



**DC COMMISSION ON THE ARTS & HUMANITIES**



# **DC CREATES!**

## **Public Art Master Plan**

**June 25, 2009**

**Submitted by**

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## TABLE OF CONTENTS

Acknowledgements	
Executive Summary	
I. Introduction	1
II. Vision	4
III. Programmatic Directions	5
Civic and Community Fabric	6
Green, Sustainable Future	10
Creative Capital	13
IV. Principles and Priorities for Identifying Projects	16
V. Partnerships	21
District Department of Transportation	23
DC Public Schools	26
DC Public Libraries	29
DC Parks and Recreation	31
District Department of the Environment	34
Office of Property Management	36
Great Streets	40
Deputy Mayor for Planning and Economic Development	43
DC Office of Planning	46
Metrorail (WMATA)	48
Washington Area Sewer Authority (WASA)	51
Business Improvement Districts	52
VI. How We Do It	54
Civic Commissions	55
Art Bank	56
Private Development Program	57
Temporary Artworks	58
Public Art Grants	61
Cultural Facilities Grants	65
VII. Under the Hood	66
Resourcing	67
Planning for Public Art	71
Roles and Responsibilities	73
Artist Selection Procedures	80
Documentation, Maintenance and Conservation	86
Communication and Community Education	90
Cultivating Public Artists	93

- A. Outreach and Consultation
- B. Maps
- C. DC Creates! Programs Chart
- D. DC Creates! Civic Commissions Chart
- E. Priority Projects for Immediate Action
- F. Standard Commissioning Process Chart
- G. Recommended Distribution of Funds Chart
- H. Methods for Soliciting Artists
- I. Project Documentation Protocols
- J. Ownership, Maintenance and Conservation Chart

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## EXECUTIVE SUMMARY

The D.C. Creates! Public Art Master Plan sets a vigorous course for the Washington, D.C. public art program over the next five years.

The plan establishes a framework for commissioning new artworks that are bold and befitting of a world-class city, while grounded in the tradition of supporting local artists and enriching D.C. neighborhoods. It describes how artworks can be related to the ways in which the city is building its future: weaving a new fabric of neighborhood anchors, building a green and sustainable city, and stimulating the Creative Capital.

The plan outlines opportunities for projects that can achieve these goals, sets out criteria for prioritizing projects, and outlines strategies for the ongoing partnerships and operational changes that will catalyze this new generation of artworks.

### Key Recommendations

Based on the recommendations of the Public Art Master Plan, D.C. Creates! will:

- Focus resources on larger-scale, higher-quality *Civic Commissions* that are related to public capital projects.
- Spread creative energy through the District by organizing new *Temporary Public Art Projects*.
- Expand the existing *Public Art Building Communities* grant program to bring out the best ideas from local artists and community organizations.
- Launch a *Public Art in Private Development* program that links developer public art investments to broader urban design and aesthetic goals.
- Organize all of these initiatives through overarching *Programmatic Directions* – Art that Builds a Creative Capital, Art that Advances an Urban Green Agenda, and Art that is Woven into the District’s Civic and Community Fabric – that are linked to broader city priorities, programs and projects.
- Create a *Public Art Committee* that advises staff and the Commission on Arts and Humanities Board on public-art related issues.
- Improve support for local artists through initiatives such as grants, mentoring and better marketing of the Art Bank.

## Plan Background

In 2008, the D.C. Commission on the Arts and Humanities commissioned the DC Creates! Public Art Master Plan, the first comprehensive review of the 23-year-old DC Creates! public art program. The process was led by the team of Via Partnership and Todd W. Bressi, art consultants and planners.

The Master Plan was developed in close consultation with staff from D.C. Creates!, the Commission and other City agencies. The team also held roundtable sessions with local artists and curators, civic leaders, City staff and the general public, and conducted numerous interviews. The team reviewed numerous city plans and capital budgets, and visited many of the locations recommendations for artworks or significant visual features. The team evaluated project opportunities against a series of criteria related to feasibility, community support and visual impact, and developed programmatic recommendations that reflect not only national best practices but also the unique circumstances of D.C. Creates!

## Vision

D.C. Creates! will play a leading role in shaping the visual identity, cultural health and economic vitality of the Nation's Capital through the commissioning of public art.

## Major Programmatic Directions

D.C. Creates! will focus on three broad categories of projects that will ensure that public art plays a visible, vital role in shaping the city's future. This approach will help D.C. Creates! build the partnerships that will result in projects that are of the highest possible artistic merit, and that have broad support from communities and city leadership.

### *Initiative #1: Art that Builds a Creative Capital*

Washington D.C., through a public-private initiative called the Creative Action Agenda, is crafting strategies for linking the District's creative, artistic and cultural energy to economic growth.

D.C. Creates! will position itself as an integral part of this effort, as a leader in shaping the city's creative image and cultivating its creative resources. Washington's next generation of public art projects will help make the city's creative energy visible to the world at large.

The DC Creates! Public Art Master Plan identifies the following types of projects for linking the local, national and international creative cultures that overlap in the city:

- Commission bold works of art that become icons for the city, such as artworks at major bridges (11<sup>th</sup> Street Bridge, Frederick Douglass Bridge) and innovative temporary exhibitions in public space.
- Expand the artist-designed sign program to a wider range of focal areas, such as Great Streets, Main Streets and cultural districts, and invite artist involvement in any aspect of façade design.
- Establish a policy for public art in private development.



### *Initiative #2: Art that Advances an Urban, Green Agenda*

Washington, D.C. is reimagining itself as a city that uses environmental resources wisely and is minimizing its ecological footprint, an example of how economic growth and sound environmental practices can create good urbanism.

D.C. Creates! will place itself at the forefront of this emerging environmental consciousness. It will support city initiatives, and provide visible leadership by initiating projects that raise community awareness of and involvement in environmental best practices.

The DC Creates! Public Art Master Plan recommends the following types of projects for demonstrating the City's commitment to the environment:

- Revealing places where public space and the natural environment overlap, such as the Watts Branch and Oxon Run.
- Exploring innovative visual and artistic approaches to managing environmental processes and systems, such as artist-designed rain gardens, rain collectors and bio-retention cells created in conjunction with the Department of the Environment.
- Fostering community education and stewardship, in places like River Smart Schools and the Kingman Island Environmental Education Center.

### *Initiative #3: Art that is Woven into the District's Civic and Community Fabric*

Washington, D.C., is creating a new civic and community fabric, a network of new and revitalized places that are capturing the many pulses of this dynamic city. DC Creates! should play a leading role in shaping the visual character and public realm of the revitalized and reinvented city.

The DC Creates! Public Art Master Plan identifies opportunities for public art that shapes the visual identity of this public realm:

- Places that are of civic importance to the entire city, such as the Martin Luther King Jr. Library, the Anacostia and Southwest waterfronts, and new Government Centers in Wards 7 and 8.
- Places that are part of citywide networks, such as Metro station entrances; important corridors like Great Streets and Main Streets; cultural trails; and the nearly countless but always surprising triangles, circles and squares that are the legacy of the city's unique street pattern.
- Places that are significant to multiple communities, such as Canal Blocks Park, the Watts Branch stream corridor, and Met Branch Trail.
- Places that anchor individual communities, such as libraries, recreation centers and schools.

### A Broader Range of Approaches

D.C. Creates! will organize its work and focus its expertise in the following program areas (see Appendix C):

- *Civic Commissions*: Commission high-quality, high-visibility artworks that make a significant visual impact in the places where they are located. Plan for fewer, larger-scale

projects than in years past, implemented in close collaboration with City Agencies or non-City civic partners, and linked to the broader city initiatives described above (see list, Appendix D).

- *Temporary Projects:* Establish a new initiative to commission temporary public art, such as city-wide exhibitions or rotating artworks in a highly-visible location. These projects will contribute to the growing sense of Washington as a creative cultural center, help every community feel the pulse of the public art program, and stimulate the intersection of local, national and international talent.
- *Private Development:* Establish a comprehensive approach for managing public art in private development, and for linking the public art investments that developers make to broader urban design and aesthetic goals.
- *Grants:* Expand the range of grant opportunities DC Creates! offers. Provide support for both temporary and permanent public art projects; expand opportunities for local artists to initiate projects based upon their own interest and artistic practice.
- *Art Bank:* Develop new strategies for raising public awareness and marketing of artists represented in the Art Bank collection.
- *Cultural Facilities:* Encourage applications for public art projects through this grant program.

#### Future Project Priorities

In the coming years, D.C. Creates! will use the following criteria to identify and evaluate opportunities for new Civic Commissions.

*Projects should be located at impactful sites.*

- *Visibility.* Give higher priority to projects in locations that are highly visible to passers-by, easily accessible, or suitable for an iconic artwork or symbolic backdrop.
- *Site Compatibility.* Give higher priority to sites that are designed with art in mind, and then to sites whose scale and surrounding landscape and urban pattern are amenable to the placement or integration of art.
- *Relation to City Pattern.* Give higher priority to places that are shared by different communities or user groups, or civic places that are part of a broader network that links different areas of the city..

*Projects should be easily achievable in terms of funding, timing and agency coordination.* Give higher priority to opportunities for which the funding, timing and agency relationships allow for the most appropriate and effective integration of art into a project, regardless of the approach. Give highest priority to projects for which issues such as permitting and permissions, ownership, contracting and maintenance can be addressed as simply as possible.

*Projects should have clear community and artistic goals.*

- *Expressed community goals.* Give higher priority to opportunities for which there is broad-based support and a clear set of goals, developed through a formal process such as a planning initiative, for how the artwork should relate to its community context.
- *Expressed artistic goals.* Give higher priority to opportunities for which there are strong artistic goals that allow for creative exploration, as opposed to opportunities for which the artistic outcome has been predetermined.

#### Better Tools and Techniques

To accomplish these projects, DC Creates! will implement the following recommendations related to the administration of the public art program.

- *Partnerships:* Foster more robust partnerships that stimulate creative, cutting-edge thinking about projects. Develop processes and tools that allow for earlier involvement and stronger planning with partners such as City Agencies, regional agencies, local civic organizations, artists and curators.
- *Create a Public Art Committee:* Create a new, standing, ad-hoc committee of the Commission on Arts and Humanities Board. This committee would advise the Commission Board and staff on issues related to the implementation of the DC Creates! public art program.
- *Standard Commissioning Process:* Define a standard process that allows greater flexibility regarding Calls to Artists and Artist Selection so that staff can use the most effective method for finding appropriate candidates for public art commissions (see Appendix F).
- *Resources:* Identify resources for commissioning temporary public art; restore operating funds for program staff; review how percent for art funding is allocated to ensure D.C. Creates! is receiving the full allocation (see Appendix G).
- *Community Outreach:* Appropriately inform, consult with and engage stakeholders at various stages of the public art commissioning process. Adequate resources should be allocated for programs that cultivate local artists and educate the community about the DC Creates! collection.
- *Collection Management:* Conduct a conservation assessment and develop conservation and maintenance protocols that involve both the artist and the Partner Agency. DCCAH should adopt accession, de-accession, gift and loan policies.

## I INTRODUCTION

The Public Art Master Plan for D.C. Creates! is a comprehensive review of the City of Washington, D.C. public art program and recommendations for its future — the first in the program’s 23-year history. The plan was commissioned by the public art program’s parent agency, the D.C. Commission on the Arts and Humanities, and was developed from September 2008 through May 2009.

The plan’s charge was to outline new directions for the DC Creates! program, identify key project and programmatic opportunities for the next five years, and recommend operational changes that will support the goals of the program. The plan sets out a proactive strategy for how D.C. Creates! prioritizes its staff time and financial resources, develops partnerships with public agencies, engages and involves citizens, and reaches out to the artistic community in the city and beyond.

### **About DC Creates!**

D.C. Creates! purchases, commissions and installs artworks for public sites throughout the District of Columbia. The program was established by legislation that allocates up to one percent of the city’s adjusted capital budget for commissioning and acquiring artwork. The D.C. Creates! director and two staff members work under the umbrella of the District Commission on the Arts and Humanities, which reports to the city’s Deputy Mayor for Planning and Economic Development.

Since its inception in 1986, D.C. Creates! has commissioned more than 90 works of art by more than 60 local and national artists. It has purchased more than 2,000 works for its Art Bank from District-based artists, and exhibited those works in dozens of public buildings throughout the city, most notably in the Wilson Building. Most recently, D.C. Creates! has provided grants to artists and communities for producing artworks, and to local arts and cultural organizations for small capital improvement projects.

The artworks commissioned by D.C. Creates! can be found throughout the city, from neighborhood playgrounds to parks to urban spaces. One emphasis of the program has been to enliven spaces that communities have identified as having strong potential for artworks. Another emphasis has been to commission artworks at significant civic projects, such as the Convention Center and Nationals Ballpark. The program has also established productive partnerships with agencies such as the District Department of Transportation and the Washington Metropolitan Area Transportation Authority, commissioning works for street-related public space improvements and Metrorail stations.

### **Methodology**

The planning process was led by the team of Via Partnership, a public art consulting firm based in St. Louis, and Todd W. Bressi, an urban designer and planner based in Philadelphia. The plan was developed in close consultation with staff from D.C. Creates!, the Commission, and other city agencies.

The planning team met four times with an Advisory Committee comprised of Commission Board members, artists and arts professionals, City Agency staff and other program stakeholders. This committee provided guidance on the direction of the plan, access to a broader range of individuals and organizations who were consulted in the planning, and advocacy for the public art program within their constituencies.

In addition to these outreach activities, the team also:

- Convened a public Open House that was attended by approximately 100 people,

- Conducted roundtables with artists, curators, people active in environmental issues, BID directors and staff, city planning staff and city transportation staff,
- Interviewed dozens of other people, both Advisory Committee members and people active in arts, design, planning and development in the city,
- Participated in the Creative Economy Forum workshop on City Identity, and
- Analyzed several DC Creates! public art projects through case-study research and interviews with artists, community members and project managers involved in the projects.

To analyze project opportunities and develop project recommendations, the team:

- Reviewed numerous city plans from the Office of Planning, DMPED, Parks, Schools and other agencies. These included long-range plans, such as the city's Comprehensive Plan elements, Small Area Plans, and specific project plans.
- Reviewed capital budgets from the city and the school district, reviewed Long-range TIIP lists, and reviewed recent Stimulus Package project lists.
- Visited many of the locations indicated through the Comp Plan, area plans, corridor plans and project as locations for important visual elements or for works of public art.

The team assessed the many opportunities suggested through these conversations and research against a set of criteria outlined in the plan – mostly concerning feasibility, community support and visual impact – to develop short- and long-term recommendations for projects that the public art program should take on.

### **How to Use the Plan**

The D.C. Creates! Public Art Master Plan consists of several sections:

- The VISION and PROGRAM DIRECTIONS sections describe the big picture – what the public art program is all about, and how its work fits into the context of how the city is building its future.
- The PRINCIPLES, PRIORITIES and STRATEGIES sections are decision-making tools, guideposts for how the public art program can initiate new ideas and evaluate ideas that are brought forward by city agencies and other stakeholders. These sections should be referred to each year as the public art program is drafting its annual plan, or when it is evaluating ideas that are brought to it in the course of the year.
- The PARTNERSHIPS section includes blueprints for how the public art program can interact best with other public agencies, non-city agencies, non-profits, etc.
- The HOW WE DO IT and UNDER THE HOOD sections outline administrative recommendations that will support the big picture. They describe the tools that the Public Art Program can use to make its projects successful.

### **Adoption**

The plan was submitted to the District Commission on Arts and Humanities for adoption in May, 2009. DC Creates! staff will take the lead on implementing the recommendations.

## **II VISION**

DC Creates! will play a leading role in shaping the visual identity, cultural health and economic vitality in the Nation's Capital through public art.

### **III PROGRAMMATIC DIRECTIONS**

#### **Introduction**

Public art should help build communities.

Public art should help build places.

Public art should help build the city's future.

For the next five years, DC Creates! should focus on three broad categories of projects that will help ensure that public art plays a visible, leadership role in shaping the city's future — and will help DC Creates! commission projects of the highest possible artistic merit, and with broad support from communities and city leadership.

Public art will be woven into the District's civic and community fabric.

Public art will reflect the city's efforts to build a green, sustainable future.

Public art will celebrate the city as a “creative capital.”

The following sections describe these major initiatives, explain why they are important, and paint a picture of where the best opportunities for public art projects are, and what those projects might be.

**Program Direction:  
Public Art that is Woven into the District’s Civic and Community Fabric.**

The Big Picture

Washington, D.C., is creating a new civic and community fabric, a network of new and revitalized places that are capturing the pulse of the city. DC Creates! can play a leading role in shaping the visual character and public realm of the revitalized and reinvented city.

The seeds of Washington’s transformation were laid in recent decades, with the opening of the Metro system and the advent of home rule, and the pace of change is now astounding. Whole new urban precincts are emerging in places like the Southeast Federal Center and NoMa, and around Metro stations like Minnesota Avenue and Waterfront — places where considerations for public space and visual character are as warranted as they are the developed core. Major street corridors, such as 14<sup>th</sup> Street NW and H Street NE are being revitalized walkable, mixed-use districts that rely a good deal on the arts for creative energy. Housing complexes like Barry Farms are being re-created as sustainable communities.

At the same time, the District government is building a new civic infrastructure to support the city’s transformation. It is reinvesting in libraries and recreation centers, which will result in whole new networks of community anchors over the next decade or so. It is laying new threads of transportation infrastructure, such as the streetcar system being initiated along Martin Luther King Drive and the busway being studied for K Street. It is launching a major reconstruction of the public school system, and creating concentrations of new government offices to simulate economic activity at key locations throughout the city.

These patterns of renewal and reinvestment are redrawing the map of Washington, D.C., from a sleepy city of neighborhoods surrounding the “company town” of the Monumental Core, to a bustling city of vibrant neighborhoods where the local, national and international aspects of the city increasingly interact.

DC Creates! can be a partner to this change. It can play a leadership role by identifying opportunities for public art to shape the visual identity of this public realm, and it can play a support role by implementing opportunities and emerge from planning and community involvement processes.



### Goals for Public Art that is Woven into the District's Civic and Community Fabric

Civic and Community artworks commissioned by DC Creates! can:

- enliven places that define the spirit and life of the non-federal city – places of citywide civic importance, places that people of many neighborhoods share, and places that anchor individual communities,
- create networks of places that inspire people to explore areas of the city they are not familiar with, and build a sense of connection among the wards and neighborhoods,
- contribute to efforts which create neighborhoods that are livable and walkable, places that reveal the city's hidden history and culture and that speak of the vitality of the city and its future,
- enrich people's everyday experience of moving about the city by creating a sense of surprise, new reference points, and connections to layers of the city's history and culture
- cultivate productive partnerships with city agencies, other civic and cultural organizations and developers that encourage good opportunities for public art to come from the ground up.

### Priorities for Public Art that is Woven into the District's Civic and Community Fabric

In evaluating opportunities for weaving public art into the city's civic and community fabric, DC Creates! should give strongest priority to projects that meet the following criteria. These criteria should be considered in addition to the general criteria for evaluating projectprojects that are listed elsewhere in this plan.

- Projects that anchor individual communities and neighborhoods. These could include recreation centers, libraries and schools, and urban forestry or street greening projects.
- Projects that are in places that are shared by and significant to several communities. These could include Main Streets and parks like Marvin Gaye Park.
- Projects in places that can be expected to attract people from elsewhere in the city. These could include Metro station areas, Great Streets corridors, government centers, cultural trails or environmental interpretation centers.
- Projects in places that are of civic importance to the entire city, places where the whole city gathers. These could include the Anacostia and Potomac riverfronts, and the Martin Luther King, Jr. Library.
- Projects in any of the places described above that are especially related to the arts.
- Projects in any places where opportunities described above are clustered near each or overlap, creating a convergence or synergy.

## Opportunities for Public Art that is Woven into the District's Civic and Community Fabric

This plan outlines numerous ideas for public art in the civic and community fabric. These are the key opportunities for the next five years:

### *Places that are of Civic Importance to the Entire City*

- Central Library (Ward 6)  
The Martin Luther King Jr. library should be evaluated as a permanent location for changing art; any expansion or new library would be an important opportunity for new Civic Art commissions.
- Anacostia Riverwalk, Washington Channel Waterfront (Wards 6, 7)
- Government Centers

### *Places that are Part of Citywide Networks*

- Metro Station Entrances  
Commission permanent Civic artworks at stations without public art. Consider small iconic projects (*New Leaf*, Georgia Avenue) to interpretive projects (*African American Civil War Memorial*, U Street). Determine if any station entrances can be locations for temporary art exhibitions or permanent locations for changing artworks. Current opportunities include Minnesota Avenue, Waterfront, Shaw.
- Great Streets, Main Streets, Street Infrastructure  
Commission artworks that make civic and commercial corridors lively, engaging and distinctive. Consider integrated streetscape projects (Starburst), small iconic projects (Adams Morgan project), signage and façade projects (H Street). Current opportunities include signage and facades along several corridors, key locations on Minnesota Avenue (Marvin Gaye Park, Good Hope Road, Nannie Helen Burroughs Avenue), Rhode Island Avenue/Metro underpass, and the streetcar system. Consider gateways and focal point projects where indicated in plans.
- Triangles, Circles and Squares  
Consider residual open spaces – spaces created where diagonal streets cross the grid – as possible locations for temporary art exhibitions. Determine if any spaces can be permanent locations for temporary artworks.

### *Places that are Significant to Several Communities*

- Canal Blocks Park (Ward 6)  
Support current approach to involving an artist as a design-team collaborator.
- Met Branch Trail (Wards 4, 5)  
Support “system” approach to creating trail elements; involve artist in identifying and implementing individual opportunities along trail as segments are designed and built, especially in NoMa, Brentwood, Takoma.

- Garfield Park Connector (Ward 6)

Support proposals for art integrated into the design of recreation area, and art that connects thematically to Canal Blocks park a block away.

*Places that Anchor Individual Communities*

- Libraries, Recreation Centers, Schools

Work with DC Public Libraries, Department of Parks and Recreation, and the Office of Public Education Facilities Modernization to develop comprehensive, multi-year approaches to incorporating art projects into their capital programs.

- Cultural Trails

Encourage Cultural Tourism DC and the communities where it is active to apply for Public Art Building Communities grants for projects that reinforce existing and planned cultural trails, and cultural tourism in general.

- NoMA and Mt. Vernon Triangle Open Spaces

Work with DC Office of Planning and other agencies to incorporate artworks into parks, squares and key streets identified in the area plans for the NoMa and Mt. Vernon Triangle districts.

**Program Direction:  
Public Art that Contributes to the City's Green, Sustainable Future**

The Big Picture

The District government's vision is for Washington, D.C., to be a model city in conserving its resources and minimizing its ecological footprint, an example of how economic growth and sound environmental practices can create good urbanism.

Already, the District is home to more Energy-Star-certified buildings than any other city in the U.S.; visitors are coming to D.C. to learn more about green building and policy makers are looking to D.C. to understand how legislation can direct progress in this area. City policies call for restoring the Anacostia; initiating hands-on, block-by-block approaches to green infrastructure such as urban forestry, green roofs and stormwater management; and there is a heavy focus on climate change and recycling. Grass-roots efforts for healing and restoring the Anacostia have spurred efforts to eliminate pollution, control run-off, restore streams and wetlands, and promote water-related recreational activities. Through policy and grass roots efforts, environmental sustainability efforts are gaining traction and shaping the landscape of the District's future.

DC Creates! should place itself at the forefront of these environmental efforts. It can support city initiatives, and provide visible leadership, by initiating projects that raise community awareness of and involvement in environmental best practices. Artworks can have a strong visual impact, foster community education and stewardship, and provide alternative ideas for functional green infrastructure.

