aisha Jan
Elizabeth Keithline
Geoff Kish
Christine Lichatz
Davis Lloyd
Jen Long
Matt Mahoney
Marybeth Meehan
Peter Mello
Koki Mendis
Helene Miller
Domingo Monteiro
Laura Moss
CJ Opperthauser
Greg Pennisten
Steven Pennell
Kathleen Pletcher
Mimo Riley
David Riley
Cathy Saunders
Rachel Schwartz
Jen Smith
Sundeep Sood
Jenny Sparks
Jen Stevens
Yarrow Thorne
Rich Watrous
Shaw Weinberger
Zachary Weinberger

APPENDIX B: SURVEY RESULTS SUMMARY

Purpose and Methodology

As part of the outreach process of the Public Art Master Plan for the City of Providence, ACT, working with our project consultants, conducted an online and an intercept survey. The surveys were designed to learn more about people's perceptions of the City and its most important places, and to gather input on a broad set of possible directions for public art. The surveys are one of several tools being used to gather input into the master planning process. The online survey was launched on August 29, 2017 and was up through October 20, 2017, posted in English and Spanish. The survey received 473 complete and an additional 213 partial responses.

In addition, from August to October 2017, ACT staff conducted intercept surveys at Dexter Park, City Hall, Mt. Pleasant High School, and Washington Park Community Center, and at a Shakespeare en el Verano event at The Steel Yard.

The online survey asked four questions related to people's preferences for public art:

- Which examples are you familiar with? Please click on each image you recognize. (Respondents were shown 15 examples of artwork in Providence).
- What are the priority LOCATIONS in Providence for new public artworks? (Respondents were asked to indicate four preferences from a list of 14 options)
- What types of PROJECTS would you like to see in Providence? (Respondents were asked to indicate four preferences from a list of 14 options)
- Of these projects, pick up to three that you think are visually interesting and represent the type of art that you think would be successful in Providence. (Respondents were shown 19 examples of artworks in other cities.)

We also asked:

- What should public art say about Providence and the people who live, work and play here?
- What places in Providence do you take people to show them what Providence is all about?
- Tell us about something unique about Providence that a visitor might not know about.
- It could be a person -- someone who's famous, or someone who's just interesting.
- It could be a place that is special, but perhaps only known to locals.
- It could be an event that isn't something you'd find just anywhere.
- It could be a tradition that is important to the city or a group of people in the city.
- It could be an unusual business, or a fascinating aspect of a business in Providence.

The intercept survey consisted of three large display boards: one with a map of Providence showing neighborhoods, parks and open spaces, public schools, streets, community and recreation centers, and libraries; one with 14 images of existing artwork in Providence; and one with 15 images of artwork in other cities. Respondents were asked to use colored sticker dots to respond to the following on the boards:

- Please put one red dot in the area that you live.
- Please put one blue dot in the area that you would like to see more public art.
- Which examples are your favorite? Please pick 3. (From examples of art in other cities.)
- Which are you most familiar with? Please pick 3. (From examples of art in Providence.)

At Dexter Park, respondents were also asked to write adjectives that describe the type of public art they would like to see in Providence.

Findings

There are several themes that emerge from the survey that cut across multiple questions.

Downtown is important to people and clearly a priority location for public art. "Throughout downtown" was the most popular answer to the question, "What are the priority LOCATIONS in Providence for new public artworks?" (61.2%). It was also the top answer to the question, "What places in Providence do you take people to show them what Providence is all about?". Furthermore, most people are familiar with downtown artworks; the most frequently selected artworks for the question "Which examples [of artwork in Providence] are you familiar with?" were all located downtown.

Providence's neighborhood's and the way public art can represent, celebrate, and explore the many cultures and heritages of neighborhoods and their residents is also important to survey respondents. The top answer to the online survey question "What types of PROJECTS would you like to see in Providence?" was "artworks that encourage people to explore different neighborhoods" (42.1%). Also popular was "artworks that give voice to the unique culture and history of Providence (38.3%). Neighborhood parks were the second most popular priority location for public art (after Downtown). In addition, many of the write-in answers for the

"priority locations" question addressed the idea of equity and stated that public art should be located in "blighted, needy areas" or "in communities where art is underrepresented" or areas that need to be revitalized.

When asked what public art should say about Providence, respondents also highlighted the city's diversity and multiculturalism, as well as its creativity, respect for history, and the sense that it is a contemporary city with lots to offer. Similarly, when asked to name something unique about Providence that a visitor might not know, the most common answers related to the city as a creative place full of artists, diverse and independent restaurants, and history.

In terms of the people's preferences when looking at examples of public art from around the world, respondents selected artworks that were fun, interactive, and sometimes unexpected. The most popular artworks selected for the online survey question, "Of these projects, pick up to three that you think are visually interesting and represent the type of art that you think would be successful in Providence" were the colorful and iconic *Watertower* by Tom Fruin (36.9%), the playful fountain/splash pad *Mistree* by Douglas Hollis (36.2%), and Marcus Young's *Everyday Poems for City Sidewalks*, which features poetry stamped into concrete sidewalks (29.8%). *Mistree* was also the most popular artwork selected on the intercept survey. A follow-up, open-ended online survey question asking respondents to describe what they like about the projects they chose, yielded the top five answers of interactive, colorful/bright/vibrant, visually appealing, inviting/ accessible/ engaging, and integrated into the urban environment.