Goals for Public Art Projects that Contribute to the City's Green, Sustainable Future

Environmental public art projects commissioned by DC Creates! should:

- reconnect people to the city's natural environment,
- reveal natural and man-made environmental processes and systems,
- explore innovative visual and artistic approaches to managing environmental systems,
- stimulate thought and encourage people to take action.

Priorities for Public Art Projects that Contribute to the City's Green, Sustainable Future

In evaluating opportunities for public art that contributes to the city's green, sustainable future, DC Creates! should give strongest priority to projects that meet the following criteria. These criteria should be considered in addition to the general criteria listed elsewhere in this plan.

- Projects that are initiated by civic partner, such as DDOE or WASA, and can be enhanced as part of their mission.
- Projects in locations where the community determines, through a planning or a public process, that an artwork with an environmental approach would be appropriate
- Projects that have the strongest possibility of meeting the goals described above,
- Projects that have the potential for environmental remediation, and
- Projects that are part of a long-term environmental education initiative.

## Strategies

DC Creates! should continue to build and strengthen partnerships with key environmental partners, particularly DDOE, DPR, WASA and DMPED. DC Creates! should let these partners know that artists can help them meet their objectives, and that the public art program has the resources to enhance these projects, raise awareness and bring a broader audience.

DC Creates! should develop flexible funding, commissioning and contracting tools suitable to completing projects of this nature.

DC Creates! can help to build the capacity of local artists to create artworks that can respond to these goals and opportunities. For example, DC Creates! can partner with GreenSPACE to co-present a workshop on sustainability principles and materials.

DC Creates! should foster creative dialogue about the role of artists in environmental issues. At key times, such as the kick-off or dedication of environmental projects, DCCAH should convene roundtables or symposia to explore these issues with artists, communities and other creative and environmental professionals.

## Key Opportunities for the Next Five Years

This plan outlines numerous ideas for public art that contributes to the city's green, sustainable future. These are the key opportunities for the next five years:

### *Stream Corridors*

- Oxon Run (Ward 8), Pope Branch Park (Ward 7), Watts Branch (Ward 7)

Work with DMPED, DPR and WASA to involve artists in permanent or temporary artworks related to stream restoration projects.

### *Environmental Education Centers*

- Kingman Island, Ward 7

Work with DMPED to identify immediate and long-term opportunities to design elements of the educational settings at this environmental education center.

### *Trails*

- Met Branch Trail, Garfield Park Connector Project, Anacostia Riverwalk Trail

Work with DDOT to identify specific opportunities for environmentally-based artwork related to these trail projects.

### *Anacostia Parks*

- Marvin Gaye Park, DMPED, Ward 7

Work with DMPED to identify specific opportunities for environmentally-based artwork related to the three remaining sections of the park that are still in design and planning stages.

### *Environmental Education Partnerships*

- River Smart Schools, DDOE

Work with the District Department of the Environment to identify one “River Smart School,” through a competitive process, at which an artist can create a raingarden or similar teaching landscape.

**Program Direction:  
Public Art that Celebrates the Creative Capital**

The Big Picture

About one in ten workers in Washington, D.C., is employed in the creative sector — from actors and artists, to cooks and designers, to media and museum staffs. It's a significant slice of Washington's economy, and the city is trying to make the creative sector an even more significant driver of local economic and employment growth.

At the same time, arts and culture organizations are creating a new map for the visual arts in the city space. They are framing new arts precincts along 14<sup>th</sup> Street, H Street, Brentwood, Anacostia and Takoma, sometimes with direct or indirect help from the city. Curatorial groups are organizing temporary exhibitions in neighborhoods; arts entrepreneurs are organizing pop-up activities in places like Anacostia, the southeast waterfront and NoMa districts. This lively scene is emerging as a fresh counterpoint to the arts institutions that are part of the "Federal" city.

The city is developing strategies for linking this creative, artistic and cultural energy to new economic growth. It is seeking ideas for using the arts to create destinations that encourage people to explore all sections of the city, for linking the arts to community revitalization initiatives, and for tying education and job readiness to the creative sector.

Over the next five years, DC Creates! should position itself to be an integral part of this effort – even a leader in defining what the city's creative identity is all about. Among the many sorts of creative activity that define the city, public art is perhaps the most visible and relevant to the image of the city.

Washington's next generation of public art projects can help make the city's creative energy visible to the world at large. The projects that DC Creates! commissions over the next few years, and the partnerships it makes with local creative organizations, can help link the local, national and international creative cultures that overlap in the city. In turn, by assuming this leadership role, DC Creates! can attract stronger artists and broader resources to the public art program.

### Goals for Public Art that Celebrates the Creative Capital

Celebrating, embracing, inspiring and building the Creative Capital will be an important initiative for DC Creates! over the next five years. Public art projects commissioned by DC Creates! can:

- Support the city's efforts to build a "creative economy" by enriching places and projects that are part of specific initiatives,
- Demonstrate creative leadership by organizing initiatives that bring artistic energy to the city's streets and public spaces and strengthen the sense that the city is a place of creative vitality,
- Strengthen the District's creative image of the city by creating opportunities to commission projects of international visibility by world-class artists, and
- Strengthen the District's creative capacity by organizing projects, grant opportunities and support systems that allow local artists to grow in their own practices.

### Priorities for Public Art that Celebrates the Creative Capital

In evaluating opportunities for public art that celebrates the Creative Capital, DC Creates! should consider projects that respond to the following priorities:

- Projects that are linked to city initiatives for stimulating *creative enterprises*.
- Projects that are located in places that are recognizable as the *creative hearths* of the city, such as the arts districts and the arts facilities that the city is fostering.
- Projects that are located in places where their *creative message* – that D.C. is a vibrant, surprising place – can be conveyed most easily to local, regional and national audiences.
- Projects that have the potential for expanding the public art collection into non-traditional forms and media, such as projections, data-driven artworks, and event or performance-related projects.
- Projects that have the potential for encouraging the *creative growth* of local artists.
- Projects that are of a scale, quality and vision that can attract not only local but also national and international artists.



## Key Opportunities for the Next Five Years

This plan outlines numerous ideas for public art that celebrates the Creative Capital. These are the key opportunities for the next five years:

### *Support City Efforts to Build the Creative Capital*

- Monitor planning and development projects in city-initiated arts districts (H Street, U Street, 14<sup>th</sup> Street and Rhode Island Avenue) and community-initiated arts areas, such as Anacostia, Brentwood and Takoma, and establish strategies for temporary and permanent art projects in those areas.

Monitor planning and development projects in areas designated, under the Centre City Action Agenda, as important in the downtown's cultural vibrancy: the proposed downtown cultural center, the 7<sup>th</sup> Street Arts Walk, and the E Street Theatre District.

- Ensure that there are opportunities for local artists to diversify their work in terms of location, scale and media through public art commissions.

### *Bring Creative Energy to the Streets*

- Establish implementation tools for incorporating public art into streetscape projects.
- Support local arts groups that wish to commission temporary public artworks.
- Encourage cultural facilities, especially those that receive DCCAHA capital grants, to include public art or engage public artists in the design of their facilities.
- Expand the H Street artist-designed-sign program to include artist involvement in any aspect of façade design, along Great Streets, Main Streets and streets in cultural districts.

### *Strengthen the City's Creative Image*

- Create a bold work of art that become landmarks-icons-symbols for the City and that are connected to the places in Washington that are considered parts of the City's civic fabric. Significant opportunities include the Anacostia River bridges and city-wide temporary exhibitions.
- Partner with the Office of Planning's Temporary Urbanism team to create strategies for temporary public art exhibitions in public spaces and vacant private spaces.
- Establish policy for public art in private development, to demonstrate private-sector support of public art.
- Upgrade the DC Creates! web page to make information about the city's public art collection, and public art in D.C. in general, available to a broader public.

#### IV. PRINCIPLES AND PRIORITIES FOR IDENTIFYING PROJECTS

When is a project a project?

Ideas for new public art projects flow into DC Creates! all the time. They come from communities and artists and DCCA staff and commissioners, emerge from planning processes and arise when the city or private developers undertake a new capital project or development. Sometimes an idea is a clear and present opportunity; sometimes it is a “glimmer in the eye” that needs careful exploration and consultation, or simply time to evolve from a planning idea into a real capital project.

An idea becomes a project when DC Creates! staff prepare a “project plan” and obtain approval from the Commission on Arts and Humanities for adding it to the official workplan. Although a potential project might be cultivated through a “pre-development” phase for many years, in order to become part of the official workplan, it should meet the criteria outlined in this section.

When evaluating the potential of a project, and setting goals for a project, DC Creates! should use the following checklists.

*Principles* are considerations that are important to DC Creates! all the time.

*Priorities* are tools for evaluating projects against each other to see which are better matches for the financial and staff resources DC Creates! has available.

*Strategies* are specific approaches that are important to launching the next five years of artworks commissioned by DC Creates!

## **Principles**

Principles are considerations that are important to DC Creates! all the time. Annual workplans, specific projects, and the goals for specific projects, should be assessed to make sure they address these basic, foundational matters of importance for the public art program.

### 1. Projects should support the DC Creates! vision.

Public art commissions should capture the forward momentum of the city, while reflecting the deep roots of its local history and community.

### 2. Projects should follow from DC Creates! new major initiatives.

Public art commissions should support the city's Creative Action Agenda; reflect the city's efforts to build a green, sustainable future, and build networks of community gathering places and enhance the civic realm.

### 3. Provide a range of opportunities for emerging and established, local and national artists.

In assessing the variety of opportunities it pursues and the approaches to artist calls that it takes, DC Creates! should ensure that there are opportunities for artists in various stages of their career and with different approaches to their practices.

DC Creates! should be attentive to the artistic directions and interests of the local arts community, and attempt to craft opportunities for these artists to translate their work into public art commissions. Possible tools include civic commissions, grant opportunities, and ArtBank.

DC Creates! should also be attentive to creating opportunities that will attract artists of national and international caliber. This will involve consideration of visual opportunities, budgets, and resources for facilitation and support.

### 4. Project locations should be distributed widely throughout the city.

DC Creates! should ensure that public art commissions are located in all parts of the city.

## **Priorities**

Priorities are tools for evaluating projects against each other to see which are better matches for the financial and staff resources DC Creates! has available. The public art program should give higher priority to projects that meet the conditions described below.

### 1. Projects should be located at impactful sites.

*Visibility.* Artworks should be located in high-profile places. Give highest priority to projects in locations that are highly visible to passers-by and/or easily accessible. Give highest priority to projects in locations that could be an iconic or symbolic backdrop.

*Site Compatibility.* Artworks should be located in places that are appropriate for the display of artworks. Give highest priority to sites that are designed with art in mind, and then to sites whose scale and surrounding landscape and urban pattern are amenable to the placement or integration of art. Give highest priority to projects that achieve the most effective visual relationships between site and public art, regardless of the approach.

*Relation to City Pattern.* Artworks should be in places of public and civic importance. Give highest priority to places that are shared by different communities or user groups, or civic places that are part of a broader network that links different areas of the city together.

### 2. Projects should be easily achievable in terms of funding, timing and agency coordination.

Artworks related to capital projects should be coordinated as seamlessly as possible. Give highest priority to artworks where the funding, timing and agency relationships allow for the most appropriate and effective integration into a project, regardless of the approach.

*Funding.* Artworks should be given sufficient budgets. Give highest priority to projects for which DC Creates! can identify funding that is adequate to the opportunity at hand.

*Timing.* Projects should allow for adequate time for artist selection, design and fabrication. Give highest priority to projects for which the selection, design, fabrication and installation schedule meshes appropriately with the overall capital or development project.

*Partnerships.* Projects require partners with capacity to fully execute their role in the project. Give highest priority to projects for which the partners have strong project management and contracting ability.

*Constraints.* Art projects should be commissioned only after as much red tape as possible has been cleared away. Give highest priority to projects for which issues such as permitting and permissions, ownership, contracting and maintenance can be addressed as simply as possible.

### 3. Projects should meet expressed community goals.

*Planning.* Art projects require community support. Give highest priority to projects for which there is broad based support, expressed through a formal process, such as a planning initiative.

## **Key Strategies for the Next Five Years**

Over the next five years, DC Creates! should especially consider the following strategies as a way of clearly establishing a new direction for public art commissions.

1. Demonstrate pro-active creative leadership by expanding the breadth of projects.

The public art program's curatorial strategy should be to expand the range of project types and scales that make for an engaging public art collection, while advancing the overall vision of creating projects that are impactful and at the same time feel like they reflect the soul of the city. In particular, DC Creates! should expand its collection and impact on the city by organizing *image-making initiatives*, *interstitial initiatives*, and *idea-based initiatives*.

*Image-making initiatives.* In particular, DC Creates! should focus on identifying potential, large-scale, iconic or image-making public art initiatives and mobilizing to accomplish them.

The best permanent artwork opportunities are the 11th Street Bridge and the Frederick Douglass Bridge, and the associated gateway zones, particularly in Anacostia.

The best temporary artwork opportunity is to commission citywide temporary exhibitions, such as a biennale. As an alternative or an additional option, DC Creates! should identify an appropriate setting for a permanent location for a temporary artwork.

*Interstitial initiatives.* DC Creates! should find appropriate ways for artists to influence the everyday cityscape.

The best permanent artwork opportunity is to work with DDOT to develop parameters for artist-designed infrastructure, such as manhole covers.

Another immediate opportunity is to refine and expand the artist-design sign program so that it can be applied along more corridors, in a more concentrated and in a larger-scale manner.

*Idea-based initiatives.* DC Creates! should be a catalyst for new ideas about public art in the cityscape. It should expand its granting activities to stimulate and capture ideas that come from the grass-roots. It should develop the capacity to sponsor ideas-based competitions for artists and for teams that involve artists.

2. Focus on projects that strengthen relationships and establish long-term commissioning strategies with other District Government agencies.

Over the next five years, DC Creates! should work very deliberately to build long-term, effective relationships with potential partners in other city agencies and other organizations throughout the city. The approaches to these relationships will vary from partner to partner, and are discussed more thoroughly in the "How We Do It" section of this plan.

In most cases, DC Creates! should begin by identifying the best available opportunities with a potential partner, and working from there to expand the relationship. For example, in commissioning artworks at libraries, DC Creates! should look beyond the immediate opportunities to examine how public art can be an expectation in every new library project, from the earliest conceptualization and planning for a project.

In some cases, DC Creates! should craft new relationships to support opportunities it sees. For example, the plan indicates concrete steps that DC Creates! can take to initiate new working relationships with DC Public Schools, WASA and the Department of the Environment.

## **V. PARTNERSHIPS**

**District Department of Transportation (DDOT)**

**DC Public Schools / Office of Public Education Facilities Modernization (OPEFM)**

**DC Public Libraries (DCPL)**

**Department of Parks and Recreation (DPR)**

**District Department of the Environment (DDOE)**

**Office of Property Management (OPM)**

**Great Streets**

**Deputy Mayor for Planning and Economic Development (DMPED)**

**Office of Planning (OP)**

**Metrorail (WMATA)**

**Washington Area Sewer Authority (WASA)**

**Business Improvement Districts**

## **INTRODUCTION**

DC Creates! works through partnerships with many agencies and organizations to commission new artworks. The ability of DC Creates! to create the best possible opportunities for artworks, and to enable artists to do their best work, depends to a large extent on the effectiveness of these partnerships.

For each partnership, the opportunities that emerge and the way that they are implemented, is unique. The following sections include recommendations for how DC Creates! can build effective partnerships with other agencies in city government, regional public agencies, and non-governmental organizations that are playing key roles in shaping the District's public realm. The sections also outline the artistic opportunities that DC Creates! should pursue through each partnership over the next five years.

## **DISTRICT DEPARTMENT OF TRANSPORTATION (DDOT)**

Develop working partnerships with DDOT's planning and engineering divisions that enable the involvement of artists in a range of projects, from iconic to everyday streetscape elements.

### Findings

DDOT is one of the city's major construction agencies, managing the design and construction of streets and streetscapes, major bridges and streetcar lines. It is the lead agency for the District's "public space committee," which reviews applications for construction in the public right of way.

Generally, DDOT been supportive of incorporating public art into its streetscape projects. Often, at the beginning of a planning or design process, ideas about public art are solicited through community planning meetings, or by adding artists or arts professionals to design teams.

However, the implementation record on projects has been mixed. There is often a long time lag between design and construction of projects, which makes contracting difficult, particularly for site-specific, integrated work. DDOT also has difficulty maintaining public art.

DDOT is also the administrator of federally-funded Transportation Enhancement grants, which are sometimes used for community- or agency-initiated public art. DDOT staff report difficulty in writing contracts and managing public art projects within the context of this grant program.

### Recommendations

DC Creates! should work to evolve the friendly relationships it has with DDOT to one that allows the public art program to pursue stronger creative opportunities, and to provide more targeted technical assistance.

- Identify, through review of the TIIP and CIP, major initiatives in which DC Creates! program has a long-term interest and focus resources on those.
- Encourage creative public art brainstorming during planning processes. Frame recommendations as opportunities and goals for artists, rather than as specific outcomes for artworks. (*Transportation Policy and Planning Administration*)
- Encourage further collaboration when projects are in the preliminary or schematic design phase, so that Public Art Project Plans can be developed and Calls for Artists can be issued in time for proper project coordination. (*Infrastructure and Project Management Administration*)
- Develop better approaches to artist contracts that anticipate potential delays between awarding of a commission, design, fabrication and installation. (*DCCA*)
- Establish a closer partnership between DDOT and DC Creates! for Transportation Enhancement projects that involve public art. Grants should be reviewed by DC Creates! staff before being approved; projects should be contracted with and managed by DC Creates! staff. (*Transportation Policy and Planning Administration*)
- Establish a closer working relationship with DDOT's Infrastructure and Project Management Administration through regular project update meetings between DC Creates director and chief engineer.



- Assign a DC Creates! project manager specifically to DDOT projects.
- Assign a DC Creates! staff member to review and comment on applications to the Public Space Committee that relate to public art.
- Review DDOT's funding sources to isolate streams of money (grants, local funds) that can be used to supplement DC Creates! Percent for Art funding public art and take pro-active steps to ensure that funding will be available for public art if necessary.

### Key Opportunities

#### *11<sup>th</sup> Street Bridge (Wards 6, 7)*

This is a major entry into the Monumental Core, identified as a gateway in the city's comprehensive plan and the Anacostia Waterfront Initiative framework plan; several potential memorial locations are also mapped in this area. The reconstruction of the bridge, and the construction of a parallel local streets bridge, is an opportunity for a signature design by an artist-engineering team. The overall corridor also presents other opportunities, including gateway artworks that could be incorporated in redesigned sites at the east bridge landing and in the Anacostia government center at (Martin Luther King Jr. Blvd., Good Hope Road. (IPMA)

#### *New York Avenue / Florida Avenue Intersection (Wards 5, 6)*

This is a major entry into the Monumental Core, identified as a gateway opportunity in the city's comprehensive plan. Currently, the intersection is being redesigned and rebuilt with Economic Stimulus funding. The project offers an opportunity for creating a location for, and eventually commissioning, a gateway artwork. It also offers an opportunity for collaborating with the NoMa BID, which is preparing a pedestrian realm and landscape design plan for the area. (IPMA, NoMa BID)

#### *New York Avenue Bridge (Ward 5)*

This bridge leads to the New York / Florida intersection, identified as a gateway opportunity in the city's comprehensive plan. Currently, the intersection is being redesigned and rebuilt with Economic Stimulus funding. Pursue opportunities to incorporate artwork into bridge or within the vicinity of the bridge. (IPMA)

#### *K Street Transitway (Ward 2)*

This is a major cross-town corridor identified in the Downtown Action Agenda. A building-to-building street design project is in the schematic design phase. The project offers an opportunity for artist-designed public space enhancements, including streetscape and lighting. (TPPA, OP)

#### *South Capital Street Corridor, Frederick Douglass Bridge*

This is a major entry into the Monumental Core, identified as an urban design and development opportunity in NCPC's legacy plan of the 1990s and as a gateway in the city's comprehensive plan and the Anacostia Waterfront Initiative framework plan; several potential memorial locations are mapped in this area. The reconstruction of the bridge is an opportunity for a signature design by an artist-engineering team, and the corridor presents many opportunities, including gateway artworks that could be incorporated in redesigned sites from the north and south bridge landings and the Anacostia Gateway area.

#### *Streetcar System (various)*

Design is underway for the first leg of the streetcar system, which will run from Anacostia to Bolling Air Force Base. A second leg is being planned for H Street–Benning Road. Consider possibilities for artist-designed infrastructure that defines the identity of the system, such as station shelters or poles that support overhead power lines. (IPMA)

#### *14<sup>th</sup> Street Streetscape*

DDOT has a prepared streetscape plan for this corridor, between Thomas Circle and U Street. When the project moves from planning into design, DDOT and DCCAH should review the public art recommendations and identify the most suitable project to commission, using goals and criteria set out for Great Streets.

#### *Met Branch Trail (Wards 4,5), Garfield Park Connector (Ward 6)*

Planning for these projects has identified opportunities for artworks that can be enjoyed by trail users, as well as artworks integrated into trail design. The Garfield Connector concept plan includes recommendations for stormwater-related artworks and mosaic-work in a recreation area. The Met Branch Trail Civic Design Sketchbook includes a wide range of recommendations, from an artist-designed identity system to artist-designed gathering places along the trail to artist-design-team approaches to new infrastructure. When these projects move from planning into design, DDOT and DCCAH should review the public art recommendations and identify the most suitable project to commission, using the goals and criteria expressed in those plans.

#### *Streetscape Infrastructure*

Numerous communities have expressed an interest in turning ordinary streetscape elements, such as manhole covers, into unique elements designed by artists. DC Creates! should explore with DDOT engineering staff approaches to designing, fabricating and maintaining these elements that would allow for the involvement of artists.

#### *Great Streets*

DDOT is the implementing agency for this interdepartmental (including DMPED and DC OP), citywide program that links the reconstruction of major streets to other public infrastructure and economic development initiatives. The Great Streets program is discussed in more depth elsewhere in this plan.

## **DC PUBLIC SCHOOLS OFFICE OF PUBLIC EDUCATION FACILITIES MODERNIZATION (OPEFM)**

Establish a new partnership with the Office of Public Education Facilities Modernization (OPEFM) that leads to the commissioning of Civic Art projects in new schools, major renovations and joint school–community facilities projects.

### Findings

School modernization is major priority of the District Government. OPEFM was created by the D.C. Education Reform Act of 2007 to undertake large-scale capital projects as well as to construct and modernize D.C. Public School facilities. OPEFM is currently embarking on a 15-year campaign with an anticipated budget of approximately \$3.5 billion.

Projects include both modernization of existing schools and construction of new schools. Modernization projects focus on “open plan” designed schools from the 70s and most high schools. High schools will have ample community facilities (adult programs in the evenings, health centers) and opportunities for public-public or public-private partnerships. OPEFM is committed to implementing LEED-level building standards in new construction projects.

### Recommendations

- DC Creates! and OPEFM should collaborate to identify specific opportunities for integrating public art into schools undergoing comprehensive modernization and schools that will be newly constructed.
- DC Creates!, DDOE and OPEFM should collaborate on the River Smart Schools initiative, which constructs rain gardens in existing school facilities. (See recommendations for DDOE, page 34, for more information.) DCCAHA should provide support so that the rain gardens could become aesthetic enhancements to the school and interactive learning environments.
- DC Creates! and administrators of the DCCAHA Artists in Schools grants should collaborate to encourage and give schools the tools necessary to develop residencies that result in temporary or permanent public art commissions.

### Goals

- Create a welcoming presence at D.C. Public Schools.
- Reflect the vision, values and aspirations of the school community and the surrounding neighborhood.
- Create opportunities for students and other members of the school community to both enjoy high-quality art, and learn about the art-making process.

## Guidelines

For projects related to school construction or reconstruction:

- Commission artworks that are integrated into the design of the facility, or specifically created for a location that is carefully considered in the context of the overall design.
- Conceptualize opportunities as part of the overall project from the early design phases.
- Ask artists to work with the school community to inform their concepts, when appropriate.
- Ask artists to develop ways for students to get a hands-on experience in the art-making process, when appropriate.

## Priorities

In addition to the general project selection criteria listed elsewhere in the plan, consider the following criteria for prioritizing opportunities for art projects in schools:

1. For projects related to school construction or reconstruction, give highest priority to schools that have additional community uses, such as meeting rooms, recreation facilities, libraries, health facilities and arts venues.

## Strategy

1. Establish a long-term goal of forging a positive, ongoing, long-term working relationship between DC Creates! and OPEFM, so that the agencies can effectively plan for and manage projects that are integrated into new or modernized facilities.
2. Begin with a “planning” phase in which DC Creates! and OPEFM:
  - Agree on the overall vision and goals for incorporating artworks into school projects.
  - Survey the status of all upcoming capital projects that are not yet in construction phase and evaluate for appropriateness for public art.
  - Identify who the lead project managers from both agencies would be, and how they would interface during the commissioning, project management process, etc. DC Creates! may wish to retain a consulting project manager to provide continuity and focus for this group of projects.
  - Outline how overall school design and community engagement process would interface with the DC Creates! community engagement process.
3. For each project that would be appropriate for artworks, create a Public Art Project Plan that indicates:
  - The point in the planning and design process at which DC Creates! involvement would begin.
  - What process will be used to identify and select artists, and how it would interface with the design and construction process.
  - A timeline for the project.
  - A scope for artist involvement.
3. For Artists in Schools grants projects, DC Creates! staff should work with Artist in Schools

administrators to include language in the grant application regarding public art. DC Creates! should provide information about public art that can be shared with Artist in Schools applicants and potential applicants.

4. For River Smart Schools projects, follow the strategy outlined in the DDOE section of this plan.

## **D.C. PUBLIC LIBRARIES (DCPL)**

Develop a broad palette of public art project types that can be integrated into the public spaces of new and renovated neighborhood libraries.

### Findings

DC Public Libraries is renovating or rebuilding more than a dozen neighborhood library branches over the next five years. One of the main goals is to create “Twenty-First Century” facilities that allow for the accessing of information in all contemporary media.

Public art in the libraries can support the “Celebrate Community and Civic Life” and “Creative Capital” programmatic directions. The libraries are a critical part of the city’s cultural infrastructure, and important gathering places for people in every community. Also, they form a network of places where a series of artworks could encourage people to visit other parts of the city. And because libraries are intertwined with cutting edge information technology, they offer opportunities to highlight the creativity of artists.

### Recommendations

DC Creates! should partner with DCPL to develop a multi-faceted approach towards commissioning artworks in new library projects. Possible approaches to explore include:

- Commission artworks that are conceived as integral to the overall site, the exterior architecture or the interior architecture of new libraries or major renovations.

These opportunities should be conceptualized as an integral part of the overall project from the earliest phases of design. They can literally be integrated into the design of the facility, or specifically created for a location that is carefully considered in the context of the overall design.

- Explore opportunities for “Art Bank” exhibitions in library spaces.
- Explore opportunities for temporary artworks or event-based artworks in library grounds.

To make these projects successful, DC Creates! should focus on:

- Building a strong working relationship with Libraries leadership, planning and project management staff, and on-site librarians, potentially through a brief planning process
- Developing that relationship through clear and consistent lines of project management, and
- Crafting artist identification and selection, and community involvement processes that meet the goals of both agencies.

### Goals and Guidelines for Permanent Artworks

- Create memorable, surprising and delightful experiences that create a sense of excitement and reward exploration
- Create a sense of connection among neighborhoods by addressing the shared, civic aspect of libraries across the city

- Relate to and reflect the culture, aspirations, history, environment, etc. of the community in which each library is located.
- Create opportunities for community to interact with artists as they are conceptualizing their artworks
- Create the opportunity for artistic experiences as part of the overall experience of using the library
- Recruit and encourage artists whose work is of the caliber of the architects and other professionals working on the buildings.
- Establish budgets for permanent artworks that are at least one percent of the construction or renovation cost.

### Strategy

1. DC Creates! and DCPL should establish the goal of creating a positive, ongoing collaboration that will enable them to effectively plan for and manage an ongoing series of projects.
2. Begin with a “planning” phase in which the agencies:
  - Agree on overall goals for incorporating artworks into library projects.
  - Survey the status of all projects that are not yet in construction phase and evaluate for appropriateness for public art.
  - Discuss what artist identification and selection processes would be recommended for this group of projects.
  - Identify who the lead project managers from both agencies would be and how they would interface throughout the project. DC Creates! may wish to retain a consulting project manager to provide continuity and focus for this group of projects.
  - Outline how overall library design and community engagement process would interface.
3. For each project that would be appropriate for artworks, determine:
  - The point in the planning and design process at which DC Creates! involvement begins
  - What process will be used to identify and select artists, and how it would interface with the design and construction process
  - A budget and timeline for the project, and a scope for artist involvement

## **DEPARTMENT OF PARKS AND RECREATION (DPR)**

Build on existing relationship to effectively identify, initiate and manage ambitious public art opportunities in parks and recreation centers.

### Findings

DPR is building more than a dozen recreation centers over the next five years. The projects that DPR manages directly tend to be small; major parks (such as Kingman Island, Marvin Gaye Park) are being built through partnerships with other agencies. In addition, most recreation centers are being built through a partnership with Deputy Mayor for Planning and Economic Development. DPR's Office of Planning and Capital Projects (OPCP) oversees and manages all planning, design and capital improvement efforts for DPR facilities.

Recreation centers are good locations for public art because they are open and accessible to all residents and because there are many recreation centers in each ward. Together, these centers form a network of places where a series of artworks could encourage people to visit other parts of the city.

DC Creates! has already placed artworks in many recreation centers, and they have been well received. Many, however, have been installed after the facilities have been completed. Stronger opportunities for artists may be realized if DC Creates! could enter into discussions during the planning phase of construction projects.

### Recommendations

DC Creates! and DPR should collaborate to develop a multi-faceted approach for commissioning artworks in new parks and recreation centers:

- Identify, through an ongoing, collaborative planning process between DC Creates! and OCPC, opportunities for Civic Commissions, "Art Bank" exhibition spaces in recreation centers, and temporary artworks in parks and recreation centers.
- Explore special environmental or cultural opportunities related to specific parks or recreation centers.
- Consider community-engaged projects in situations where there is a community interested in such projects.
- Establish artist identification, artist selection and community involvement processes that meet the goals of both agencies. Consider creating a pre-qualified artist roster, which would enable artists to be selected more quickly for projects with tight timelines.



## Goals and Guidelines

- Commission artworks that are conceived as integral to the overall site — the park grounds, the exterior architecture or the interior architecture of new or renovated recreation centers.

These opportunities should be conceptualized as an integral part of the overall project from the earliest phases of design. They can literally be integrated into the design of the facility, or specifically created for a location that is carefully considered in the context of the overall design.

- Establish base budgets upon the 1% capital project model so that the resultant works are in scale with the overall building project.

## Priorities

In addition to the general project selection criteria listed elsewhere in the plan, consider the following criteria for prioritizing opportunities for art projects in parks and recreation centers:

1. Give higher priority to projects that are co-locations for public libraries and DC public schools. In these cases, devise a unique strategy that responds to the unique audience.
2. Give higher priority to parks and recreation facilities that have special connections to environmental or cultural resources.

## Strategy

Continue to build on the positive working relationship between DC Creates! and DPR, so that the agencies can effectively plan for and manage a more ambitious series of projects.

1. DC Creates! and DPR should begin with a planning phase in which the agencies:
  - agree on overall goals for incorporating artworks into parks and recreation centers,
  - identify potential immediate or near-term projects and prioritize them in regard to their potential for public art,
  - survey the status of all projects that are not yet in planning or design phase and evaluate for appropriateness for public art, and
  - consider special approaches to artist identification and selection, such as the creation of roster to speed artist selection.
2. For each project that would be appropriate for artworks, determine:
  - the point in the planning and design process at which DC Creates! involvement begins,
  - who the lead project managers from both agencies would be, and how they would interface during the commissioning, project management process, etc.
  - what process will be used to identify and select artists, and how it would interface with the design and construction process
  - scope for artist involvement, and
  - budget and timeline.

3. Schedule periodic (quarterly, semi-annual) follow-up meetings with OCPC to identify imminent opportunities. DPR projects typically have four phases: planning, design, construction and completion. Developing partnerships with DPR in the planning phase will yield stronger projects as opportunities for artist involvement will be broader.

#### Key Opportunities

##### *Walter Pierce Park, Calvert Street (Ward 3)*

This space, once an African-American burial ground and currently an archaeological site, will soon enter a master planning phase. Consider an artwork that reflects this aspect of the site's history.

##### *Anacostia Fitness Center (Ward 7)*

This project, which is in the design phase, involves a sensory playground and a river learning connection to a park along the Anacostia. Consider environmental public art projects in the areas surrounding the playground.

#### Key Opportunities to be designed and built by DMPED and owned by DPR

##### *Parkland Turner Recreation Center (Ward 8)*

This is a proposed a new co-location campus facility for DHCA, DC Public Libraries and a public school.

##### *Kenilworth–Parkside Recreation Center (Ward 7)*

This new recreation center, which will enter design in summer 2009, will include a child-care facility and recreation space for nearby charter schools. The site is a former landfill. Consider opportunities for an art project related to land reclamation and environmental stewardship.

##### *Rosedale Recreation Center, (Ward 5)*

The project includes renovations to existing the facility, a new playground and new public library rooms. The center hosts a significant senior population and active and involved teens. Consider opportunities for inter-generational relationship building.

##### *Guy Mason Recreation Center (Ward 3)*

This is a renovation/modernization project. The center is home to the Russian Poet's Walk, a fragrance garden and a pottery studio. The center hosts a significant senior population that seems to be deeply interested in the arts.

## **DEPARTMENT OF THE ENVIRONMENT (DDOE)**

DC Creates! should establish a partnership with the District Department of the Environment that demonstrates creative leadership in environmental design and supports the mission of DDOE.

### Findings

DDOE is a relatively new agency, formed in 2006 to establish policy and convey information about environmental issues related to the District. It was created by combining staff from the city's Environmental Health Administration, Energy Office, Tree Management Administration and Office of Recycling.

DDOE's vision is that the District will become the model of environmental protection and sustainable practices. DDOE provide leadership by building partnerships with other District agencies, business groups, nonprofits and residents.

DDOE programs are designed to facilitate cleaner air and water, green the city's neighborhoods and buildings, and assist with the management of hazardous and toxic waste disposal. Additionally, DDOE conducts community and educational outreach to increase public awareness of environmental and energy related issues. DDOE does not manage a significant capital budget.

DC Creates! can help to support DDOE's mission and provide leadership in relation to excellence in design and promoting community awareness of environmental issues and best practices.

### Strategy

1. DC Creates! and DDOE should establish the goal of creating a positive, ongoing collaboration that will enable them to effectively plan for and manage an ongoing series of projects.
2. DC Creates! staff and DDOE project managers/staff should conduct a brainstorming workshop to understand the potential for collaboration in key areas of environmental and energy education, water quality, green building demonstrations, etc.

The purpose of the workshop would be to identify areas where artists could be involved in demonstration projects, and to explore the best way of involving artists — including the potential of an artist residency with DDOE.

## Key Opportunities

### *River Smart Schools*

These innovative schoolyard greening projects focus on incorporating landscape design principles that create habitat for wildlife, emphasize the use of native plants, highlight water conservation, and retain and filter stormwater runoff. They have the added benefits of creating an outdoor classroom that supports effective teaching practices. These projects improve the aesthetics of schoolyards while teaching students about gardening, stormwater management and community service.

DDOE is expanding the program to fund larger projects that deal with stormwater from roofs and parking lots. DDOE is currently identifying the first school for this project and they want to do one each year. An artist could be added to the design team for each of these projects to assure that aesthetics are considered and to better integrate the learning opportunities into the school curriculum. Due to funding resources, DCCAH would need to fully fund the artist's involvement in the design and provide for funds to be used to enhance the baseline design.

### *Pope Branch Park, Ward 7*

The project is an inter-agency partnership with WASA and DPR. This park is situated along Pope Branch, one of three streams within the District that the District government manages. The park has a forested valley. WASA is overseeing the stream restoration work which will stabilize the stream channel for the 4,200 feet of stream located inside the park. This will be accomplished by using natural materials with as little park disruption as possible. The park land is owned by DPR.

Construction will begin in winter 2009 or spring 2010. DCCAH should contact the project manager for Pope Branch Park to follow-up on discussions regarding involving an artist in the design process. Artist involvement in the design of board walks or other functional elements may be appropriate with this project.

### *Green Building Demonstrations, Green Roofs and Wall*

DDOE provides grants for green roof and wall projects and would like to find the right partner for an artist-designed demonstration green wall, such as a school, community center or library. This would most likely be a private developer due to long-term maintenance issues. Explore ways of collaborating to identify a partner, a project and a process for involving an artist.

### *Rain Collectors, Rain Gardens, Bioretention Cells*

DDOE provides, through an RFP process, grants for rain collectors, rain gardens and bio-retention cells. Explore possibility of a single, artist-designed rain collector that is used for all city government buildings. Alternatively, explore ways of identifying roles for artists in these projects, potentially by encouraging co-grants between DC Creates! and DDOE.

## **OFFICE OF PROPERTY MANAGEMENT (OPM)**

Commission artworks in newly-constructed District Government facilities that have a high public profile or are in neighborhood locations.

### Findings

The Office of Property Management manages the renovation, construction and leasing of a range of District Government facilities, including government offices, the University of the District of Columbia, and homeless shelters.

*District Government offices* are centralized in four major office buildings. They are also being dispersed into new “government centers” dispersed in neighborhoods throughout the city, and occasionally into leased space in new office buildings. The District Government’s four major office buildings already have permanent artworks or display art from the Art Bank collection, but the newly-developed buildings are key opportunities for new artworks.

The District has designated certain surplus schools for reuse as District Government offices. The renovation of these facilities, generally limited to interior modifications, is managed by OPM. However, these facilities are often in the heart of residential neighborhoods, and public art could serve as a signal to the community that the facility has changed uses.

The *University of the District of Columbia* (UDC) main campus is at the Van Ness Metro station. Currently, numerous campus buildings are being renovated, and there are plans for a new student center. The new student center could be an important opportunity for a new artwork, though stronger consideration should be given to artworks on the campus or at campus gateways, such as the plaza at the Van Ness Metro.

*Homeless shelter* services are provided by the Department of Human Services (DHS) through contracts with private agencies. Shelters are located in privately-owned buildings, buildings leased by the District and buildings owned by the District. OPM manages renovation projects and, at times, the construction of new facilities. Facilities that are undergoing major renovations or new construction facilities would be strong candidates for public artworks.

### Recommendations

- Develop a working relationship with OPM that allows for public to be considered in the early stages of planning and design of major District Government facilities.
- Evaluate the potential of commissioning of artworks with schools repurposed as District Government offices.
- Consider, with OPM and UDC, an overall set of goals and strategies for commissioning one or more major artworks on campus, potentially at the new student center or at campus gateways.
- Consider partnerships with DHS and service organizations for artworks commissioned in conjunction with the renovation, expansion or construction of homeless shelters.

### Goals and Guidelines

Public art projects at District Government facilities will take many shapes and forms, depending on the site, the overarching goals of the development and the interests of the community. However, with all projects, the following overarching goals should be considered:

- Help make the government facility an enhancement and good neighbor.
- In some cases, announce the restoration or transformation of a facility.
- Focus primarily on the surrounding community as the audience for the artwork.

### Priorities

When considering opportunities for public art in District Government facilities, DC Creates! should give higher priority to:

- Larger scale projects – new facilities and major renovations with budgets of at least \$5 million.
- Projects in places with a high public visibility.
- Projects that will have a transformative effect in a neighborhood or commercial district.
- Projects that are part of larger developments, or are co-located or in close proximity to other community assets (Metro, libraries, recreation centers, schools).
- Projects that allow for an unusual or especially significant role for artist involvement.

### Key Opportunities

#### *Anacostia Government Center (Ward 8)*

The Anacostia Government Center, at the corner of Martin Luther King Jr. Avenue and Good Hope Road, serves as the northern entrance to Historic Anacostia. One recently-completed building includes the headquarters of the Department of Housing and Community Development; the next building will include the headquarters of the Department of Transportation. Consider the possibility of a major sculpture in conjunction with this government center; artwork could be stand-alone or integrated into the DDOT building. Artwork should focus on creating a gateway to Anacostia, particularly from the 11<sup>th</sup> Street Bridge.

#### *Minnesota-Benning Government Center (Ward 7)*

This new facility, located on Minnesota Avenue, NE, north of Benning Road, will house the Department of Employment Services headquarters. The area is also called “downtown Ward 7,” and the site is adjacent to a Metro station, a new parking garage, and a Metro parking lot scheduled for joint development. Consider possibility of commissioning an artwork for the DES headquarters, on the garage as a retrofit, or somewhere in the vicinity.

#### *University of the District of Columbia (Ward 3)*

The University of the District of Columbia attracts over 5,000 full-time and part-time, undergraduate and graduate students. The campus is bounded by Connecticut Avenue NW, Van Ness Street NW, International Court NW and Yuma NW and has nine buildings. The campus has a strong presence along Connecticut Avenue and is adjacent to the Van Ness Metro Station.

The University would be an ideal location the installation of public art along the public edges of the university, for the integration of public art into university buildings, and for stand-alone works to add to the richness of the campus environment. Prior to embarking on commissioning artwork for UDC, a long-term campus art plan should be developed in conjunction with UDC administration and appropriate University stakeholders. A study is currently underway for a new Student Center, which could be the catalyst for embarking on a plan for art in campus facilities. The Office or Property Management manages construction projects for the University.

### Opportunities for Further Exploration

The following projects should be examined more closely to determine if they present appropriate opportunities for public art.

#### *School Repurposing*

Potential upcoming projects include:

- PR Harris (4646 S. Capitol St. SE) will accommodate office for Fire and Emergency Medical Services and the Department of Corrections. The design will be complete in summer, 2009, and the construction will be complete in the fall, 2010. (*Ward 8*)
- Merritt (5002 Hayes St. NE) will house offices for the Departments of Child and Family services, Youth Related Services and the Office of Employment Services. The design will be complete this spring and the construction will be complete in the winter of 2010. (*Ward 7*)
- Meyer (2501 11<sup>th</sup> Street NW) will house the parking revenue division of DPW. The Keely's Boxing Gym may also relocate to Meyer. The design will be complete in winter, 2009, and the construction will be complete in the winter, 2010. (*Ward 5*)

#### *Homeless Shelters*

Current OPM plans call for work at several shelters that possibly offer opportunities for public art, including:

- The construction of a new facility for "New Endeavors for Women" in conjunction with that organization's current facility at 611 N St. NW. The project is currently under design and will be complete in the summer of 2011. (*Ward 2*)
- The construction of the Downtown Day Center Shelter. The design is currently underway, with construction complete in the spring of 2011.

Artists could be selected to work with the shelter clients directly in developing the concept, or even in the execution of the work. Depending on the nature of the facility renovation or construction, projects could be integrated or retrofits. DHS and the private agency should both be considered project partners.

## **GREAT STREETS (DDOT, DMPED, OP)**

Collaborate with the inter-agency Great Streets program to plan for and implement public art in streetscapes and public spaces along major streets.

### Findings:

The Great Streets Initiative is a multi-year, multiple-agency effort to transform under-invested corridors into thriving and inviting neighborhood centers using public actions and tools as needed to leverage private investment. The Office of the Deputy Mayor for Planning and Economic Development (DMPED) is partnering with the District Department of Transportation (DDOT) to manage the program. More than \$100 million has been made available for transportation, streetscape and transit improvements along six priority corridors. Also, targeted tax increment financing for neighborhood economic development projects is available along these corridors. Two other corridors are in a planning stage.

Great Streets are strong candidates for public art because they are important to Washington's civic identity and civic life, and because the public improvements are planned through a community-engaged process. Generally, Great Streets planners and designers, and the communities through which these streets pass, have been open to incorporating public art. However, coordination and timing of integrated projects has sometimes been challenging.

### Recommendations:

DC Creates! should continue its collaboration with the Great Streets program to identify opportunities for commissioning artworks in corridor improvement projects. Possible opportunities include:

- Gateway artworks that mark entries into the city or river crossings
- Integrated artworks that turn ordinary streetscape elements into unique features
- Permanent artworks that enhance public spaces along the streets
- Temporary artworks that celebrate important events in the life of the street and the community
- Temporary artworks that generate excitement about the changes coming to the street or that serve to remediate construction disruptions storefronts designed by artists.

To make these projects successful, DC Creates! should focus on these coordination issues:

- Working proactively through the planning process to identify the best possible opportunities for artists to infuse streetscapes with creativity, while not being overly prescriptive as to the outcomes,
- Creating meaningful opportunities for artists to work as members of planning teams and design teams, where appropriate,
- Developing Public Art Project Plans at the appropriate time; for capital projects, probably in the first phases of design, and
- Selecting artists at the appropriate time; for capital projects, probably in the schematic design phase.



## Goals and Guidelines for Public Art Projects along Great Streets

- Strengthen the sense of civic investment and pride along reconstructed streets
- Reinforce important urban design attributes of Great Streets corridors, such as the continuity of Washington’s boulevards, the importance of key intersections and the public spaces that mark them, the tradition of identifying the city boundary with markers, and the desire to build “streets as places” that serve pedestrians, transit and traffic alike.
- Take advantage of the overall design of streets and public spaces to ensure that artworks and their settings are conceived of holistically.
- Identify and capture the individual spirit of each street, the communities it serves, and the public spaces it connects.
- Create a sense of surprise, delight and artistic energy for people who are passing through the city.

## Strategy

It will be important to evolve the positive working relationship between Great Streets and DC Creates! to allow for the most creative artworks possible to emerge and to improve the effectiveness of project coordination.

Continue monitoring the progress of the Great Streets initiative. Assign a public art project manager to attend monthly coordination meetings.

Continue involvement in Great Streets planning processes. Within those processes, identify opportunities proactively, and involve artists in planning processes when appropriate.

Develop approaches for involving artists and tools (such as contracts) that recognize the long and sometimes unpredictable time frames between planning, design and construction of Great Streets projects.

For certain opportunities, identify streetscape elements whose design, fabrication, installation and maintenance can be addressed as “system-wide” elements and create prototype solutions that can be tailored for each community, if desired.

## Key Opportunities

### *Pennsylvania Avenue (Wards 7, 8)*

Construction will begin soon on improvements to Pennsylvania Avenue. DDOT has expressed interest in commissioning temporary projects in conjunction with this project. Though DC Creates! cannot fund temporary projects at the moment, it should seek DDOT funding for temporary artworks and manage the artistic process.

### *Façade Improvement Projects (Various)*

Initiative an expanded approach to involving artists in the design of signs, facades, store windows and lighting for commercial corridors, including Great Streets. Priority blocks include 5600 block of Georgia Avenue NW, 9<sup>th</sup> Street between L and M Streets NW, 2000-2300 block of Rhode Island Avenue NE, and the 1300 block of H St NE. Coordinate program with DMPED.

### *Rhode Island Avenue Railroad Underpass (Ward 5)*

This location is recommended in the Rhode Island Avenue Great Streets plan as a priority for an artwork. DC Creates! should work with DMPED and proceed when site permissions are clear.

### *Gateways (Various)*

Several Great Streets include city gateways — Georgia Avenue, Nannie Helen Burrows, Pennsylvania Avenue, Benning Road and Rhode Island Avenue. Projects in these locations will depend on having appropriate sites designed as part of the street reconstruction.

## **DEPUTY MAYOR FOR PLANNING ECONOMIC DEVELOPMENT (DMPED)**

Create a consistent expectation for public art in economic development and civic projects facilitated by DMPED.