APPENDIX C: IMAGINE ART HERE WORKSHOP DESCRIPTION AND SUMMARY

On September 19 2017, the Department of Art, Culture + Tourism and the Public Art Master Plan consultant firm, Via Partnership, met at WaterFire Arts Center with fifty community members to create a vision for public art in Providence. The workshop, *Imagine Art Here!*, created facilitated discussion around potential public art opportunities across Providence neighborhoods, parks, walking paths, civic institutions, and downtown areas as well as generated goals for art in relation to community, the environment, and history.

The results from this workshop, along with one-on-one interviews, roundtable discussions, review of planning documents and Capital Plan, and site analysis will inform the recommendations in the *Art in City Life Plan*. Participants included staff from City departments; ACL members; local artists and arts professionals, and civic stakeholders. The invitation was open to all and distributed via ACT's social networks, mailing lists and word of mouth.

Workshop Format

The workshop began with a welcome from Stephanie Fortunato, Director of Art, Culture + Tourism She provided an overview of City's goals for the public art master planning process.. then reviewed the public art master planning process, and how the Imagine Art Here! workshop would play a role in forming the recommendations in that plan.

McKinley of Via Partnership then made a 20-minute presentation about public art, focusing on a number of places or settings specific to Providence:

- Downtown
- Parks, Greenways and Trails
- Neighborhood commercial areas, streets and corridors
- Community Facilities

Participants were then invited to take part in the first breakout session. Each breakout table of approximately 8-10 people was assigned one of the places outlined above and were asked to brainstorm possible locations and approaches for art in this place / family of places.

To do this, the participants were asked to discuss one or more of the following questions:

1. Within this place, where are the best locations for public art? Why?
2. Who is the audience for public art in these locations?
3. What should the goals be for public in these specific locations?
4. What types of projects could you see being successful here?

Following the first breakout, Via made a second presentation on different types of public art that may be relevant in Providence: Art + Public Realm

- Art + Public Realm
- Art + Community
- Art + History
- Art + Environment

Participants were then invited to take part in the second breakout session. Each breakout table of approximately 8-10 people was assigned one of the above approaches and were given the charge to discuss images related to this approach to public art.

Participants were prompted to discuss this with the following questions.

1. What aspects of Providence could be explored through this type of art?
2. What impact could this type of art have in Providence?
3. Where are the best/most important places for this type of art to be located?

Facilitators helped guide the conversation and record the responses for both breakouts on flipcharts and maps.

In addition to the breakout discussions, workshop participants contributed input by filling out an exit questionnaire that allowed participants to elaborate on ideas or concerns they have about public art in Providence.

Key Themes

Across the discussions and breakout sessions, there were several themes that surfaced.

Public art should anchor iconic places in the downtown, as well as community gathering places in neighborhoods. Together, artworks can speak to the unique identity and layered history of Providence as a creative community as well as encourage inter-neighborhood dialogue and community pride.

The public art program should foster a transparent process through which artists can feel supported, thus increasing capacity for public art making in Providence and beyond. Public art programs should cultivate and engage the local artist community and creative industries.

Public art should integrate and build upon city projects, such as new transit projects, trails, corridors and re-development.

Public art should create visual interest and beauty. Public art should be one element in a commitment to good design for everyday environments.

APPENDIX D: ART IN CITY LIFE ORDINANCE

Sec. 2-354. – Art in city life commission.

(a)

Composition. The art in city life commission shall be comprised of nine (9) members appointed by the mayor from the following Providence constituencies: Independent working artists, art organizations and affiliations, universities and colleges, the private sector. The mayor and city finance director shall serve ex officio on the art in city life committee.

(b)

Terms of office. Each commissioner shall serve a two-year term, except for the nine (9) commissioners to be appointed initially, five (5) shall serve a two-year term, four (4) shall serve a one-year term. All future appointments, to be made annually, shall serve for two (2) years.

(c)

Nominations. The art in city life commission as well as the community at large shall have the right and responsibility to annually submit nominations to the mayor for each year's appointments.

(Ord. 1980, ch. 80-39, § 4, 9-12-80)

Sec. 2-355. – Art in city life plan.

The art in city life commission shall create and periodically update a public document concerning commission administrative policy, relating but not limited to the issues of staffing, procedures and needs of the commission. The commission shall, in this document, define its role in regard to the following responsibilities:

(a)

Make periodic reviews at least annually, of all city capital improvement projects with appropriate city department heads or their designated representatives.

(b)

Determine the specific allocation and/or amount to be expended for works of art.