### Findings

The Deputy Mayor for Planning and Economic Development coordinates a wide range of economic development activities in the city. It is also the umbrella agency under which DCCA is located in the city's organizational structure.

The main aspects of DMPED's work that are of importance to DC Creates! are:

- DMPED facilitates the *redevelopment of city-owned sites* by coordinating planning and managing RFPs, public financing and other aspects of the projects.
- DMPED facilitates *public realm projects*, most notably follow-up to the Anacostia Waterfront Initiative and the Great Streets program.
- DMPED facilitates *neighborhood economic development*, through Main Streets, Neighborhood Investment Fund and other tools.

Many of DMPED's projects are undertaken in partnership with other city departments.

Some DMPED project managers have worked to include considerations for public art in civic projects, such as Great Streets, but public art has not been a significant consideration in the private-development projects DMPED facilitates.

### Recommendations

DMPED should establish a consistent, overarching policy for incorporating public art in economic revitalization projects. Such a policy would:

- Continue Washington's traditional emphasis on quality design of the public realm and public spaces, no matter who develops them,
- Support the findings of the public art master planning process that people would like to see public art that is more impactful, located in significant places, and associated with the day-to-day life of the city, and
- Strengthen City initiatives to build the District's "creative economy."

The following actions can accomplish this:

- Create a policy for incorporating public art in private development projects facilitated by DMPED, as part of a comprehensive policy for public art in private development in the District.
- Continue to incorporate recommendations for public art in city capital projects facilitated by DMPED, such as Great Streets and Anacostia trails and parks.
- Continue to incorporate recommendations for public art into planning for economic development areas, such as Great Streets and cultural districts.

- Expand the DC Creates! artist-designed sign initiative to include other enhancements, such as facades, shop windows and lighting, and to include other focused economic development areas, such as Great Streets, cultural districts and Main Streets.
- Give priority to DC Creates! grants proposed for economic development areas, such as such as Great Streets and cultural districts.
- Encourage Neighborhood Investment Funds to be used as a match for grants obtained from DCCAHA.

DC Creates! should seek DMPED assistance in following through on recommendations, elsewhere in this plan, related to the amount of the public art budget and the ability of DC Creates! to fund temporary artworks.

### Strategy

Currently, DC Creates! coordinates with DMPED in an ad hoc manner, on a project-by-project and a program-by-program basis. DC Creates! staff also attend monthly DMPED project status meetings, which provides an opportunity for staff to monitor projects.

This coordination should be expanded to that DCCAHA and DMPED can work in a more pro-active manner:

- DMPED should assign a project manager as ongoing liaison to DCCAHA. The project manager from DMPED and DC Creates! should meet every month to track progress on ongoing projects and to catalyze new opportunities.

### Key Opportunities: Anacostia Projects

#### *Kingman Island (Ward 7)*

Kingman Island, a new park and environmental education center in the Anacostia River, is an important, immediate opportunity for public art, but the opportunities for public art identified in the master plan are limited and should be reconsidered. The plan suggests that public art could be installed along the walking trails. However, a range of other potential opportunities could be explored in the design of other elements of the park, particularly an environmental education center, memorial grove, welcome area, and observation towers.

#### *Marvin Gaye Park (Ward 7)*

Marvin Gaye Park, which runs along the Watts Branch stream corridor, is envisioned to be rebuilt with a wide range of recreational and environmental education facilities. A master plan is complete, the first phase is underway, and design work is proceeding on subsequent phases. The plan indicates multiple opportunities for artworks. DCCAHA should identify an artist for each node, and ask the artist to work with the design team to develop a project.

#### *Canal Blocks Park (Ward 6)*

Canal Blocks Park involves the creation of a new park over three blocks that once were the route of a canal that drained the wetlands of the Mall area. DC Creates! has selected artist David Hess to collaborate with Olin to create artworks integrated into the park design.

### Key Opportunities: Real Estate Development Projects

DC Creates! should examine the possibility of commissioning artworks in conjunction with all city-assisted development projects, as part of a comprehensive approach to incorporating public art in private development. Artworks incorporated into these projects should be funded by the developer. These projects are:

#### *Projects in Pre-Development Phase*

- Anacostia Gateway. An artwork here can help create a gateway into Anacostia and an iconic element that anchors the eastern approach to the Frederick Douglass Bridge. (*Ward 8*)
- Minnesota/Benning. An artwork here can help create a gateway into Anacostia and an anchor for the heart of Ward 7. (*Ward 7*)
- Broadcast Center One. An artwork here can be an anchor for the redeveloping Shaw mixed-use area. (*Ward 2*)
- Southwest Waterfront. Numerous recommendations for public art in parks, squares and public facilities are made in the Maine Avenue Traffic Study, prepared by the Anacostia Waterfront Initiative, DC Office of Planning and the District Department of Transportation. (*Ward 2*)

#### *Projects in RFP Phase*

- Poplar Point
- Hill East

#### *Projects in Planning Phase*

- St. Elizabeth's
- McMillan Reservoir
- Boathouse Row

## **OFFICE OF PLANNING (OP)**

Work as a resource to and partner with the Office of Planning on incorporating recommendations for public art in small area plans, commissioning artworks in relation to public realm plans, and coordinating public art in private development.

### Findings

The Office of Planning (OP) coordinates citywide plans, small area plans and certain aspects of the review of private development projects.

Citywide plans set out city policies that can affect the appropriateness for public art in various areas, such as recommendations that are emerging from its Creative Economy research, and recommendations for cultural districts that are emerging from the current citywide zoning review.

Small area plans set out area-specific urban design recommendations that often include specific recommendations for public art. Many of those plans were reviewed in this planning process; key plans with public art recommendations for public art. Many of those plans were reviewed in this planning process; key plans with public art recommendations include the Centre City Action Agenda, Mt. Vernon Triangle Transportation and Public Realm Design Project, the NoMa Vision Plan and Design Strategy and the Maine Avenue Traffic Study.

OP also reviews applications for development approvals that are seeking relief from the DC Office of Zoning or the Board of Zoning Adjustment. These include applications for Planned Urban Developments, which involve community benefits agreements that sometimes include public art.

In recent years OP has been a strong supporter of public art, incorporating proposals for public art in many of its urban design plans and working with some PUD developers on public art requirements. OP's "temporary urbanism" initiative is teaming with DC Creates! on collaborative approaches for activating vacant spaces and storefronts.

### Goals

DC Creates! should strengthen its collaboration with the Office of Planning with the goals of:

- Ensuring the public art opportunities and resources generated by OP are consistent with the initiatives and goals for public art envisioned by DC Creates!
- Establishing a comprehensive, consistent expectation for and approach to incorporating public art in private development, and
- Ensuring that the "temporary urbanism" opportunities envisioned by OP can tap into the resources of the local arts community and contribute to their artistic growth.

## Strategy

To make its collaboration with OP successful, DC Creates! should focus on:

- Enlisting the Office of Planning's relevant divisions (Citywide Planning, Development Review, Neighborhood Planning, Revitalization/Design) in the study of options for establishing a private-development public art policy in the District.
- Encourage creative public art brainstorming in the context of Small Area Plans and Urban Design Framework Plans, but ensure that as much creative openness as possible is allowed for the framing of opportunities projects and goals for artists.
- Creating meaningful opportunities for artists to work as members of planning teams, when appropriate.
- Identifying recommendations in Small Area Plans that are appropriate for implementation by DC Creates! as Civic Projects in partnership with other agencies or as special initiatives.
- Identifying recommendations in Small Area Plans that are appropriate for implementation by local organizations or artists through Public Art Building Communities grants or other DCCAH resources.

## **METRORAIL (WMATA)**

Continue commissioning artworks at Metrorail stations; be strategic about station selection and goals for the artworks; create clear protocols for managing and maintaining projects.

### Findings

There are public artworks at 21 of the 46 Metrorail stations in Washington D.C., and new artworks are constantly being commissioned. Generally, DC Creates! funds projects and WMATA's Arts in Transit staff maintains them. This partnership has been an effective use of resources by both agencies, and can be strengthened to help further the DC Creates! vision.

### Recommendations

DC Creates! should continue commissioning public art at Metrorail stations because they are important shared civic spaces that people experience as they visit or explore new areas of the city. Increasingly, station areas are anchors for new development and focal points for street life.

In pursuing further projects at Metrorail stations, DC Creates! should:

- Focus on Metro stations that do not have artworks yet.
- Make strategic choices about the specific Metrorail stations at which it commissions artwork.
- Set clear goals for each Metrorail station artwork.
- Consider grant applications (such as PABC) for Metrorail station artworks only to the extent that the applications support the strategies and goals described in this plan.
- Establish clear protocols for project management, ownership, maintenance and documentation of artworks at Metrorail stations, and record agreements in MOUs.

### Goals and Guidelines for Public Artworks at Metrorail Stations

In selecting and prioritizing Metrorail stations for future public art commissions, DC Creates! should consider:

- Is the Metro station near other city improvements or private developments that are planned or occurring? If there is station area development, are developers willing to fund artworks that enhance the station area?
- Can an artwork at the Metro station address broader objectives or visual opportunities in the area?
- Can the artwork signal change, or catalyze activity?
- Is there community interest in or support for an artwork at the station?



DC Creates! should use these goals as a starting point for the goals of the projects it supports:

- DC Creates! funding should support artworks that are in the public spaces outside paid areas of concourses and visible to people whether they are paid passengers or not.
- Artworks should support their urban context; depending on the situation, they might be visually dominant, they might create functional space, they might be integrated into Metro infrastructure, or they might be part of a larger public realm strategy in that part of the city. The appropriate approach will depend on the setting.

Finally, DC Creates! should adopt the following protocols for artworks at Metro stations.

- All artworks should be owned by DC Creates! and maintained by WMATA. Arrangements should be confirmed in written Memoranda of Understanding between DC Creates! and WMATA.
- All artworks should be documented by DC Creates! and considered part of the DC Creates! collection. (Some projects might be part of both the DC Creates! and WMATA collections.)
- The identification of all artworks, on site, in published materials and on the Internet, should credit the funding agency, the facilitating agency and any other partners, along with the artist, title and date of the artwork, and other pertinent information.

### Strategy

DC Creates! and WMATA public art staff should meet on an annual basis to review the list of potential sites and evaluate them against the criteria set out above, and against the funding and staffing available to commission artworks at Metro stations.

### Key Opportunities

The following stations should receive strong consideration as priority locations for new Metro artworks:

#### *Minnesota Ave. (Ward 7)*

The Minnesota/Benning government center, particularly the Department of Employment Services that is currently under construction, is located adjacent to this station, but includes no public art as of yet.

#### *Waterfront SEU (Ward 6)*

The former Waterside Plaza, which includes the Metrorail station portal, is currently being redeveloped for city offices and other uses. The project includes no public art.

#### *Takoma (Ward 4)*

Private development in this area, long-range plans to create a village green, and community interest in creating a gateway, are all considerations for creating an artwork here.

#### *Navy Yard (Ward 6)*

The pace of development in the “Capital Riverfront” area is rapid; this Metrorail station is located at a key intersection and an artwork here could create a strong identity for the area. Artworks are being commissioned nearby at Nationals Stadium, Canal Blocks Park, and the Yards Park.

#### *East Capital Street / Southern Avenue (Ward 7)*

A project here would strengthen the eastern portal to the planned reconstruction of Marvin Gaye Park and could create a gateway into the city. This project could possibly include a partnership with the Prince Georges County public art program.

*Tenleytown (Ward 3)*

A joint library and school construction/renovation project is occurring nearby..

*WMATA Headquarters (Ward 8)*

There is a proposal to build a new headquarters for WMATA at the Anacostia Gateway development area. A new headquarters should include a significant public art commission.

## **WASHINGTON AREA SEWER AUTHORITY (WASA)**

Collaborate with the DC Water and Sewer Authority (WASA) to plan for and implement public art projects that celebrate water as a natural resource, raise awareness of water treatment processes, and create an understanding of residents place within their watershed.

### Findings

WASA's mission is to provide its customers with outstanding, reliable and cost-effective water and wastewater services in accordance with best practices and as a leading environmental steward. With an emphasis on environmental research and a goal to increase Low Impact Development (LID), WASA projects are strong candidates for public art projects that illustrate and educate, raise awareness and foster stewardship of water as a natural resource. Partnership is a focus of WASA's business model.

### Recommendation

DC Creates! and WASA should establish a partnership to incorporate public art into high visibility projects that would benefit from an additional level of community involvement and/or explanation to the public.

### Strategy

DC Creates! should initiate discussions with WASA to review upcoming WASA capital projects and identify potential opportunities for artworks.

Should DC Creates! and WASA agree on projects, they should develop protocols for artist selection and contracting; and for ownership, maintenance, conservation and documentation. These should follow from standard DC Creates! approaches and be amended as necessary.

### Key Opportunities

- Develop an educational/aesthetic treatment of catchment basin covers. WASA's stream restoration projects at Pope Branch Park and Oxon Run will include the replacement of manhole covers. These could become artworks that have special meaning relating to the environment, stream restoration and the health of the neighborhoods.
- WASA is building a new landing for its two skimmer boats, which are used to remove floating debris and trash from the Potomac and Anacostia rivers. The landing will be located along the Anacostia River, near a river trail. DC Creates! can work with WASA to develop an artwork in conjunction with this landing that can serve as a rest area or educational area along the trail. The site will require improvements, presenting opportunities to develop it as demonstration site. The site is currently controlled by the National Park Service.

## **BUSINESS IMPROVEMENT DISTRICTS**

Cultivate the District's business improvement districts as multifaceted partners in advocating for, commissioning and maintaining public art.

### Findings:

There are eight business improvement districts (BIDs) in the District, all of which carry on some of the traditional functions of BIDS, such as marketing and promotion to business and visitors; "clean and safe" campaigns that put "ambassadors," security staff and maintenance staff out on the streets; and advocacy for design, development and public realm policies that enhance their sections of the city.

There are important differences in the BIDS, differences that will influence how DC Creates! interacts with them. Some are new and just developing staff, boards, funding mechanisms and urban strategies; others are well-established. Most importantly, the contexts in which they exist are quite varied:

*Urban Core BIDS:* Downtown, Golden Triangle

*Emerging Urban District BIDS:* Capital Riverfront, Mt. Vernon Triangle, NoMa

*Established, Historic Corridor BIDS:* Adams Morgan, Capitol Hill, Georgetown

In general, artworks in BID areas come about in one of several ways:

- DC Creates commissions artworks through partnerships with city agencies, regional agencies, or one of its initiatives.
- BIDS commission artworks through PABC grants or other funding streams.
- Private developers commission artworks through private development requirements.

### Goals

In the areas of the city BIDs plan for and manage:

- Create coordinated approaches to commissioning public art through Civic Art, private development and grants, in order to make the best use of resources, to ensure projects are consistent with previous planning, to and ensure the best possible artistic outcomes,
- Leverage BID and private development resources to create more significant artworks,

### Recommendations

DC Creates! should establish a range of approaches for working with BIDS.

- Make grants available for developing area-wide public art strategies that consider city, civic and private development artwork holistically.

Depending on the nature of any existing Small Area Plan or Public Realm Framework plan, an area-wide public art strategy could take on varying levels of specificity, such as (a) identifying conceptual opportunities, (b) linking conceptual opportunities to public infrastructure and/or private development resources, (c) create an implementation strategy with specific Public Art Project Plans.

- Provide funding for BIDs to commission artworks through Public Art Building Communities grants.
- Provide necessary technical assistance for BIDs that are commissioning artworks.
- Coordinate Civic Art, private development artworks and grant awards with the goals and recommendations of Small Area Plans or urban design plans for areas covered by BIDs.
- Seek BID involvement in developing goals and artist selection for Civic Art and developer art projects commissioned in BID districts.
- Seek BID assistance with maintenance of Civic Art in BID districts, particularly streetscape projects.

## **VI. HOW WE DO IT**

**Civic Commissions**

**Art Bank**

**Public Art in Private Development**

**Temporary Artworks**

**Public Art Grants**

**Cultural Facilities Grants**

## **CIVIC COMMISSIONS**

### **Summary**

Civic Commissions are permanent, site-specific public art projects commissioned by DC Creates! throughout the District, usually in partnership with a City Agency Project Partner or a non-City Project Partner. Civic Commissions make up the bulk of the work of the DC Creates! program and are usually initiated as part of a larger capital project. In the past, artworks of this type have been commissioned through the known Downtown Projects, Neighborhood Projects or Community Initiatives.

### **Recommendations**

#### Commission Fewer, Larger Scale Permanent Projects

Civic Commissions should be high-quality, high-visibility artworks that make a significant visual impact in the places where they are located. One way to accomplish this is to assign larger budgets to projects. DC Creates! should plan for fewer, larger-scale projects than in years past.

#### Strive For Greater Diversity in Project Types

The form, scale, media and artistic style of a Civic Commission should be determined by the goals of the project, the needs of the particular site, and the judgment of the selected artist. Civic Commissions should encompass the full range of project approaches, including projects that are integrated into the capital project, retrofits onto existing sites, design team collaborations, functional objects, and projects that result from collaboration in the community.

#### Clarify the Artist Selection Process and Broaden the Methods Available to Staff

DC Creates! should establish a Standard Artist Selection Process that allows staff the flexibility to recruit artists through a variety of methods (open calls, an artist roster or an invitational selection process) and to select artists through either competitive proposals or interviews. This process should set clear expectations regarding the role and composition of Art Selection Panels, as well as the role of the Public Art Committee and the Commission Board in artist selection. The role of internal and external stakeholders should also be defined. Recommendations follow elsewhere in this plan.

#### Provide Tools for Project Partners

DC Creates! should develop materials that help City Agency and non-City Agency Project Partners understand the public art commissioning process and their role in helping to commission successful public art projects.

## **ART BANK**

### Summary

The DC Creates! Art Bank is a collection of artwork made by District-based artists and acquired for display in District government offices. The collection provides an increased knowledge of and exposure to the artists living and working in the District.

Currently there are more than 2,000 artworks in the Art Bank collection, displayed in nearly 145 District Government offices. Artwork is purchased by DCCAH from local artists, providing them with financial and professional benefits. The artwork is documented, framed and installed in public areas of District government agencies, improving the environment in public facilities for District employees and residents. Each agency is required to sign a loan agreement to preserve the artworks and keep record of their location.

A call for artists is initiated each year, asking local artists to apply. A selection committee reviews images of the works available for purchase and makes preliminary selections. Artists are asked to bring in the actual work for a second review by the committee. The committee makes a final selection at the second review based on the available budget each fiscal year.

### Recommendations

Create new opportunities for raising awareness of and marketing the artists represented in the Art Bank collection:

- Develop an online catalog of the entire Art Bank collection that is programmed to be searched by artist, media, or location. A searchable database would allow anyone to understand the breadth and depth of the collection.
- Indicate on each artwork label a way for viewers to see more of an artist's work and link to the artists work on the DC Creates! Art Bank web catalog.
- Publish a printed catalog of the Art Bank collection.
- Facilitate portfolio review sessions with local artists to create more direct access to the opportunity of being included in the Art Bank.

Plan for Art Bank exhibition spaces when new District Government office buildings are being designed.

### Opportunities

Explore opportunities for Art Bank exhibitions in libraries, recreation centers and newly-developing government buildings.



## **PUBLIC ART IN PRIVATE DEVELOPMENT**

### Findings

The District has a relatively strong commercial and residential development environment and a strong desire to relate private development to improvements in the public realm. The Office of Planning negotiates the incorporation of public art into private development on a case-by-case basis. The city should establish a comprehensive approach for managing public art in private development, and for linking public art investments by private developers to broader urban design and aesthetic goals.

### Recommendations

Establish a policy for public art in private development that considers the following issues:

- What development projects will be included in the policy?
- Will public art be mandated or voluntary?
- What will be required of developers?
- How is the program administered?
- How would contributions to a Public Art Fund be used?

### Goals

- Assemble resources for projects and priorities that cannot be funded, or funded entirely, by DC Creates!
- Link private development public art directions and priorities to existing urban design and public realm plans. Urban design plans should provide guidance and goals for developers commissioning artworks, and should indicate specific Civic Art opportunities that could be funded from developer contributions in the area.

### Key Opportunities

Consider a policy for including public art in the following types of development:

- RFPs for city owned properties (RFPs created through Deputy Mayor's office)
- Planned Urban Development applications (reviewed through Office of Planning)
- Development in areas with Small Area Plans or Public Realm Plans (coordinated through Office of Planning)
- Transfer of Development Rights applications
- Development in areas with arts overlays (downtown, 14<sup>th</sup>/U, H Street)

## TEMPORARY ARTWORKS

### Summary

District-based artists and curators are seeking ways, other than permanent commissions, to get their work into the public realm. Public art programs across the country are developing the capability to curate or support temporary artworks to fulfill this desire. By presenting cutting-edge contemporary art, these programs are creating new audiences for public art.

Temporary public art projects should be an important component of how DC Creates! contributes to the growing sense of Washington DC as a cultural and creative center.

### Goals

Temporary commissions can support the vision of DC Creates! by:

- Creating artworks that raise the creative profile of the city as viewed by residents and by outsiders.
- Creating opportunities for artists to experiment with approaches that are not supportable in permanent installations.
- Building relationships with local galleries and cultural institutions by creating opportunities for curators to organize exhibitions of art in public spaces
- Attracting visitors to the city and encouraging them to explore beyond the monumental core.
- Creating opportunities for artworks to be located in areas of the city where permanent artworks might not be a priority.
- Building relationships with city agencies, organizations and other site owners who are inexperienced with public art or reluctant or unable to accept permanent commissions.

### Recommendations

The commissioning of temporary artworks should be a major new component of DC Creates! programming. DC Creates should:

- Develop a specific workplan for temporary public art projects for the next five years.
- Identify locations where temporary public art will make a strong visual and programmatic impact
- Establish funding, project management, marketing and other supports necessary to exhibit temporary public artworks.
- Expand artist selection approaches to include processes that will best support the commissioning of temporary artworks. The best selection approach will depend upon the site, the desired timing of the project and the desired outcomes.
- Establish a network of curators, gallerists and artists interested in temporary artworks and use this network as a sounding board on technical and curatorial strategies.

- Nurture relationships with agencies responsible for permitting temporary artworks and streamline approval processes. Consult with DCRA or their DC Public Space Committee, Department of Parks and Recreation, the U.S. Commission of Fine Arts, or the National Capital Planning Commission to identify sites.
- Adapt current marketing and documentation strategies to support temporary public art.

### Opportunities

There are several approaches to commissioning temporary artworks that would lend themselves to supporting the DC Creates! vision and program directions.

#### *Establish a Permanent Location for Temporary Art*

DC Creates! should establish a specific location or platform(s) where temporary art can be commissioned and changed on a regular basis. Examples of this type include the Fourth Plinth in London's Trafalgar Square or Doris K. Friedman Plaza in Central Park in New York City.

Potential locations include the intersection of New York Avenue and H Street NW, Mt. Vernon Square, civic parks where people gather (Diamond Teague, Marvin Gaye, Rock Creek), and underutilized squares or prominent triangles adjacent to other cultural institutions.

#### *Launch an Annual or Bi-Annual Exhibition*

DC Creates! should establish a periodic exhibition that would be curated and either feature particular neighborhoods or have a presence in all wards.

Examples of this approach include Charlotte, North Carolina's *Spoletto Festival* and New Orleans's *Prospect I*, Tom Otterness on Broadway, Vancouver Biennale, and 01SJ in San José, which has a new media focus. Tampa's *Lights on Tampa* is a mix of projection and installation work establishing strong public/private relationships throughout the downtown area.

These exhibitions have opened up sites across the city to be examined from new perspectives reflecting on the city's history, considering what it might look like in the future and exploring social connections that might otherwise go unnoticed.

#### *Support Individual Exhibitions*

DC Creates! should support one-of-a-kind exhibitions in found spaces throughout the city. Examples elsewhere include Creative Time's presentation of David Byrne's *Playing the Building*, Christo's presentation of *The Gates* in Central Park, or the Public Art Fund's presentation of *The Waterfalls* by Olafur Eliasson. These may be singular exhibitions and narrower in scope, but they require a good deal of coordination from permitting, marketing, partner development. Individual Exhibitions could be initiated by DC Creates!, or DC Creates! could support projects that are organized by outside groups. Individual Exhibitions should be a strong candidate for Enterprise Grants (see page 61).

#### *Public Art Building Communities Grants*

DC Creates! should support temporary art installations and exhibitions through Public Art Building Communities Grants (see page 61).

### Next Steps

- Work with the Office of the Deputy Mayor for Planning and Economic Development to identify immediate funding for temporary public art.
- Once funding is secured, encourage applications for temporary projects through *Public Art Building Communities*.
- Identify and analyze possible locations for a permanent location for a temporary art exhibition based upon potential for visual impact and availability of site.
- For both the permanent location for temporary art and the annual or bi-annual exhibition, develop project plans that outline:
  - The curatorial focus for the program.
  - A strategy for selecting artists for the initiative
  - Costs (or, possibly, cost ranges) for implementing the project.
  - A step by step work plan and schedule.
  - Potential locations and permissions issues.
  - Promotion and marketing strategy.
  - Partnership opportunities.

## **PUBLIC ART GRANTS**

### **Findings**

DC Creates! currently provides direct grants to both nonprofit organizations and individual artists to commission or create artwork through the Public Art Building Communities grant program. PABC, now in its third year, has funded several projects, most of which are neighborhood-scale murals.

Grants can be a powerful tool for commissioning public art, and should stay part of the mix. They allow for good ideas to percolate from the bottom up, and encourage new talent and non-traditional public artists to realize their ideas. Grants can also be a tool for curators and other interested groups to initiate projects.

### **Recommendations**

DC Creates! should expand and refine its grants programs so that DC Creates! can cultivate and support a wider range of creative public art ideas. Grant approaches should fall into three distinctive programs:

#### Public Art Building Communities

Public Art Building Communities should be continued. Its goals should be refined to create a stronger alignment with the vision and program directions for DC Creates!

Eligible applicants should include nonprofit organizations that can take on the responsibilities of project management and the ownership of the artwork, and Washington D.C. based artists, artist-teams and independent curators.

A two-stage selection process should be developed that creates a stronger emphasis on the artistic strength of the concept and provides finalists with support for developing a full proposal.

There should be a stronger role for DC Creates! in reviewing projects at various stages.

When allowable, applicants should be allowed to apply for either permanent or temporary projects.

#### Enterprise Grants

DC Creates! should annually budget for a grant or grants to support projects that align with the vision and program directions of the public art program, or to initiate special projects or exhibitions that would be managed by other organizations.

#### Other DCCAHA Grant Programs

There are opportunities within several of DCCAHA's other grant programs to collaborate.

## **Public Art Building Communities**

Public Art Building Communities grants are made to Washington D.C.-based nonprofit arts and community organizations and to Washington D.C.-based artists, artist teams and independent curators to commission permanent, and when allowable, temporary public art projects. Ideas for projects are generated by the applicants, and grant recipients retain ownership and stewardship responsibilities for the resulting artwork.

### Goals

- Encourage the creation of public artworks that are of high quality and have artistic merit and community benefit.
- Support the city's efforts to build a "creative economy" by contributing to the cultural and artistic development and identity of Washington D.C.
- Provide opportunities for D.C.-based artists to expand their practice or explore new ideas.
- Foster community pride and identity through collaborative artistic endeavor.
- Support projects emerging from grassroots, local leadership.
- Result in works that are distributed throughout the city.
- Over time, result in works that are in a variety of media, created by a range of artists, and explore a range of ideas.

### Grant-making Process

#### *Eligibility*

Applications should be limited to nonprofit arts and community organizations that have their principal place of business in the District of Columbia, and individual artists, artist-teams and independent curators. The final public art projects must be located in the District of Columbia.

#### *Application Process*

The grant-making for Public Art Building Communities should be modified to a two-phase process. The Public Art Grant Review Panel for PABC should be a peer group consisting of visual arts professionals and artists. This panel should be convened to make recommendations regarding the award of grants.

Phase 1 – Initial Submissions. Organizations that apply for PABC must already have an artist identified. Organizations and artists/artist teams/curators should be invited to apply by submitting a description of the idea they would like to explore in a public art project, a resume/curriculum vitae, images of previous work and a corresponding image sheet. The Panel should review these submissions and select an appropriate number of finalists to submit full proposals.

Phase 2 – Finalist Proposals. Finalist organizations and individuals should be provided with a stipend to fully develop their idea into a concept design and present it to the panel. The concept should include, at a minimum, a rendering of the project, information on siting, and a detailed budget and timeline. The panel would then select the final project or projects to fund.

### Managing Grantees

Once finalists have been selected, DC Creates! staff should continue to monitor and provide support for the design, fabrication and installation of the works.

Final Design. The grantee should be required to present the final design documentation to DC Creates! staff to ensure conformity with the concept design. DC Creates! staff should coordinate technical reviews of the concept for maintenance, safety and permitting purposes.

Installation (and De-Installation). DC Creates! staff should inspect the work upon, or prior to, installation to ensure the work is in conformity with their expectations and does not propose any unforeseen safety or maintenance issues. If the work is temporary, at the appropriate time staff should inspect the site to ensure the work has been appropriately de-installed by the artist.

To assist organizations and individuals in professionally managing projects, staff should consider developing resources such as a workbook that provides a how-to for artist selection, information on contracting with artists, etc.

Completion. The deadline for project completion should be extended to two years from award date for permanent projects.

### Funding

To ensure that the PABC program results in high quality artwork, the floor for the grant requests should be \$2,500 and the ceiling should be \$25,000. This grant amount must be matched one-for-one by organizations. Proposals for larger projects should be considered as Civic Art projects and evaluated accordingly.

### Ownership

For projects sponsored by organizations, the organization should own the artwork and accept responsibility for maintenance and conservation.

For permanent projects sponsored by artists, DC Creates! should own the artwork and accept responsibility for maintenance and conservation. For temporary artworks sponsored by artists, the artist should own the artwork.

## **Enterprise Grants**

DC Creates! should create a new category of grants, Enterprise Grants, that can be used to a) support special temporary or permanent public art projects that are initiated by an outside organization or b) to initiate public art projects that would be managed outside of DC Creates! Recipients of Enterprise Grants would also be able to use DC Creates! as a resource for advice and technical assistance on projects.

### Goals

- Support or initiate public art projects that help to fulfill the vision for DC Creates! and relate to one or more of the DC Creates! program directions.
- Stimulate the creation and display of new and innovative artwork in the public realm.

### Grant-making Process

Opportunities should be recommended by staff directly to the Public Art Committee.

## **Other DCCAHA Grant Programs**

DCCAHA provides other grant opportunities to organizations and individual artists. Some of these grant opportunities result in public art outcomes. DC Creates! staff should work within DCCAHA to encourage:

### Artists in Schools

DCCAHA offers Artists in Schools grants for artist residencies. Grants are limited to \$2,500 and do not have to be matched. Residencies could be a good mechanism for commissioning public art in schools, though the grant amount would need to be significantly increased and special criteria would need to be developed.

### City Arts Projects Grants

City Art Projects fund art activities throughout the City, including visual arts exhibitions. Individual artists, independent curators and arts organizations should be encouraged to apply through this program for temporary public art exhibitions.



## **CULTURAL FACILITIES GRANTS**

Cultural Facilities Grants are available for District arts organizations to develop or make capital improvements to facilities. This program is funded through DC Creates! and managed by other staff in DCCAH.

### **Recommendations**

#### Eligible Projects

Applicants should be able to and encouraged to submit applications to commission public art as part of their planned capital expenses.

#### Long-term Funding

Supporting capital projects in Cultural Facilities is important to the health of the DC arts community, however it is not core to the mission of DC Creates!, nor is it in keeping with the intent of Percent for Art funding. Long-term, DCCAH should seek a different funding source for Cultural Facilities Grants.

## **VII. UNDER THE HOOD**

**Resourcing**

**Planning for Public Art**

**Roles and Responsibilities**

**Artist Selection Procedures**

**Documentation, Maintenance and Conservation**

**Communications**

**Community Outreach**

## RESOURCING

*The DC Creates! Public Art Program is funded through a percent-for-art mechanism, established by the Council of the District of Columbia in 1986. The city's percent-for-art ordinance states that "each annual capital budget request submitted by the Mayor to Council shall include as a discrete capital project a public arts fund in the amount of 1% of the total authority requested for the construction, renovation, and repair of public facilities and institutions, exclusive of land acquisition and infrastructure. Public arts fund financing shall be used by the Commission to fund the creation, installation and maintenance of public art."<sup>1</sup>*

*In practice, DC Creates! makes an annual funding request to the Mayor, through an Annual Public Art Plan. The amount requested is based upon estimates prepared by the Office of the Chief Financial Officer. The FY2010 Capital Budget estimates \$1,350,000 in competitive opportunities for public art in FY 2010 and \$2,700,000 per year for FY2011 to FY2015. Public art funds can be pooled to commission public art anywhere in the city; however, projects are limited to permanent commissions.*

*The DC Creates! Program Manager position has historically been funded through the DC Operating Budget, though in FY2010 the position will be funded through the capital percent for art allocation. Additional staff positions have historically been paid through the percent for art allocation, including the Public Art Consultant, the Communications Consultant and the Art Bank Coordinator. In FY2010, the Public Art Consultant and Art Bank Coordinator positions will be paid through the percent for art budget. The Communications Consultant position has been put on hold.*

*The recommendations in this plan for new projects, partnerships and programs will require additional staff. More staff will allow for the Program Manager to spend more time on big-picture policy and program initiatives, and to build a team of project managers who can focus on building capacity to initiate and manage complex public art projects.*

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## Recommendations

### Clarify How Percent for Art Funding is Calculated

DCCAH should seek clarification of how the Percent for Art funding is calculated, including what the working definition is of "infrastructure." Depending on the findings, DCCAH should consider appropriate modifications to the ordinance, policy or practice to ensure that the public art program is funded at the appropriate level.

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<sup>1</sup> D.C. Law 6-125 "Support for Art in Public Places Amendments Act of 1986."

### Ensure that all Eligible City Capital Expenditures can Contribute to Percent for Art

1. When a new funding source (such as a capital fund, a tax-increment financing district or a bond issue) is established, its enabling language should include provisions for establishing a public art appropriation that allows for the pooling or transferring of funds to the extent possible under the law.
2. When the City writes a grant request to an outside funding source for capital funding, the request should include provisions for public art, to the extent allowable by the grant source.

### Clarify How Funds can be Used

Percent for Art funds are used to create, install and maintain public art. They are also, at times, used for other purposes, mostly for Cultural Facilities Grants. DCCAH should seek clarification of how its Percent for Art funds can be used, and seek out other funding sources to cover those expenses and programs that are important to DCCAH, but do not qualify as public art.

In addition, DCCAH should seek clarification on whether, or under what circumstances, Percent for Art Funds can be used for commissioning temporary art.

### Seek Funding Sources that can be used for Temporary Public Art

DCCAH should work with the Deputy Mayor's office to both explore its ability to use Percent for Art funds for temporary art, and explore other options for funding temporary art.

### Increase Operating Funding to Cover Other Costs

When possible, DCCAH should fund staffing, communications, and other programming out of Operating or General Funds.

## **Distribution of Funds among Programs and Initiatives**

### Civic Commissions

A majority of the annual public art budget should be allocated to Civic Commissions. In general, DC Creates! should strive to commission fewer, larger budget Civic Commission projects. For high-budget projects, funds should be set-aside over the course of multiple fiscal years to accumulate sufficient funding to accomplish the projects

### Grants

The amount of funding for grant programs should range between \$200,000 and \$300,000 annually, with approximately 40% going to Public Art Building Communities Grants, 40% going to Artist Grants, and the remaining 20% for Enterprise Grants. Ideally, at least half of this funding could be used to fund temporary projects.

### Cultural Facilities Grants

Long-term, DCCAH should seek a different funding source for Cultural Facilities Grants.

### Temporary Exhibitions

The amount of funding that can be allocated to Temporary Exhibitions is dependent on DCCAH's ability to find sources of funds that can pay for these projects. Although further planning of specific public art initiatives is still required, the program should expect to allocate anywhere from \$250,000 to \$750,000 annually for temporary public art projects, in addition to projects funded through Grants.

### Art Bank

The Art Bank budget is for the purchase, framing, documentation, installation, and ongoing maintenance of the Art Bank collection. The annual Art Bank allocation should be between \$150,000 and \$250,000, not including the Art Bank Coordinator.

### Private Development

To support Public Art in Private Development, it is likely that there will need to be a part or full time staff person to administer the program, which will require funding. Depending on how the Private Development program is structured, private development projects could be asked to contribute to the administration of the program. Developers could also be given an option to contribute all or part of their public art requirement into a public art fund that could be used to fund any of the DC Creates! programs described above.

### Documentation, Maintenance and Conservation

Maintenance is an allowable expense under the current Percent for Art language. DCCAH should plan on spending up to three to five percent of its Percent for Art funds annually for maintenance and conservation activities.

### Communications and Community Outreach

Operating/general funds should be used to develop communications materials about the public art collection, and to support non-project specific community outreach and education.

### **Staff Resources**

The volume of projects, focus on partnerships, new program initiatives and policy changes recommended in this plan can only be successful if they are shepherded by an experienced and dedicated staff, and that there is sufficient workforce to accomplish all of the tasks required for success. In the long-term, staff should be funded through the DC Operating Budget, though at times special consultants or project management may need to be funded through Percent for Art funds.

The following staff positions are recommended to ensure the success of DC Creates!:

- DC Creates! Public Art Program Manager (1) – Responsible for overseeing all aspects of the Public Art Program. May also have responsibilities related directly to project management.
- DC Creates! Project Managers (up to 3) – Responsible for managing individual public art projects or initiatives from initiation through completion. Ideally, different project manager would be responsible for all projects occurring with a Partner Agency, or within a specific initiative. For example, a single project manager could be charged with managing all projects with DPR and

DDOE as Partner Agencies, another project manager could be responsible for DDOT and DMPED projects, and a third could be responsible for Grants and Temporary Projects. Reports to the DC Creates! Public Art Program Manager.

- Art Bank Coordinator (1) – Responsible for managing the existing Art Bank collection and acquiring new work. Reports to the DC Creates! Public Art Program Manager.
- Communications and Outreach Coordinator (1) – Responsible for internal and external communications, supporting project managers in conducting community outreach related to specific public art projects, and other community or educational programs designed to engage people with the collection. Reports to the DC Creates! Public Art Program Manager.

In addition, the Executive Director of DCCAH has responsibilities related to the effective management of DC Creates!, especially as it relates to developing the Annual Public Art Plan and Budget, staffing the Commission Board, being an advocate and spokesperson for the program both within City government and in the community.

## PLANNING FOR PUBLIC ART

*Public art projects commissioned in partnership with capital projects managed by other city agencies often go through several stages of planning before they can be realized. Planning and design processes vary from agency to agency, and sometimes capital projects pass through the management of several agencies before they are completed.*

*DC Creates! could improve its partnerships by clarifying the basic stages of its planning process, and the goals for each stage of planning.*

*To ensure that artists are engaged at the right time with the best possibility to have an impact on a project, DC Creates! should monitor the status projects through the planning process, and consult with all agencies involved with a project, from planning through design and implementation, as well as the eventual “owner,” in the development of project- specific public art strategies.*

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### **Recommendations**

DC Creates! should establish a planning process that has several distinct stages, each of which has its own specific outcomes.

#### Preliminary Planning Phase

This phase involves identifying opportunities and goals for projects within the context of larger planning processes, such as Small Area Plans, Urban Design Framework Plans, or streetscape plans. These plans are generally undertaken by city staff or by consulting firms, some of whom retain their own public art advisors.

DC Creates! should participate in this phase of planning, either through staff participation or by retaining an artist well-versed in planning. The goal should be to serve as an informational and creative resource to the process. The outcome should be a prioritized set of opportunities that are framed as goals and, if applicable, potential locations for artworks, rather than as designed ideas that should be commissioned. This prioritized list should be recorded in the planning document and on mapping that will help DC Creates! track public art recommendations that have been made throughout the city.

#### Individual Project Plan

This phase involves working with Partner Agencies and, in some cases, project designers to finalize recommendations for the public art project location and scope, in advance of commissioning an artist.

This step, in general, should occur before design begins or in the earliest phases of design, depending on the nature of the project. For artworks that are integrated into a building, infrastructure project or a site, it is best to complete an Individual Project Plan and identify an artist in the earliest stages of design. This is important even if the overall design and construction process is unclear, or if the artwork is expected to be fabricated and installed late in the construction process, to ensure the artist has access to the broadest possible opportunities and to ensure that coordination works as smoothly as possible.

When it is clear that a capital project is moving from planning into design, DC Creates! staff should confer with the Partner Agency to begin work on the Individual Project Plan. This plan should outline the full details of the project: a description of the opportunity and an outline of the goals, budget, artist selection process, timing and any special issues related to coordination with the project. The outcome should be a full plan that can be submitted to the Commission for its approval, be added to the DC Creates! “internal work plan” (described below) and serve as the basis of a call for artists.

#### Annual Work Plan, Internal Work Plan

Each year, about six months before the start of the next fiscal year, DC Creates! is required to submit its annual work plan the Mayor. This work plan outlines, at the broadest programmatic level, how the public art program will allocate its resources. It does not mention specific projects.

DC Creates! should also develop an “internal work plan” as an management tool. Each year, as the next fiscal year approaches, the Program Manager should identify near-term projects that are most likely to require financial commitments in the coming year, and evaluate which can be supported with the resources that are available under the “Work Plan” or budgetary allocations that have been approved by Council. This internal work plan can be updated on a regular basis, and can help guide decisions that must be made during the course of the year.



## **ROLES AND RESPONSIBILITIES**

*The following describes the recommended roles and responsibilities of different entities in the DC Creates! Public Art Program.*

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### Mayor of the District of Columbia

#### *Description*

The Chief Executive of the District of Columbia.

#### *Responsibilities related to DCCAH*

- Prepares fiscal year budget.
- Appoints Executive Director of DCCAH.
- Makes appointments to the DC Commission on Arts and Humanities Board.

### Council of the District of Columbia

#### *Description*

The legislative branch of the District government.

#### *Composition*

The Council has 13 members including five members who are elected at-large and eight members that are elected by Ward. The term of office is four (4) years.

#### *Responsibilities related to DCCAH*

- Sets overall policy for the District government, including policies that impact DCCAH activities.
- Reviews and approves the Mayor's fiscal year budget proposal.
- Reviews, and can disapprove, contracts in excess of \$1 million.
- Confirms the Mayor's appointments to the DC Commission on the Arts and Humanities Board.

## DC Commission on the Arts and Humanities Board

### *Description*

Commission established by Council of the District of Columbia “to evaluate and initiate action on matters relating to the arts, to encourage programs and the development of programs which promote progress in the arts”.<sup>2</sup>

### *Composition*

Eighteen members appointed by the Mayor, with the advice and consent of the Council. Members may serve up to two, three-year terms. The eighteen members of the Commission Board consist of individuals who:

- Have displayed an interest or ability in one of the various fields of the arts and humanities and/or has been active in furtherance of the arts or humanities in the District of Columbia.
- Represent of all the various geographic areas and neighborhoods within the District of Columbia.
- Are residents of the District of Columbia.<sup>3</sup>

### *Responsibilities*

- Appoints the Public Art Committee.
- Reviews and approves the Annual Public Art Plan for the coming year, including a budget request, and forwarding it to Council for final approval.
- Submits to Council an Annual Report at the end of each fiscal year on the implementation of that year’s Annual Public Art Plan.
- Reviews individual projects plans, prepared by staff and approved by the Public Art Committee.
- Provide final approval of the selection of artists and the artist concept for individual projects, based on the recommendation of Public Art Committee and Art Selection Panels.
- Reviews and approves the selection of grantees for Public Art Grants programs, based upon the recommendation of the Public Art Committee and Public Art Grant Selection Panels
- Approves gifts, loans, acquisitions and de-accessions.

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<sup>2</sup> Bylaws of the D.C. Commission on the Arts in Humanities, adopted by the Commission on January 26, 1992.

<sup>3</sup> *ibid*

## Public Art Committee

### *Description*

A new, standing, ad hoc committee of the Commission on Arts and Humanities Board that advises the Commission on issues related to the implementation of the public art program.

### *Composition*

Members of the PAC are appointed by the Commission Board and may serve up to two consecutive three-year terms. PAC members must reside in the District of Columbia. The PAC should have no more than seven members consisting of:

- One Commission representative, who serves as chairperson of the committee.
- Four visual arts professionals (artist, curator, art historian, arts consultant, conservator, art educator, etc.).
- Two other design professionals (graphic designer, architect, landscape architect, urban designer).

The Public Art Committee is staffed by the DC Creates! Program Manager.

### *Responsibilities*

- Review and recommend the Annual Plan and Budget to the Commission Board.
- Review and approve individual project workplans.
- Review and recommend artist selection and concept approval.
- Serve as chairpersons for Art Selection Panels and public art-related Grant Review Panels.
- Reviews gifts, loans, acquisitions and de-accessions and make recommendations to the Commission Board.
- Review and recommend selection grantees for Enterprise Grants to the Commission Board.

## Art Selection Panels

### *Description*

Ad-hoc committees that review artist materials and make recommendations to the PAC and staff regarding artist selection and acceptance of artist concept design for *Civic Commissions*. A different Art Selection Panel should be appointed for each project.

### *Composition*

The recommended composition of the Art Selection Panel should be outlined in the Individual Project Plan. Specific members should be selected by DC Creates! staff in consultation with Project Partners. To help identify interested and qualified panelists, DCCAH should maintain an Art Selection Panel Roster.

However, staff should be allowed to select members from outside of the Roster if the project would benefit from the involvement of stakeholders that are not on the Roster.

Art Selection Panels should have five to seven members. The standard composition of an Art Selection Panel should include:

- A minimum of two community representatives, including people who may have a particular knowledge or familiarity with the site where the art is to be located.
- A minimum of two professionals in the visual arts (artist, curator, art historian, art educator, conservator, etc.).
- A professional in the field of design, architecture, landscape architecture or urban planning.
- A representative from each formal project partner, including the Partner Agency or Agencies.

If the public art is part of a capital project, an appointee of the project architectural firm or design team may sit on the Committee with some determined voting status depending on the nature and scope of the project.

#### *Responsibilities*

- Review artist qualifications and recommend finalists to the staff.
- Interview finalists or review finalist concept design and recommend final artist selection to the PAC.
- Review and recommend approval of artist concepts.

#### Public Art Grant Review Panels

##### *Description*

Ad-hoc committees that reviews PABC grant applications and Artist Grant materials and makes recommendations to the PAC and staff regarding the award of grants.

##### *Composition*

A different panel should be appointed annually for each grant program. Specific members should be selected by DCCA staff. To help identify interested and qualified panelists, DCCA should maintain a Public Art Grant Review Panel Roster.

- The PABC Panel should have five to seven members that include professionals in the visual arts (artist, curator, art historian, art educator, conservator, graphic designer, etc.); professionals in the field of design, architecture, landscape architecture or urban planning, and at-large members. A representative from the DDOT, Parks and Recreation and the Office of Planning should be invited to participate in panel review of PABC grants if proposed projects will take place on DDOT or DPR property or are in areas the Office of Planning has conducted planning studies.

- The Artist Grants Panel should be a peer-panel that includes five members who are professionals in the visual arts (artist, curator, art historian, art educator, conservator, graphic designer, etc.).