(c)

Prepare, adopt and amend a method or methods of selection and commissioning of artists with respect to the design, execution and placement of works of art for which appropriations have been made; and pursuant to such methods and City Charter procedures, select and commission artists by contract for such purposes.

(d)

Require that any proposed work of art requiring extraordinary operation or maintenance expenses shall receive prior approval of the department head responsible for such operations or maintenance.

(e)

Promulgate rules and regulations consistent with this article to facilitate the implementation of its responsibilities hereunder.

(Ord. 1980, ch. 80-39, § 5, 9-12-80)

Sec. 2-356. - Placement of works of art.

Works of art selected and implemented pursuant to the provisions of this article and any amendment thereto may be placed in, on or about any municipal construction project or other municipally owned, leased or rented property. They may be attached or detached within or about such property, and may be either temporary or permanent. Placement of works of art shall be authorized by the commission, and specifically located through the cooperation of the art in city life commission and a representative of the appropriate city department and project architects, if any.

(Ord. 1980, ch. 80-39, § 6, 9-12-80)

Sec. 2-357. - Fund established; disbursements.

There is established in the city treasury a special fund designated "Art in City Life Fund" into which funds appropriated shall be deposited. Each disbursement from such fund shall be authorized by the commission and shall be expressly designated as to payee and to purpose. Any funds carried over for three (3) years and still unexpended at the expiration of such period shall revert to general revenue; provided that, funds derived from revenue or general obligation bond issues or other special purposes or dedicated funds shall revert to the funds from which appropriated at the expiration of said three-year period.

(Ord. 1980, ch. 80-39, § 7, 9-12-80)

Secs. 2-358—2-360. - Reserved.

Image Credits

P6: Mary Beth Meehan, *Seen /Unseen*, 2017.
Photo courtesy of the City of Providence

P7: Photo by David Dvorchak

P12: Grace Ludmer, *The Girls I Draw*, PVDFest 2016.
Photo by Ania Szemiot

P13: Tracy Silva Barbosa, *The Mercurial Tree*, 2014, commissioned by RIPTA and the City of Providence for the R-Line. Photo courtesy of the artist.

Pneuhaus, *Fabric Prism no. 2*, 2016. Commissioned by Judith Tolnick Champa and Leora Maltz-Leca, PVDFest 2016. Photo Scott Lapham.

P15: Kennedy Plaza as seen at the 2017 PVDFest.
Photo courtesy of the City of Providence

P16: Barnaby Evans, *WaterFire Providence*, 2017.
Photo courtesy of the City of Providence

P21: The Steel Yard's mobile blacksmith at PVDFest 2016.
Photo by Scott Lapham

P23: (clockwise from top) Shepard Fairey, *Providence Mural*, 2010, commissioned by AS220 with support from the City of Providence. Photo by Meridith McKinley

Randolph Rogers, *Soldiers & Sailors Monument* (designed 1866, dedicated 1871) in Kennedy Plaza.
Photo by Meridith McKinley

Elettra Bordonaro in collaboration with the Rhode Island School of Design Department of Architecture, *Southlight*, 2014. Commissioned by the Rhode Island School of Design Department of Architecture and The City of Providence.
Photo by Stephanie Fortunato

Guillermo Gómez-Peña, *To the Lords of Censorship*, 2012, commissioned by AS220. Photo by Meridith McKinley

P25: Jenna Morello, *Untitled*, commissioned by Friends of General Street Park, 2015.

Lu Heintz in collaboration with The Steel Yard. *Papaya Tree*, 2014. Commissioned by the City of Providence.
Photo Courtesy of the City of Providence

Peter Diepenbrock, *The Foundry Clockman*, 2017.
Commissioned by The Foundry and the Guerra Family.
Photo Courtesy of The Foundry and Constance Brown

P27: (clockwise from top)

Participants at the Imagine Art Here at the WaterFire Arts Center September 2017. Photo by Meridith McKinley

Holly Ewald, *Full Circle*, 2016. Photo by Peter Ryan

Rhode Island Latino Arts, *Nuestras Raices* installation at R-Line shelter (Broad Street and Parkview Avenue)

Rhode Island School of Design School of Architecture, Southlight Pavilion at Southside Cultural Center of Rhode Island, 2016. Commissioned by the Rhode Island School of Design Department of Architecture, RI LISC, and The City of Providence. Photo Courtesy of RISD Architecture

P29: (clockwise from top)

As220 Artist Residents. *Surveillant*, commissioned by AS220 for PVDFest 2016. Photo courtesy of City of Providence.

Mary Beth Meehan, *Seen/Unseen*, commissioned for the 2015 Providence International Arts Festival.

Michael Gabriel, *City Macramé*, PVDFest 2016.
Photo courtesy of the artist.

P37: Participants share their ideas at the Youth Roundtable at AS220 in June 2017. Photo by Emily Blumenfeld

PROVIDENCE

THE CREATIVE CAPITAL

Jorge O. Elorza, Mayor

THE CITY OF PROVIDENCE
DEPARTMENT OF

ART
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