### *Responsibilities*

PABC and Special Opportunities:

- Review applications and make a recommendation to the PAC regarding awards.

Artist Grants

- Review artist Phase 1 submissions and select finalists to submit a full proposal.
- Review artist Phase 2 submissions and make a recommendation to the PAC regarding awards.

### DCCAH Staff

#### *Description and Composition*

The positions relevant to the public art program should include:

- Executive Director of DCCAH
- Public Art Manager DC Creates!
- Project Managers
- Art Bank Manager
- Communications and Outreach Manager

### *Responsibilities*

Overall, DCCAH staff is responsible for:

- Staffing the Commission Board and the Public Art Committee.
- Preparing the Annual Public Art Plan and Budget.
- Developing collaborative relationships with Partner Agencies and other potential project partners.
- Overseeing the commissioning of new works of public art, including developing Memoranda of Understanding with Partner Agencies, developing individual project plans, management of the artist selection process, project implementation, documentation and community engagement.
- Managing the selection of grantees for Public Art Grant programs, and when applicable, providing follow-up support to grant projects.
- Managing the installation of the Art Bank collection in City office building.
- Managing new acquisitions for Art Bank.

- Overseeing the review and approval of Private Development art projects.
- Ensuring that the City's adopted public art policies and procedures are followed.
- Ensuring that the City's public art collection, including Art Bank, is properly documented, maintained and conserved.
- Developing materials, programs and initiatives to inform and engage the public about the City's public art collection.

### Partner Agency

#### *Description*

The City or non-City Agency that partners with DCCAH on a public art project. Most often, this Agency is the lead on a related capital project or is the steward or owner of the property on which the art will ultimately reside. This partner may also be an entity that is contributing financially or in-kind to the project.

#### *Responsibilities*

- Consult with DC Creates! staff on a regular basis to develop an overall strategy for collaborating to commission public art in conjunction with the Partner Agency, and to incorporate specific projects into the DCCAH Annual Public Art Plan.
- Work with DC Creates! staff to develop the Individual Project Plan, including providing appropriate plans and documents related to the project.
- Work with DC Creates! staff, when necessary, to develop Memoranda of Understanding outlining DCCAH responsibilities and Partner Agency responsibilities for a project or a series of projects.
- When applicable, coordinate community engagement and outreach efforts.
- Provide information about the public art project to other designers and contractors who are working on the related capital project, if applicable, and coordinate their involvement when necessary.
- Provide DC Creates! staff and selected artist(s) with appropriate documents needed to develop concept and final designs, such as architectural design drawings and specifications, structural, electrical or mechanical drawings, etc.
- Provide a representative to sit on the Art Selection Panel that has a close connection and understanding of the site for the artwork. Other staff (project managers) may sit on the Panel as ex-officio members.
- Provide technical reviews of artist concept and final design and provide feedback regarding timelines, safety, code requirements, installation schedules, etc.
- Assist with coordination of installation of the artwork.

- Ensure that special maintenance needs, as documented by the artist and on file with DC Creates! staff, for the completed artwork are communicated to the proper person/entity.

## **STANDARD COMMISSIONING PROCESS**

*DCCAH should develop a Standard Commissioning Process that is used for Civic Commissions. This process will improve upon the existing commissioning methods by:*

- *Placing some review responsibilities and decisions in the hands of a newly formed Public Art Committee, a subcommittee of the Commission, that has public art as its primary focus.*
- *Creating a standard criteria for the composition of Art Selection Panels that is inclusive of both project stakeholders and people with an expertise in the visual arts.*
- *Allowing greater flexibility regarding Calls to Artists and Artist Selection so that staff can use the most effective method for finding appropriate candidates for public art commissions.*
- *Allowing the flexibility at the finalist stage of artist selection to allow for either competitive proposals or interviewing finalists, depending on the needs of the project.*

*A Standard Commissioning Process will establish consistent methods for selecting artists for projects, while allowing for flexibility in some areas to meet the specific needs of a project. The process should be clearly communicated to project stakeholders so that they have a basic understanding of how artists are selected and what role they have in the selection. In the early stages of project planning, the Standard Commissioning Process can be an agreed-upon starting point for discussions with project partners about crafting the right process for the project.*

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Selecting the right artist for a project, carefully considering the artist concept, and properly managing the project through installation are all essential to the success of any individual project. DCCAH should have a standard process for commissioning art that:

- Is open, informed and transparent.
- Considers the needs of the site and the audience for the project.
- Consults with community, including the anticipated audience for the artwork, site experts, and the community that the art will come to represent.
- Appropriately involves project partners (city agencies and/or other partners).
- Is understood by the community, artists, and projects partners.
- Inspires and challenges artists to do their best work.
- Respects artists as professionals.

This standard process should be used for new civic commissions, though alternatives or derivations to the standard can be crafted in special circumstances.

### **Process**



### Individual Project Plan

The first step in the commissioning process should be for staff to develop an Individual Project Plan. The Individual Project Plan should be informed by the vision, major initiatives and principles set forth in this master plan; the approved Annual Public Art Plan; other planning documents related to the site; information received from project partners related to project goals, project coordination, site integration, and timeline; and information gleaned through research into the community where the work will be sited.

The Individual Project Plan should outline:

- A description of the location and other information regarding the proposed siting for public art.
- The goals for the public art project.
- The public art budget.
- Project partners (city agency or other) and the role of partners.
- Proposed artist selection method.
- Proposed panel composition.
- Anticipated project schedule/timeline.
- Planned community outreach.

The Individual Project Plan should be presented to the Public Art Committee for review and approval prior to commencing with artist selection. The approved Individual Project Plan should be presented to the Commission as an information item, unless a specific action is requested by staff.

### Memorandum of Understanding

At this time, DC Creates! staff and the Partner Agency may decide that the responsibility of each should be outlined in a Memorandum of Understanding. This MOU generally outlines:

- The project goals.
- The responsibilities of DCCAH and the Partner Agency.
- Any financial contributions that the Partner Agency may be contributing to the project.
- DCCAH policies regarding ownership, copyright, maintenance, conservation, and removal.

In some cases, DC Creates! may choose to create a MOU that covers a series or group of projects being commissioned with a Partner Agency.

### Artist Selection

#### *Call to Artists*

Depending on the nature of the public art project, staff may recommend an Open Call, an Invitational Call or utilizing an Artist Roster for the project. The details of these methods (and the type of projects for which they are most effective) is outlined in Appendix H.

Regardless of the method used, the Call to Artists should result in the collection of artist qualifications (generally, a cover letter, resume/CV, 10-20 images of past work, an image list and references) from interested artists for review and consideration by the Art Selection Panel.

The Art Selection Panel should review artist qualifications, guided by DCCAH staff, with the goal of selecting 3-5 finalists. Qualifications should be reviewed based upon the project goals and review criteria outlined in the Call to Artists.

#### *Final Selection Option A*

Finalists are paid to create a site-specific proposal for the project. Proposals are presented by the artist to the Art Selection Panel. The Panel makes a recommendation to the PAC based upon the artist's qualifications and the concept design. If accepted, the PAC would present the selection to the Commission as an information item, unless a specific action is requested by staff. This method is useful when the scope of the public art projects is narrowly defined, and the Panel would find it most helpful to see how different artists approach the same site.

#### *Final Selection Option B*

Finalists are invited to interview with the Art Selection Panel. The Panel makes a recommendation to the PAC based upon the artist's qualifications and information gleaned through the interview process about the artists' approach to the project; how the artist would work with DCCAH, the partner agency and project design professionals, and other information relevant to the project. If accepted, the PAC would present the selection to the Commission as an information item, unless a specific action is requested by staff.

This method is best suited for projects that call for the artist to create an artwork that results from intensive research and outreach into a community. It allows for the selected artist to devote the time, resources and creative energy needed to develop a well researched and informed concept design, informed by interactions with the community, with DCCAH and other Project Partners, and with the design team for the related capital project, if applicable.

This method is also useful if the project has a tight budget and/or timeline. It can also be more cost effective, eliminating the need for a proposal fee, and can be less time consuming.

It is a method that is also more likely to attract established artists, many of whom are reluctant to engage in a competitive proposal competition.

### Concept Design

In Final Selection Option A, described above, the concept design is created as a step in the artist selection process.

In Final Selection Option B, the selected artist is placed under contract to develop a concept design. The selected artist presents the concept design to the Art Selection Panel for its review and recommendation to the PAC. If accepted, the PAC presents the selection to the Commission as an information item, unless a specific action is requested by staff.

### Final Design

Once the concept design has been accepted, the artist should proceed with developing the final design. DCCAH and partner agency staff (if applicable) should review and approve final design documentation. At the discretion of staff, if the final design varies significantly from the approved design, the Art Selection Panel, PAC or Commission should be consulted to review the final design.

### Fabrication and Installation

Once final design documentation has been approved, the artist should fabricate and install the work in accordance with the approved final design.

## **Community Engagement in the Commissioning Process**

Appropriate community engagement is a necessary ingredient to creating a successful public art project. During the course of the commissioning process, DCCAH staff should actively work to inform, consult with and include community stakeholders in appropriate ways.

### *Defining Community*

The best way to define the community for a public art project is to think of who will be the primary audience for the project, encountering the artwork with regularity. As well, consideration should be given to the community of people for which the project will come to be known. For some projects, community can simply be thought of as the people who live in close proximity to the project. However, in some projects, community may need to be thought of more precisely. Examples could include: for a project library - the people who regularly use the facility; for a convention facility - institutions interested in expanding tourism; for a bike trail – avid bicyclists; etc.

### *Keeping the Community Informed*

Often, a project's ultimate success is tied to how well information about the commissioning process, the artist and the artwork are distributed throughout the community. Therefore, DC Creates! staff should dedicate time and resources to ensuring that key stakeholders have timely access to information.

At a minimum, DC Creates! staff should:

- 1) Identify, through the Individual Project Plan, groups and individuals that need to be kept informed about the project, and special communication vehicles that can be utilized to disseminate information. This may include the local City Council member, the local ANC, local

community or neighborhood associations, business associations, Business Improvement Districts and other local civic groups.

- 2) Post information about projects on the DCCAH website as soon as the individual project plan has been approved and update that information:
  - a. when the call to artists has been released,
  - b. when the finalists have been selected,
  - c. when a final artist has been selected,
  - d. when the project concept has been approved, and
  - e. when information is available about the dedication.
- 3) Issue media releases at the same project milestones as outlined above to community newsletters, listservs, and individuals that target the project community as outlined in the Individual Project Plan. Releases can also be sent to citywide media, when appropriate.
- 4) Provide information on the DCCAH website about when projects are going to be discussed at PAC meetings, and provide open access to those meetings so project stakeholders can attend if they are interested in hearing the project discussed or making a public comment.

In addition, DCCAH staff may wish to consider:

- 1) Getting on the agenda at meetings of ANCs, community organizations, business associations, or other groups that represent the project community to provide project updates.
- 2) Setting up individual or small group briefings with key community stakeholders.

#### *Consulting With Community Members*

Community members can provide useful information to help the artist understand the context, audience, and the community's goals and aspirations for their artwork.

At a minimum, DCCAH staff should:

- 1) Consult with community stakeholders to help prepare the Individual Project Plan. Sometimes this can be done in conjunction with community outreach being conducted for the overall capital project. If not, then staff will need to engage in research about the community and have conversations with key community stakeholders to help inform the goals and appropriate community outreach for the project.
- 2) Conduct a "meet the finalist" or "meet the artist" session. When using Final Selection Option A, DCCAH staff should organize a way for the finalists to get to know the community. This can be accomplished through a series of tours and interviews, as well as through a "meet the finalists" meeting. At this meeting, DCCAH should facilitate a discussion with participants that helps the finalists understand the community and its goals for the project.

When using Final Selection Option B, the DCCAH staff should also conduct tours and help set up interviews with community stakeholders, as deemed necessary and in consultation with the project artist. Staff should also set up a “meet the artist” meeting at which the artist can make a presentation about his or her work and approach to the project, and then DCCAH staff can facilitate a discussion that helps the artist better understand the community, its goals for the project, and other information that the artist may be interested in gathering to inform his or her work.

In addition, DCCAH staff may wish to consider:

- 1) Additional opportunities for short-listed artists to interact with the community while they are developing their concepts
- 2) Public display of finalist proposals for comment.

#### *Involving Community Members in Decision-making*

Having community voices involved in decision-making, along with the voices of other project stakeholders and people with art expertise, helps to ensure that community perspectives are understood and respected at each step in the artist selection and concept design stages of a project. At a minimum, DCCAH staff should:

- 1) Include community representation on the Art Selection Panel.
- 2) Make all PAC and DCCAH meetings where the project will be reviewed open and accessible to interested community members.

#### *Engaging with the Community After the Artist is Selected*

In some cases, the goals and scope of work for the public art project may indicate the desire for the artist to undertake a more involved approach to community engagement. The artist should be asked to propose how they would like to work with the community during the selection process. Consideration should be given to activities such as:

- 1) Creating opportunities to engage with the community to inform the content of the artwork.
- 2) Creating opportunities for community members to be actively involved in the creation of the work.
- 3) Inviting the artist to lecture and/or conduct a master-class at a local school.
- 4) Providing opportunities for the community to view the work in progress and/or the installation of the work.
- 5) Mentoring local artists.

## DOCUMENTATION, MANAGEMENT AND CONSERVATION

*The DC Creates! public art collection is a community asset and DC Creates! has a responsibility to be its steward. Conservation and routine maintenance should be undertaken to preserve artworks in the best possible condition. DC Creates! manages this effort with coordination from appropriate City and non-City Partner Agencies that control the sites where projects are located.*

*There are also public artworks that are not part of the City's collection, but may be in the interest of DC Creates! to monitor and, if necessary, to take action to ensure that the artworks are properly maintained and conserved. These include artworks that are funded through DC Creates! grant programs, and artworks on City property that were not directly commissioned by DC Creates!*

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### Recommendations

DC Creates! should clarify a comprehensive policy for ownership, maintenance, conservation and documentation of all artworks – artworks that it commissions (both permanent and temporary), artworks that it supports through grants, and artworks commissioned by developers as a result of the developer public art ordinance.

#### Ownership

DC Creates! acquires, commissions, and facilitates artwork in many different ways – Civic Commissions with Partner Agencies, Grants, Art Bank and the occasional gift or loan to the City. It is important to document who owns each work and who is responsible for its maintenance and conservation. The ownership matrix (Appendix J) includes information that clarifies these issues.

#### *Accession, De-Accession and Gift and Loan Policies*

DC Creates! and DCCAH should adopt policies regarding the collection including accession, de-accession, documentation and gifts and loans. These types of policies ensure that each artwork in the collection is carefully considered in regard to cost to the City, safety, community-use, protecting artist's rights and appropriateness to the site and to the collection. These policies should clearly outline how a work of art enters the city collection, and the City's and DC Creates! responsibilities regarding copyright and the Visual Artist's Rights Act of 1990.

#### *Rights to Reproductions for Temporary and Loaned Works*

Even though DC Creates! does not own temporary or loaned works, contracts should state that DC Creates! retains the right to use the images and other documentation of the project for non-commercial purposes.

## Maintenance and Conservation

### *Documentation of Maintenance and Conservation Requirements*

DC Creates! should identify conservation needs prior to the fabrication and installation of new works. For all permanent installations, the City should require that artists consult with a conservator during the design development phase of the project to identify the conservation needs of the project.

The commissioned artist should also be required to submit a standardized Maintenance and Conservation worksheet at the completion of the project.

### *Maintenance Protocols with Partner Agencies*

Routine maintenance of public art in the DC Creates! collection should be the responsibility of the Partner Agency that maintains the facility or site where the art is located (or their designee). Works of art should be maintained in a manner outlined in the Maintenance and Conservation Worksheet submitted by the artist, appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990. DC Creates! should make sure that a copy Maintenance and Conservation Worksheet is on file with the appropriate Agency staff.

The Partner Agency should not conduct any non-routine maintenance or conservation unless requested by DC Creates! The Partner Agency should notify DC Creates! staff immediately if an artwork is damaged or stolen, or if the agency plans to move the artwork or in any way alter its site. Any work that is recommended for relocation or de-installation should be subject to the de-accession policy.

The Memorandum of Agreement with Partner Agencies should incorporate these maintenance and conservation protocols.

### *Maintenance Protocols for Public Art Building Communities Projects*

For Public Art Building Community projects, community and arts organizations grantees should own the artwork and accept responsibility for maintenance and conservation. For individual grantees that create permanent projects, DC Creates! should own the artwork and accept responsibility for maintenance and conservation.

For all temporary and loaned artworks, the artist or lenders retain ownership of the work and are therefore responsible for any maintenance and conservation and must, as required under contract, return the site to its original state at the end of the exhibition period.

### *Conservation of Works in the City's Collection*

DC Creates! should take the lead on conservation projects related to all artwork that is included in the DC Creates! public art collection.

DC Creates! should retain a professional conservator to conduct a comprehensive baseline inventory and assessment of the City's public art collection, including Art Bank. The assessment should produce clear documentation of the current status of the collection and make recommendations for how to address outstanding maintenance and conservation needs, including special techniques that may be required, cost estimates and a recommended schedule or priorities for implementation.

Funding for both the assessment and the resulting work should be allocated in the Annual Public Art Plan and Budget. This is a periodic expense that should be budgeted every five years.

#### *Maintenance and Conservation of Works not in the City's Collection*

DC Creates! should facilitate a survey of all public art projects throughout the District on City property, including information about location, artist, commissioning body, current owner, and any information that can be found about maintenance needs. This information will help to generate an understanding of DC Creates! potential roles and responsibilities for works in the public domain that it did not commission.

The survey will better position DC Creates! to act as an advocate and resource for conservation and a source of advice on issues of accession and de-accession for works that are on City property but not part of the City collection.

#### *Requests for Conservation of Artwork Not in the DC Creates! Collection*

As steward of the city's public art collection, there will be times when the DC Creates! will be asked to consider conserving an artwork that it did not commission and does not own. If the work is worthy of conservation, DC Creates! should take steps towards accessioning the artwork into the DC Creates! public art collection. If the work is not available for accessioning into the collection, an Enterprise grant could be recommended to cover the costs of conservation.

If a request for conservation is made of the Commission for an artwork that is not part of the City's collection, the Public Art Committee should review the work to determine if the project is eligible for DC Creates! funds and services. Criteria for reviewing these requests may include:

- The condition or security of the artwork can be reasonably guaranteed;
- The artwork is free of defaults of design or workmanship and repair or remedy is practical and feasible;
- The artwork has been damaged but repair is practical and feasible;
- The artwork does not endanger public safety;
- There have been no significant changes in the use, character, or design of the site that affect the integrity of the work.

#### Documentation

##### *Recordkeeping, Project Identification and Documentation*

DCCAH should develop a standard protocol for documenting works in the collection, keeping both hard and digital files. Recommended documentation protocols are included in Appendix I.



*Documentation of Temporary and Loaned Works*

The documentation of temporary and loaned artworks becomes the legacy that allows the work to live on in civic memory. This documentation is also what becomes accessioned into the permanent collection.

Miscellaneous

*Review of Public Art Not Commissioned by DC Creates!*

The DDOT Public Space Committee is an interdisciplinary staff committee that reviews a variety of types of permit applications for the use and occupancy of the public rights-of-way. The DC Creates! Program Manager should be invited to review and make recommendations regarding public art projects submitted to this committee that are proposed by outside groups based upon specific review criteria.

## COMMUNICATION AND COMMUNITY EDUCATION

*In addition to keeping the community informed about specific public art projects (see page 82), DC Creates! should also build audiences for its work, both within DC government agencies and with the public at-large.*

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### Communications Goals

DC Creates! should convey excitement about its projects and programs in an effort to create shared understanding and appreciation of the District's growing public art collection. In particular, DC Creates! should seek to:

- Build a broader general awareness about the public art program among constituent communities and among emerging audiences, such as schoolchildren.
- Convey current information about opportunities, milestones and accomplishments in a time-sensitive manner.
- Build national awareness of the program, its existing collection and its forthcoming projects.
- Use the public art program as a tool for arts education and for promoting tourism.

### Recommended Strategies

#### Public Communications

##### *Message and Identity*

Develop a consistent visual identity for communications materials related to the public art collection. This applies to exhibition brochures, press releases, blog design, web design, exhibition labels and collateral materials.

Develop key messages that are reinforced through all communications channels, as appropriate. 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 of program and major initiatives.
- Underscore that the approach taken toward planning, funding and implementation is related to best practices in public art.

### *Media Releases*

Issue media releases directed at outlets that reach the broader community and at outlets that reach specific audiences, announcing commissions, dedications and other important milestones. Provide images and information about reproducing them. Provide contact information for the Program Manager and Communications Manager. Archive media releases on the DC Creates! website and include a bibliography of past coverage with links.

### Partner Agency Outreach

DC Creates! should develop a how-to manual that describes the public art commissioning process and the roles that DC Creates! staff, the Partner Agency and the artist play in creating a successful projects. This resource could be provided in print form, and could also be accessible via the DCCAH website or the DC Government Intranet.

### On-Line Presence

#### *Social Media*

DC Creates! should expand beyond its website and blog to incorporate social media channels such as Wikipedia, Facebook, Twitter and public photo sharing sites. These channels should be evaluated in terms of the efficacy and breadth of outreach versus the staff resources that are required to manage them on an ongoing basis.

#### *DC Government Intranet*

DC Creates! should link relevant news to the District Government home page to keep the program top-of-mind with peer agency employees.

### Resources for Public Education

#### *Catalogue*

DC Creates! should develop a catalogue of all projects in its collection. This catalogue should be on-line, searchable and linked to other on-line tools such as Google Maps, Google Earth, photo sharing and the city's GIS system.

#### *Public Art Tours*

DC Creates! should develop a docent program that can host public art tours. This could be done in partnership with a nonprofit an art, design or educational mission. For example, the public art program could develop a cross-marketing opportunity with Cultural Tourism DC to share information about Cultural Trails and DC Creates! public artwork adjacent to, or along the Cultural Trails.

### *Public Art Curriculum*

DC Creates! should develop an educational curriculum that engages teachers and students with artworks in the public realm. The curriculum can provide entry points into the artworks that link to school curriculum, extending the reach of the classroom into the neighborhood.

### *Annual Open House*

DC Creates! should host an annual Open House, which can inform attendees about recent program accomplishments, announce upcoming projects, and allow local artists, arts organizations, curators and others to learn about how to get involved with the program.

## **CULTIVATING PUBLIC ARTISTS**

*Both DC Creates! and DCCAH have core missions of providing opportunities for local artists and supporting the City's emergence as a Creative Capital.*

*DC Creates! should strengthen and expand its efforts to cultivate local public artists in a way that supports their professional development and creates opportunities for local artists to showcase their work in the public realm.*

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### **Recommended Strategies**

#### Artist Roundtable

DC Creates! should host an annual roundtable discussion with local artists that would both allow the program to communicate about upcoming projects and opportunities, and would allow artist to voice their interests and concerns related to the public art program.

#### Artist Resources

DC Creates! should create easily accessible resources for artists to learn about new commission or grant opportunities, learn about the DC Creates! commissioning and grantmaking processes, and find out about workshops and other DCCAH programs. These resources should be accessible via the DC Creates! website.

#### Trends and Tools Workshops

DC Creates! should offer workshops that appeal to specific interests and/or techniques relating to public art. The public art program work with non-profits (for example, partnering with Project GreenSPACE to inform artists about working with sustainable materials) or host workshops with conservators, installers or fabricators to share ideas about trends and issues in public art.

#### Portfolio Review Workshops

DC Creates! should offer workshops with artists who have not created work for the public realm to help them understand the complexities and issues related to this type of work, and to offer guidance about promoting their work.

#### Grant Workshops

DC Creates! should continue hosting grant workshops in conjunction with grant opportunities that it posts. These workshops are an invaluable resource for organizations and artists who have not written grants before.

#### Proposal Writing Workshops

DC Creates! should host workshops for artists interested in submitting their qualifications for review by Art Selection Panels. Inviting an experienced public artist and past Art Selection committee member to present with staff will provide insight into how materials are reviewed, the importance of good photography and the strategy of writing a successful letter of intent.

### Mentorships

DC Creates! should develop a mentorship program as a professional development opportunity for city artists. For example, for large-scale Civic Commissions, DC Creates! could request that the commissioned artist work with DC Creates! to select a local artist as a mentee. The local artist would follow the course of the project from design through installation, would have responsibilities for specific aspects of the project (as identified by the lead artist), and would receive an honorarium.

## APPENDICES

- A. Outreach and Consultation
- B. Maps
- C. DC Creates! Programs Chart
- D. DC Creates! Civic Commissions Chart
- E. Priority Projects for Immediate Action
- F. Standard Commissioning Process Chart
- G. Recommended Distribution of Funds Chart
- H. Methods for Soliciting Artists
- I. Project Documentation Protocols
- J. Ownership, Maintenance and Conservation Chart

## **APPENDIX A: OUTREACH AND CONSULTATION**

### **Business Improvement District Roundtable, December 3, 2008**

Leona Agouridis, Golden Triangle BID  
Bill McCleod, Mt. Vernon BID  
Liz Price, NOMA Bid  
Claire Schaefer, Capitol Riverfront BID  
David Suls, Golden Triangle BID  
Lito Tongson, Downtown BID

### **Great Streets Roundtable, December 4, 2008**

Ali Shakeri, DDOT Ward Program manager  
Karina Ricks, DDOT Deputy Director  
Gabe Onydear, DDOT Great Streets Coordinator  
Derrick Woody, Office of the Deputy Mayor for Planning and Economic Development Great Streets Initiative Project Manager

### **District Department of Transportation Policy and Planning Roundtable, December 3, 2008**

Anna Chamberlain, Transportation Ward Planner  
Chris Delfs, Transportation Manager Specialist  
Heather Deutsch, Bicycle Program Specialist/Trail Planner, Transportation, Policy and Planning Administration  
Colleen Hawkinson, City-wide Transportation Planner  
Jeff Jennings, Transportation Ward Planner  
Peggy Tadej, Research and Technology Development Project Manager  
Gabriela Vega, Transportation Ward Planner

### **Gallerist/Curator Roundtable, December 3, 2008**

Jeffry Cudlin, Arlington Arts Center  
Rody Douzoglou, Douz and Mille Owner Director  
Pattie Firestone, Washington Sculptors Group  
Philippa Hughes, Pink Line Project  
Annie Immediata, Provisions Library  
Welmoed Laanstra, Street Scenes; Projects for DC, Arlington County Cultural Affairs  
Marissa Long, Transformer  
Jayme McLellan, Civilian Art Projects Director/Founder  
Karyn Miller, Cultural Development Corporation  
Victoria Reis, Transformer  
Don Russell, Provisions Library  
Anne Surak, Project 4 Director  
Cecilia Wagner, Independent/The Phillips Collection  
Kim Ward, Washington Project for the Arts

### **Artist Roundtable, December 4, 2008**

John Anderson, Artist  
Sondra Arkin, Artist  
Lisa Blas, Artist  
Erin Bryan, City Arts  
Mark Cameron Boyd, Artist/Teacher  
Ronald Chacon, Artist  
Pattie Firestone, Sculptor



Alberto Gaitan, Artist  
Aziza Claudia Gibson Hunter, Artist  
Martha Jackson Jarvis, Artist  
Mariah Josephy, Washington Sculptors Group  
Robert Kent Wilson, Artist  
Val Lewton, Painter/Designer  
Anne Marchand, Artist  
Samuel Miranda, Artist  
Bill Moore, Moore Sculpture  
Margot Neuhaus, Artist  
Marie Ringwald, Artist  
Charles St. Charles, Artist  
Judy Sutton Moore, Moore Sculpture  
Veronica Szalus, Artist/Sculptor  
Anita Walsh, Artist

***Black Artists of DC Roundtable, February 11, 2009***

Daniel T. Brooking, Artist  
James Brown, Artist  
Anne Bouie, Artist  
Rosetta DeBeardinis, Artist  
Julee Dickerson-Thompson, Artist  
Phoebe Farris, Artist  
T.H. Gomillion, Artist  
Francine Haskins, Artist  
Claudia "Aziza" Gibson Hunter, Artist  
Gloria C. Kirk, Artist  
Serinity Knight, Artist  
Uzikee Nelson, Artist  
Amber Robles-Gordon, Artist  
Prelli A. Williams, Artist

***Environmental Roundtable #1, February 10, 2009***

Patty Rose, Project GreenSPACE  
Jeff Barber, Gensler  
Jennifer Brundage, Smithsonian Affiliations

***Environmental Roundtables #2, February 11, 2009***

Shelby Laubhan, District Department of the Environment  
Pete Hill, District Department of the Environment  
Bridget Stesney, Department of Public Works  
Aaron Schreiber-Stainthorp, For Love of Children  
Josh Ghaffari, Office of Planning  
Joyce Tsepas, OP Office of Planning  
Robert Kent Wilson, Artist  
Tara Comstock-Green, Living Classrooms

***District Department of Transportation Briefing, April 29, 2009***

Gabe Klein, Executive Director  
Kathleen Penney, Chief Engineer  
Karina Ricks, Deputy Director

**Office of Planning Briefing, May 4, 2009**

Gizachew Andargeh, Neighborhood Planner  
Steve Cochran, Zoning and Special Project Planner  
Sakina Khan, Senior Economic Planner  
Joyce Tsepas, Staff Assistant  
Howard Ways, Neighborhood Planner  
Patricia Zingsheim, **Associate Director of Revitalization and Design**

**Office of the Deputy Mayor for Economic Development Briefing, May 4, 2009**

Judi Greenberg, Special Assistant  
Jennifer Iwu, Deputy Chief Operating Officer  
Sean Madigan, Director of Communications  
Valerie Santos-Young, Chief Operating Officer

**Interviews**

*Individuals who were interviewed but who were not members of the Commission, members of the Advisory Committee, or participants in above meetings.*

Garin Baker, Artist  
Erin Bryan, City Arts  
Geraldine Gardner, Office of Planning  
Tony Gittens, former DC Commission on Arts and Humanities Executive Director  
Lamont Harrell, Director of Partnerships, DC Commission on Arts and Humanities  
Matthew Jesick, Office of Planning  
Nancy Lamon-Kritikos, Project Director, Steven Weitzman Studios  
Thomas Luebke, Secretary, U.S. Commission of Fine Arts  
Rebecca Moudry, Office of Planning  
Barbara Norland, Senior Librarian, Building Projects, DC Public Library  
Byron Peck, Artistic Director, City Arts  
Sherry Schwechten, former DC Commission on Arts and Humanities Public Art Manager  
Ali Shakeri, District Department of Transportation  
Lionell Thomas, former DC Commission on Arts and Humanities Deputy Director  
Jess Zimbabwe, Urban Land Institute, Rose Center

## **APPENDIX B: MAPS**

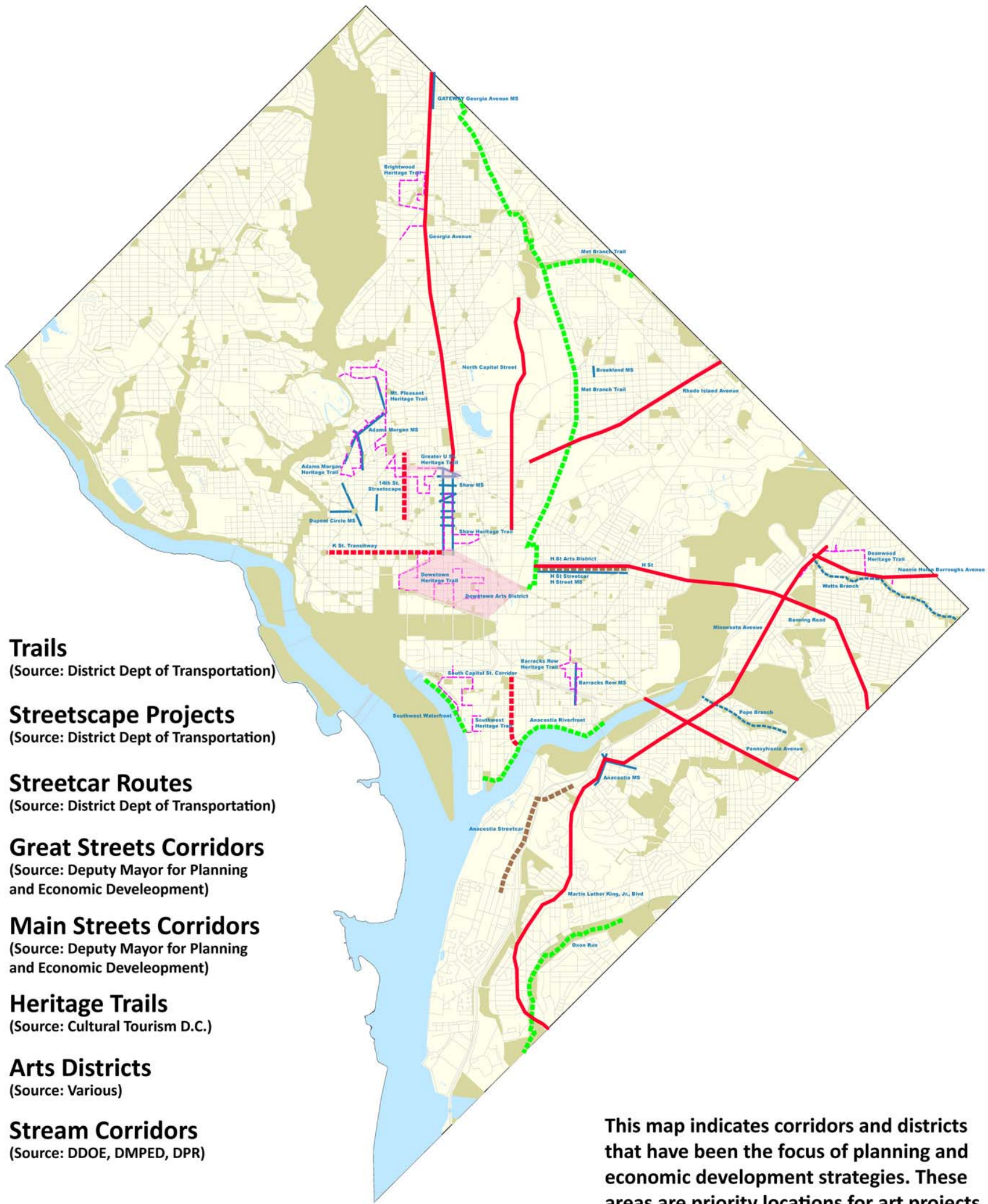
**Corridors and Districts for Art Projects**

**Potential Project Locations**

**Projects to Initiate Immediately**

**Extraordinary Locations for Public Art**

**City and Federal Open Spaces**

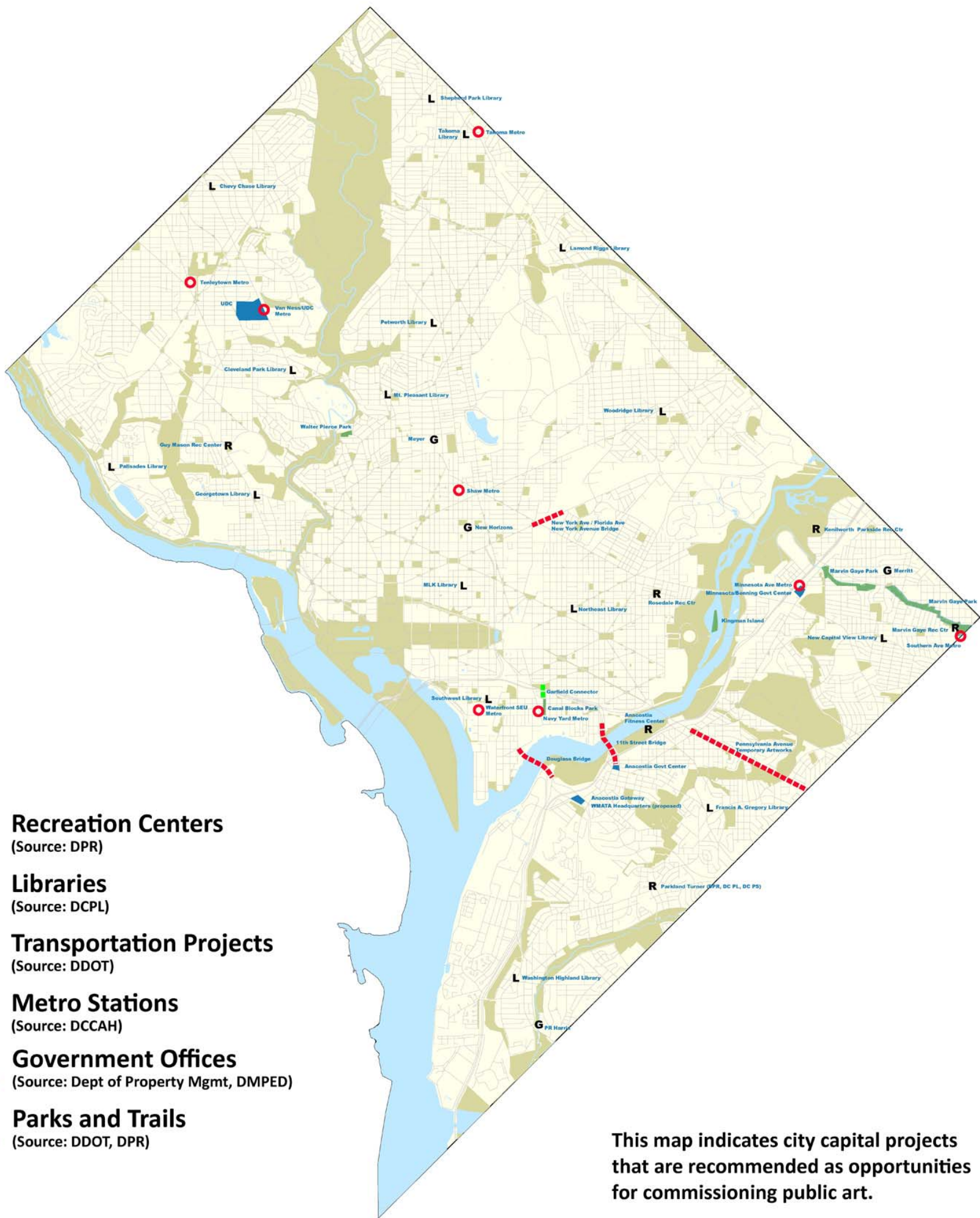


This map indicates corridors and districts that have been the focus of planning and economic development strategies. These areas are priority locations for art projects as capital projects and private development take place.

**D.C. Creates! Public Art Master Plan  
Corridors and Districts for Art Projects**

May, 2009



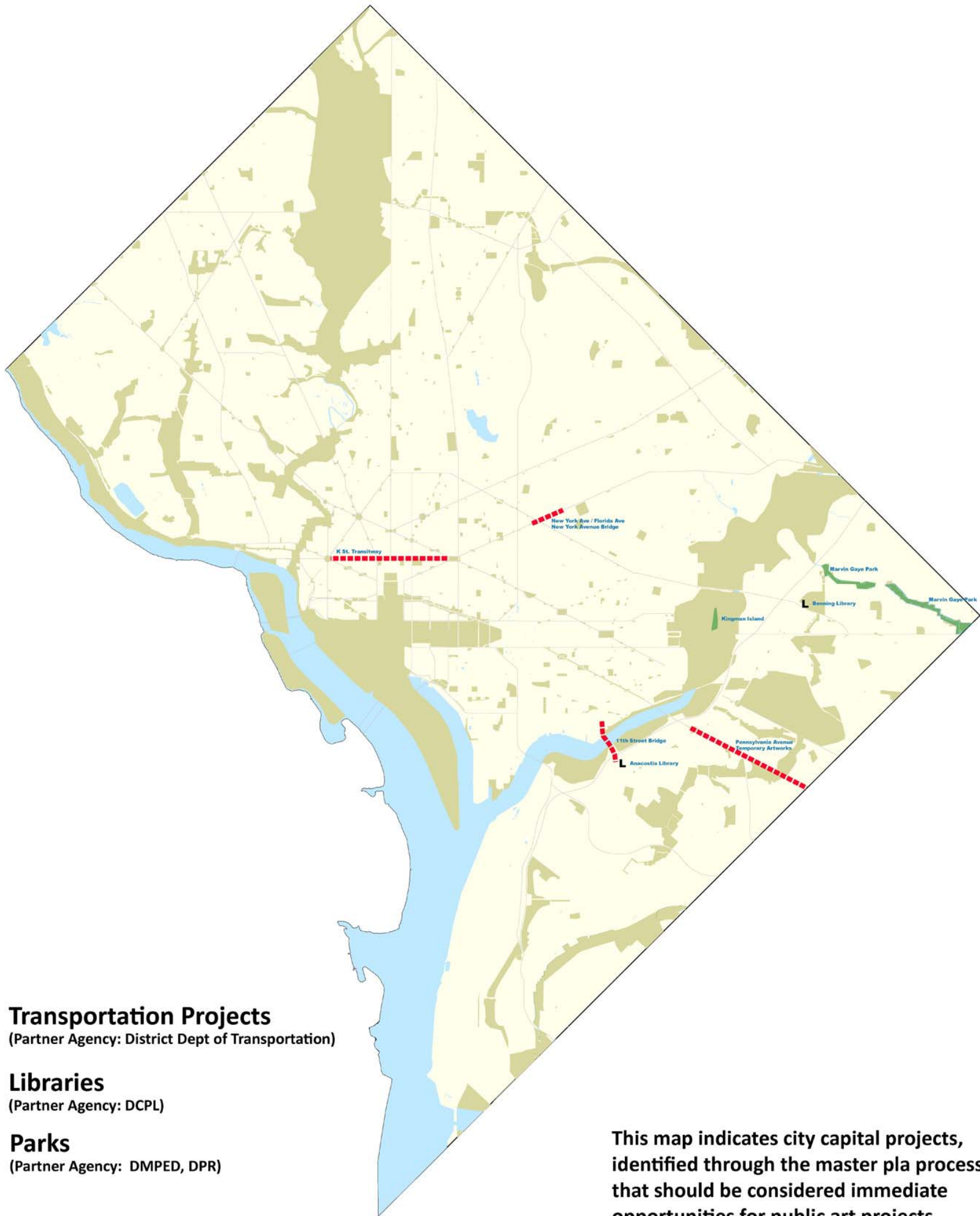





# D.C. Creates! Public Art Master Plan

## Potential Project Locations

May 2009





-  **Transportation Projects**  
(Partner Agency: District Dept of Transportation)
-  **Libraries**  
(Partner Agency: DCPL)
-  **Parks**  
(Partner Agency: DMPED, DPR)

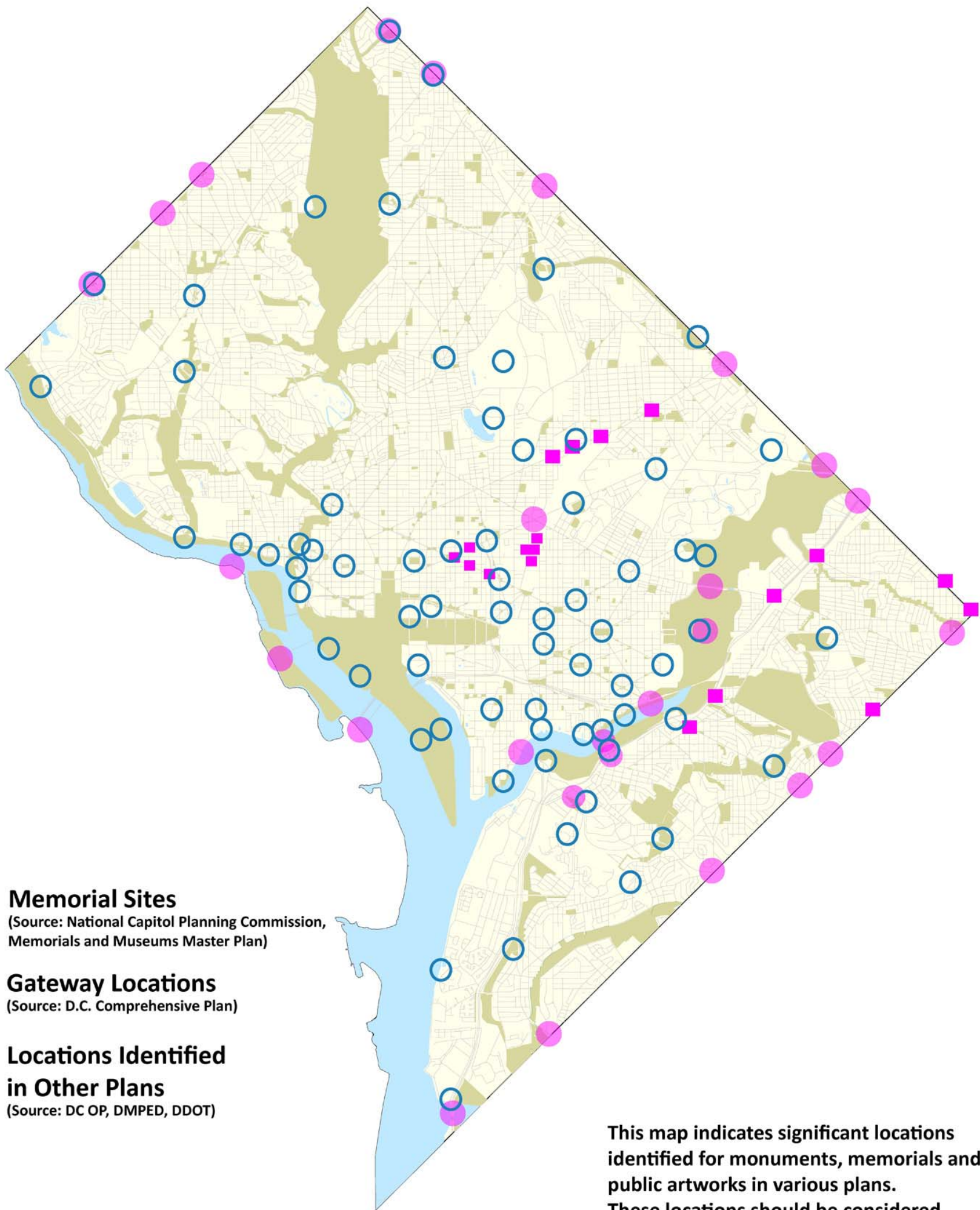
This map indicates city capital projects, identified through the master plan process, that should be considered immediate opportunities for public art projects or artist involvement in planning.

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## D.C. Creates! Public Art Master Plan Projects to Initiate Immediately

May, 2009





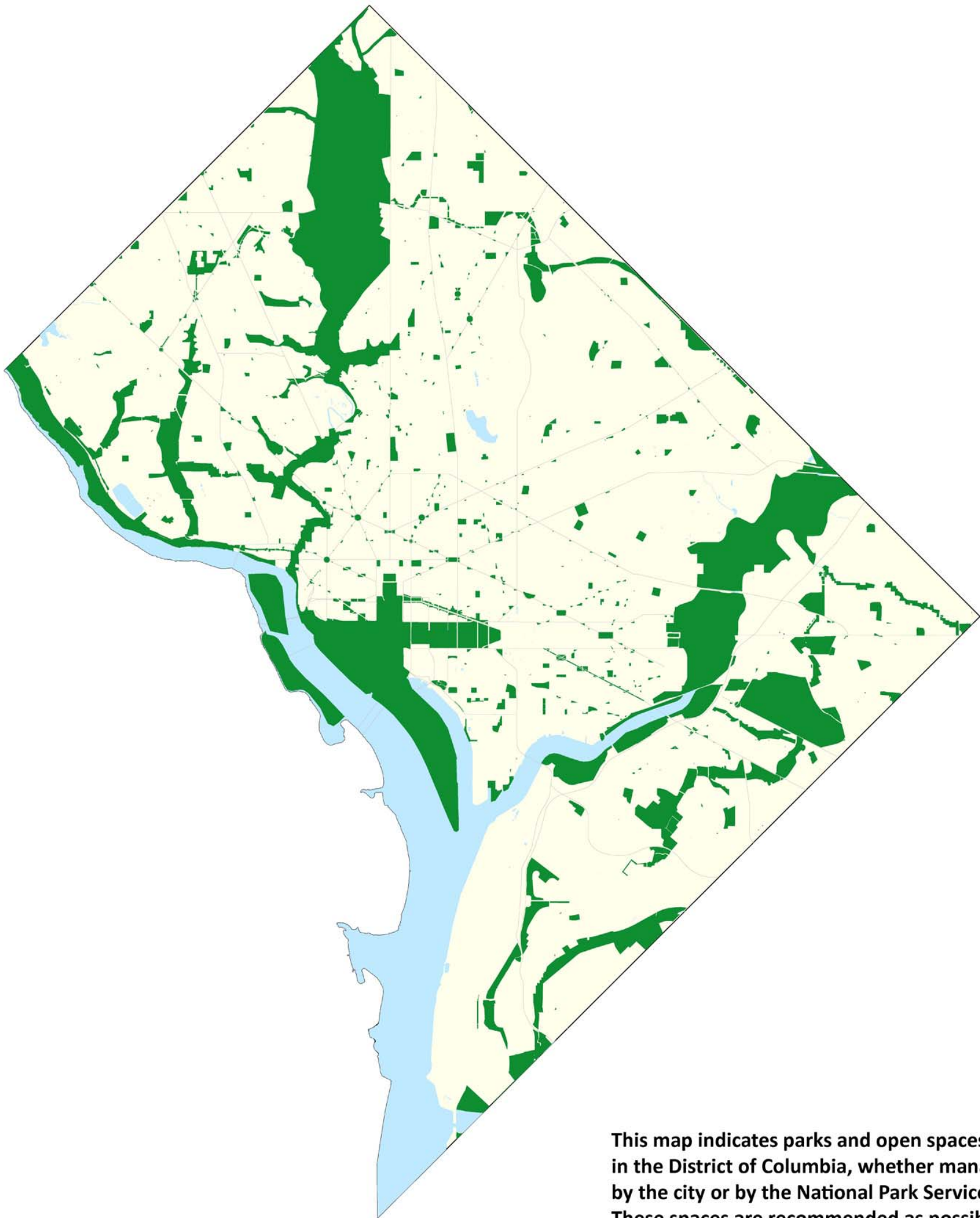
- **Memorial Sites**  
(Source: National Capitol Planning Commission, Memorials and Museums Master Plan)
- **Gateway Locations**  
(Source: D.C. Comprehensive Plan)
- **Locations Identified in Other Plans**  
(Source: DC OP, DMPED, DDOT)

This map indicates significant locations identified for monuments, memorials and public artworks in various plans. These locations should be considered for permanent or temporary artworks.

## D.C. Creates! Public Art Master Plan Extraordinary Locations for Public Art

May 2009





This map indicates parks and open spaces in the District of Columbia, whether managed by the city or by the National Park Service. These spaces are recommended as possible locations for temporary art exhibitions.

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## D.C. Creates! Public Art Master Plan Open Spaces

May 2009





**APPENDIX C: DC CREATES! PROGRAMS CHART**

DC CREATES! PROGRAMS					
CIVIC COMMISSIONS	PUBLIC ART GRANTS	TEMPORARY	ART BANK	CULTURAL FACILITIES GRANTS	PRIVATE DEVELOPMENT
<p>Permanent, site-specific public art projects commissioned by DC Creates!, usually in partnership with a City Agency or a non-City Project Partner.</p> <ul style="list-style-type: none"> <li>• District Dept of Transportation</li> <li>• DC Public Schools</li> <li>• DC Public Libraries</li> <li>• Department of Parks and Recreation District</li> <li>• Department of the Environment</li> <li>• Office of Property Management</li> <li>• Great Streets</li> <li>• Deputy Mayor for Planning and Economic Dev</li> <li>• WMATA/Metrorail</li> <li>• Washington Area Sewer Authority</li> </ul>	<p>Tool used to commission temporary and permanent public art projects generated by community organizations and individual artists.</p> <ul style="list-style-type: none"> <li>• Public Art Building Communities</li> <li>• Artist-Initiated Grants</li> <li>• Enterprise Grants</li> <li>• Other DCCAH Grant Programs</li> </ul>	<p>Cutting-edge contemporary public art projects that last in duration from a single event to up to five years.</p> <ul style="list-style-type: none"> <li>• Permanent Location for Temporary Art</li> <li>• Annual or Bi-Annual Exhibition</li> <li>• Individual Exhibitions</li> <li>• Artist-Initiated Projects</li> </ul>	<p>Collection of portable artwork made by District-based artists and acquired for display in District government offices.</p>	<p>Grant program to support capital improvements at District cultural facilities, including public art projects.</p>	<p>Policies and procedures to be established that encourages or requires certain developers to incorporate public art into their developments, or make a contribution to DC Creates!</p>

## **APPENDIX D: CIVIC COMMISSIONS CHART**

The following is a list of Civic Commissions recommended elsewhere in the plan. Some of the projects listed here will require further consideration in conjunction with the Partner Agency before they are added to a DC Creates! work plan.

CIVIC COMMISSIONS	WARD	PRIMARY PROGRAM DIRECTION
<i>D.C. Government Agency Partnerships</i>		
District Department of Transportation		
11 <sup>th</sup> Street Bridge	6, 7	Creative Capital
New York Avenue / Florida Avenue Intersection	5, 6	Civic/Community
New York Avenue Bridge	5	Civic/Community
K Street Transitway	2	Creative Capital
South Capitol Street Corridor, Frederick Douglass Bridge	2, 8	Creative Capital
Streetcar System	various	Civic/Community
14 <sup>th</sup> Street Streetscape	1, 2	Creative Capital
Met Branch Trail	4, 5	Civic/Community
Garfield Park Connector	6	Green Future
Streetscape Infrastructure		Creative Capital
DC Public Schools/ Office of Public Education Facilities Modernization		
Major School Renovations (list to be developed in consultation with OPEFM)		Civic/Community
New School Facilities (list to be developed in consultation with OPEFM)		Civic/Community
DC Public Libraries		
New Library Facilities		
• Francis A Gregory Neighborhood Library	7	Civic/Community
• Washington Highlands Library	8	Civic/Community
Major Library Renovations (final list to be developed in consultation with DCPL)		
• Georgetown Library	2	Civic/Community
• New Capital View Library	7	Civic/Community
• Chevy Chase Library	3	Civic/Community
• Cleveland Park Library	3	Civic/Community
• Pentworth Library	4	Civic/Community
• Lamond Riggs Library	5	Civic/Community
• Mt. Pleasant Library	1	Civic/Community
• Northeast Library	6	Civic/Community
• Palisades Library	3	Civic/Community
• Shepherd Park Library	4	Civic/Community
• Takoma Park Library	4	Civic/Community
• Woodridge Library	5	Civic/Community
DC Parks and Recreation		
Walter Pierce Park	1	Civic / Community
Anacostia Fitness Center	8	Civic / Community
DC Parks and Recreation Projects Managed by DMPED		
Parkland Turner Recreation Center	8	Civic / Community
Kenilworth Parkside Recreation Center	7	Civic / Community
Rosedale Recreation Center	6	Civic / Community
Guy Mason Recreation Center	3	Civic / Community
CIVIC COMMISSIONS	WARD	PRIMARY PROGRAM DIRECTION

		DIRECTION
District Department of the Environment		
River Smart Schools	n/a	Green Future
Pope Branch Park	7	Green Future
Green Building Demonstrations, Greens Roofs and Walls	n/a	Green Future
Rain Collectors, Rain Gardens, Bio-retention Cells	n/a	Green Future
District Government Facilities		
Anacostia Government Center	8	Civic / Community
Minnesota-Benning Government Center	7	Civic / Community
University of the District of Columbia	3	Civic / Community
New Endeavors	2	Civic / Community
Downtown Day Center		Civic / Community
PR Harris (school repurposing)	8	Civic / Community
Merritt (school repurposing)	7	Civic / Community
Meyer (school repurposing)	5	Civic / Community
Great Streets		
Pennsylvania Avenue	7.8	Civic / Community
Façade Improvement Projects	various	Creative Capital
Rhode Island Avenue Underpass	5	Civic / Community
Gateways	5	Creative Capital
Deputy Mayor for Planning and Economic Development		
Kingman Island	7	Green Future
Marvin Gaye Park	7	Green Future
Canal Blocks Park	6	Green Future
Watts Branch Stream Restoration	7	Green Future
Boathouse Row		Civic / Community
<i>Non-D.C. Government Agency Partnerships</i>		
Washington Metropolitan Area Transit Authority		
Minnesota Avenue Station	7	Civic / Community
Waterfront SEU Station	6	Civic / Community
Takoma Station	4	Civic / Community
Navy Yard Station	6	Civic / Community
East Capitol Street/Southern Avenue Station	7	Civic / Community
Tenleytown Station	3	Civic / Community
WMATA Headquarters	8	Civic / Community
DC Water and Sewer Authority		
Basin Covers	n/a	Green Future
Skimmer Boat Landing	8	Green Future
Oxon Run	8	Green Future

## **APPENDIX E: PRIORITY PROJECTS FOR IMMEDIATE ACTION**

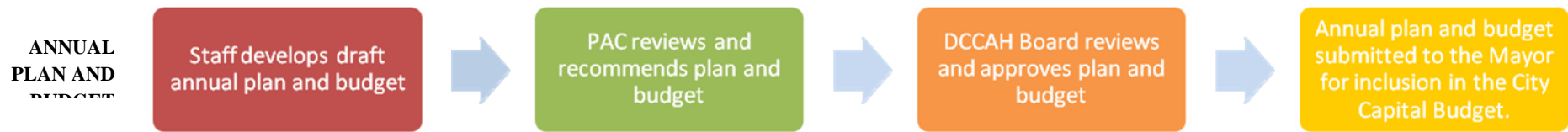
The following projects, drawn from the opportunities identified in the D.C. Creates! public art master plan, are priorities for immediate action. These projects were identified because of their potential visual, artistic and community impact; they are recommended for action because they are in a planning or design stage that would benefit strongly from artist involvement, and because there is agency interest in incorporating public art into the project.

DC Creates! staff should confirm interest, scope of possibility and schedule with representatives of partner agencies, and take appropriate steps to create a project plan, and recruit and select an artist.

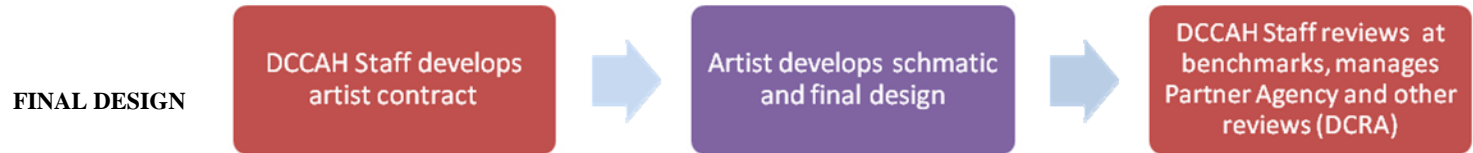
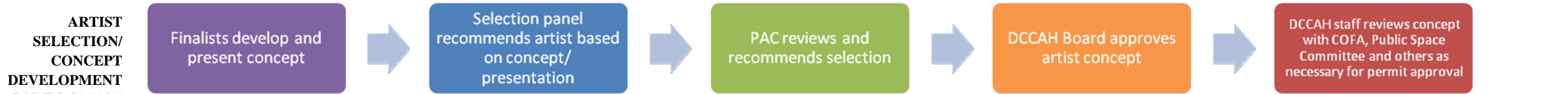
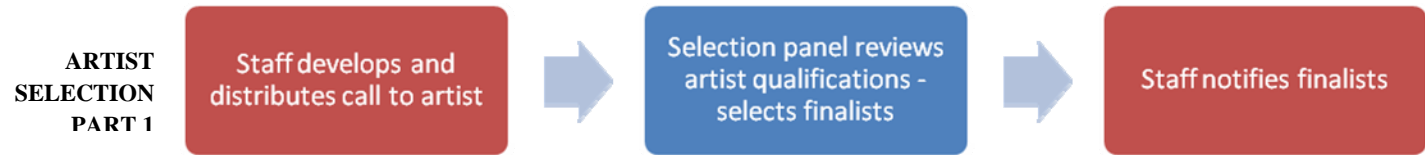
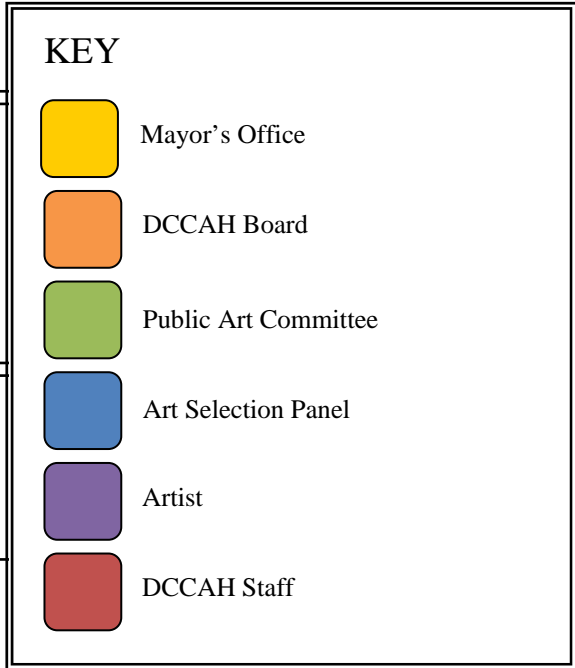
- *11<sup>th</sup> Street Bridge / DDOT*. Commission iconic artwork in conjunction with replacement of this bridge.
- *NY Avenue Bridge / DDOT*. Commission artwork integrated into the replacement bridge for this important gateway route into downtown.
- *K Street Transitway/Busway / DDOT, OP*. Commission an artist to develop concepts and projects for the streetscape of this downtown corridor, which is entering its schematic design phase.
- *Pennsylvania Ave / DDOT*. Commission temporary artworks related to construction along this Great Streets route.
- *Anacostia Library / DCPL*. Commission an artwork in conjunction with the completion of this new community facility, which is in construction.
- *Benning Library / DCPL*. Commission an artwork in conjunction with the completion of this new community facility, which is in construction.
- *Kingman Island / DMPED*. Commission an artist to develop concepts and projects for this environmental education center, which is entering its schematic design phase.
- *Marvin Gaye Park / DMPED*. Commission an artist to develop a concept and project integrated into the Heritage Green area of the park, which is entering its schematic design phase.
- *Summer Temporary Art Festival*. Develop a workplan for temporary artwork festival to be launched in summer 2009.

**APPENDIX F: STANDARD COMMISSIONING PROCESS CHART**

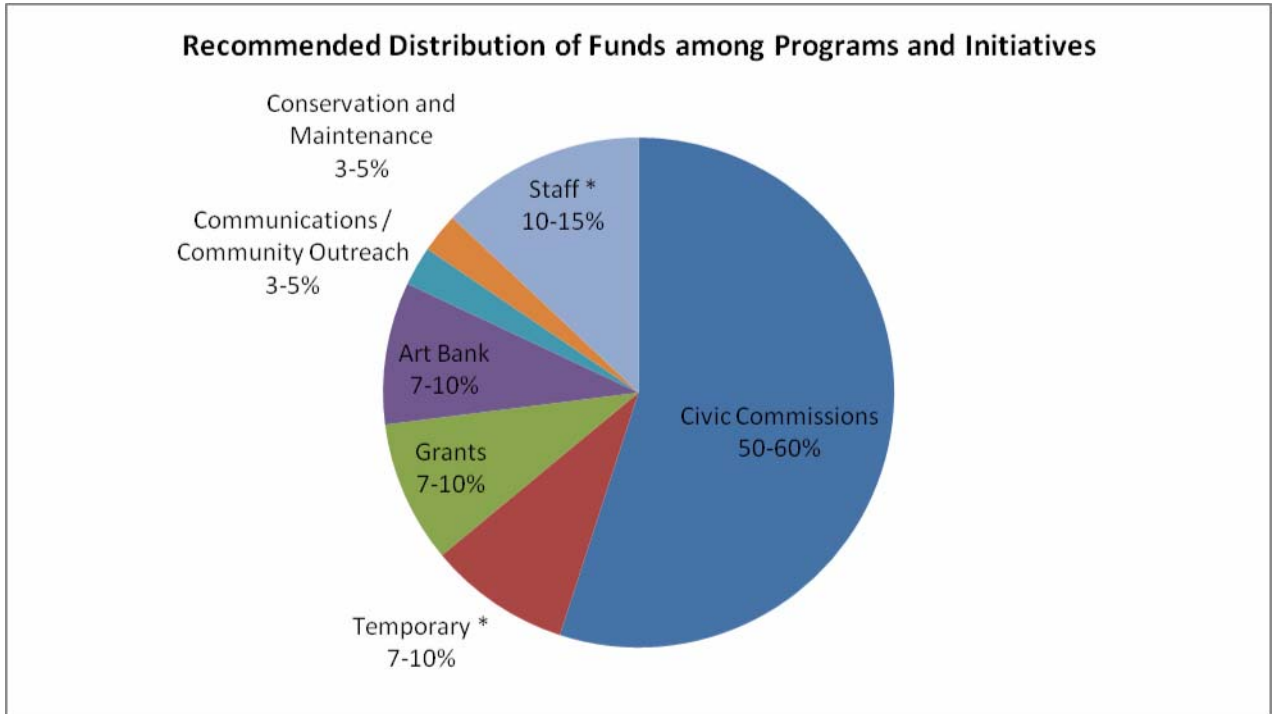
**ANNUAL PLANNING**



**STANDARD PUBLIC ART COMMISSIONING**



**APPENDIX G: RECOMMENDED DISTRIBUTION OF FUNDS CHART**



\* Not funded through percent for art, capital allocation.

## **APPENDIX H: METHODS FOR SOLICITING ARTISTS**

For Civic Commissions, DC Creates! should select the method for finding artists for projects that reflects the project goals and offers the greatest chance of finding the best artist for the project.

### **Open Competition**

In an Open Competition, any artist may submit his/her qualifications, subject to any requirements established in the Call to Artists by DC Creates! staff. The Call to Artists should be sufficiently detailed to permit artists to determine whether their work is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and can bring in new, otherwise unknown, and emerging artists. Open Competitions sometimes discourage established artists who prefer to respond to limited competitions or to be directly selected for projects.

### **Limited Competition or Invitational**

In a Limited Competition, or Invitational, several pre-selected artists are invited to submit their qualifications and/or proposals. This method may be appropriate when DC Creates! is looking for a small group of experienced artists, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a pre-qualified list or roster.

### **Direct Selection**

On occasion, the Art Selection Panel or Public Art Committee may choose to directly recommend an artist for a project. Direct selection may be useful on projects where there is an urgent timeline, low budget, or when very specific project requirements exist. It is possible that this artist would come from a pre-qualified list or roster.

### **Direct Purchase**

Some projects require the purchase of a specific artwork due to the exacting nature of the project or a very limited project timeline. In this case, the work must be “one-of-a-kind” and not mass-produced or off-the-shelf, unless it is part of a limited edition. It is possible that this artwork would come from an artist on a pre-qualified list.

### **Pre-Qualified Artist Roster**

DC Creates! staff may decide to develop a pre-qualified pool of artists, or Artist Roster, from which it can choose artists for Limited Competition, Direct Selection and Direct Purchase. This Roster would be developed based on a comprehensive review of qualifications from artists who responded to an Open Call to Artists. This list could be focused on a specific set of opportunities, or be used broadly for Civic Commissions. If the Roster is meant to be used for several years, it should be updated annually or bi-annually to allow new artist to be considered, and for Roster artists to update their materials.



## **APPENDIX I: DOCUMENTATION PROTOCOL**

An important aspect of collection management and, ultimately, long-term maintenance of the collection is keeping accurate, updated records of the public art collection. The four main aspects of this are identifying the project on-site, keeping a database inventory of the collection, maintaining hard files on the collection, and maintaining digital and print images of the collection. Documentation of the collection should be managed by DCCAH.

### ***Project Identification***

A plaque stating the artist's name and artwork title shall identify each artwork and the date it was dedicated. This plaque should contain the acquisition number.

### ***Pearl Database Inventory***

The Public Art Collection database should include all of the following data fields:

- 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
- Classification (painting, mural, etc.)
- 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 "path" to where digital images of the work can be found
- A unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files.

In addition, this database should be created in a visual, searchable format and placed on the Commission's website. It would raise the visibility of the program, and allow anyone to find artworks and locate them on

a map. This type of flexible format would need to be updated continuously to ensure that the information stays current.

### ***Hard files***

In addition to the digital database, should keep hard files on the works in the collection. The hard files should include all of the following information:

- A copy of the artist contracts.
- A copy of Memoranda of Agreement generated for this project and other 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.

Files should be marked with the acquisition number established in the database.

### ***Image files***

Image files are an important element of the collections database. High quality photographs are important for community education and marketing purposes. As well, they document the condition of the artwork upon acceptance of the work into the collection.

**APPENDIX J: OWNERSHIP, MAINTENANCE AND CONSERVATION CHART**

	<b>Civic Commissions by DCCAH</b>	<b>Civic Commissions by DCCAH with Partner Agencies</b>	<b>Temporary Commissions by DCCAH</b>	<b>Temporary Projects Created through Grants</b>	<b>Permanent Projects Created through Grants</b>	<b>Other Art on City Property, Permanent</b>	<b>Art Bank</b>	<b>Private Development</b>
<b>Ownership</b>	DCCAH	DCCAH	DCCAH	Grantee	Grantee, unless otherwise determined through grant agreement.  Only DCCAH thru formal accession.	Entity that places art.  Only DCCAH thru formal accession.	DCCAH	tbd
<b>Maintenance</b>	Artist makes maintenance and conservation protocol as per DCCAH worksheet.  DCCAH responsible for maintenance.	Artist makes maintenance protocol as per DCCAH form.  Agency responsible for maintenance, duplicate records with DCCAH and agency.	Artist makes maintenance protocol, if necessary.	Artist makes maintenance protocol, if necessary. Grantee responsible for maintenance. Duplicate records with DCCAH and grantee.	Artist determines maintenance protocol as per DCCAH grant form.  Grantee responsible for maintenance. Duplicate records with DCCAH and grantee.	Entity that places and owns art.  Entity files maintenance plan. DCCAH keeps records.	DCCAH	tbd
<b>Conservation</b>	Artist makes maintenance and conservation protocol as per DCCAH worksheet.  DCCAH	DCCAH	n/a	n/a	Grantee.	Current owner of artwork.	DCCAH	tbd
<b>Collection status</b>	Part of city collection.	Part of city collection.	Documentation becomes part of permanent collection.	Documentation becomes part of permanent collection.	Not part of city collection.	Not part of city collection.	Part of city collection.	tbd
<b>Documentation</b>	Follow documentation protocol for permanent projects.	Follow documentation protocol for permanent projects.	Follow documentation protocol for temporary projects.	Follow documentation protocol for temporary projects.	Follow documentation protocol for permanent projects.	Follow documentation protocol for permanent projects only if the work is accessioned.	Follow documentation protocol for permanent artworks.	tbd