



CONNECTIONS

A Public Art Master Plan for Frederick, MD

WEAVING TOGETHER

People, Places and
Public Art in Frederick

APRIL 2019

Frederick County | City of Frederick | Frederick Arts Council



A photograph of a creek at night. In the foreground, a boat is partially visible, decorated with strings of colorful lights (white, blue, yellow, and red). The water of the creek is dark, reflecting the warm, golden lights from street lamps and buildings along the banks. The sky is a mix of dark blue and purple, suggesting twilight. The overall scene is festive and illuminated.

ACKNOWLEDGEMENTS

We want to thank the public, private, nonprofit and academic communities involved in the development of this plan for their input and efforts. As we implement the Public Art Master Plan, we will work closely with many stakeholders to bring this comprehensive approach to public art to life.

In particular, we thank members of the Public Arts Task Force who shared their expertise and innovative ideas to help create this strategy. Together we will make Frederick a model for creativity, showcasing how public art can drive economic prosperity and a sense of belonging.

A special thank you to our lead funder on this initiative, the Ausherman Family Foundation.

Colorfully lit "sailboats" decorate Carroll Creek during the winter in this project undertaken by Colors on the Creek. Photo by Allison Valois

Public Art Task Force

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The Honorable Jan Gardner, *County Executive, Frederick County*

The Honorable Michael O'Connor, *Mayor, City of Frederick*

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The Honorable Jerry Donald, <i>Frederick County Councilor</i>	Louis Dewey Stewart, <i>City of Frederick Public Art Commission</i>
The Honorable Jessica Fitzwater, <i>Frederick County Councilor</i>	Yemi Fagbohun, <i>Artist</i>
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The Honorable Bud Otis, <i>Frederick County Councilor</i>	Dana French, <i>Organization Development Consultant</i>
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The Honorable Roger Wilson, <i>Alderman, City of Frederick</i>	Nick Hutchings, <i>City of Frederick Public Art Commission; Assistant Professor of Art, Mount St. Mary's University</i>
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Marvin Ausherman, <i>Chairman, Ausherman Family Foundation</i>	Louise Kennelly, <i>Executive Director, Frederick Arts Council</i>
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Elizabeth Chung, <i>Asian American Center of Frederick</i>	Elizabeth Lucas, <i>Producing Artist, Free Range Humans</i>
Heather Clark, <i>Artist</i>	Kara Norman, <i>Executive Director, Downtown Frederick Partnership</i>
Gabrielle Collard, <i>Manager of Current Planning, City of Frederick</i>	The Honorable Randy McClement, <i>(Former) Mayor of Frederick</i>

Catherine Moreland, *CEO, Delaplaine Arts Center; Former Chair, City of Frederick Public Art Commission*

Mary Kate McKenna, *Photographer*

Jennifer Minnick, *Director of Housing, Habitat for Humanity Frederick County*

Christine Mosere, *Producing Artist, Endangered Species Theater Project*

Stephen Parnes, *Historic Preservation Commissioner*

Wendell Poindexter, *Professor of Art, Frederick Community College, City of Frederick Public Art Commission, Vice Chair*

Helen Prophet, *Director of Economic Development, Frederick County*

Donna Rosano, *ZA+D Design; City of Frederick Public Art Commission*

Liz Shatto, *Executive Director, Heart of the Civil War Heritage Area*

Bob Smith, *Deputy Director of Parks and Recreation, City of Frederick*

Denis Superczynski, *AICP, Principal Planner, Frederick County Department of Planning*

Frederick Arts Council Board of Directors (all members of the Public Arts Task Force)

John Bekier, *Frederick Arts Council, President COO, M&RR*

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Sarah Hempel Irani, *Artist*

Peter Kremers, *M.D. Radiologist, Frederick Memorial Hospital; Founder, Colros on the Creek;*

Tim Kueberth, *Financial Advisor, Edward Jones*

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Andrew Rosenfeld, *Chair, Visual and Performing Arts Department, Mount St. Mary's University*

The Honorable Donna Kuzemchak, *Board of Alderman, City of Frederick, Liaison*

The Honorable Jessica Fitzwater, *County Council, Frederick County, Liaison*

Frederick Arts Council Team

Louise Kennelly, *Executive Director*

Emily Holland, *Communications Associate*

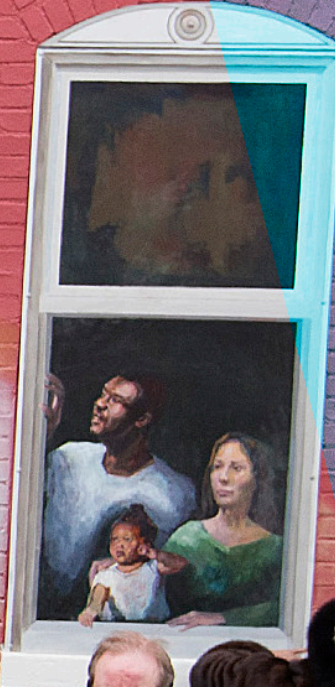
Gabriella Guizzardi Smith, *Grants Associate*

Maura Kenny Parrott, *Sky Stage Coordinator*

Jasmine Sneed, *Frederick Festival of the Arts Director*

Logan Waters, *Lighting and Sound Associate*

Austin Wilks, *Associate*



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The opening of the Mural of Hope along Ice Street, painted by artists Carl Butler and Warren Davis and commissioned by Asbury United Methodist Church. Photo by Graham Cullen.

Todd W. Bressi Urban Design • Place Planning • Public Art

The Vital Role of History in Frederick

When considering the imperative for Frederick County to invest in public art, it is first worth considering one of Frederick's most oft-cited assets: its historicity. As Frederick County dwellers and many of its visitors know, layer upon layer of historical significance exists in the area, having played host to events from our nation's Revolutionary War to the Civil War and beyond.

As befits an area so connected to these impactful events, longtime Frederick County citizens continue to understand themselves quite deeply through Frederick's historical lens, and Frederick has a deeper-than-average commitment to historic preservation and to conserving our architectural landmarks to maintain them much as they appeared in times gone by. This commitment has had admirable results. Frederick's unique character stems largely from the sense of richness one experiences walking down the City of Frederick's streets or driving through the landscape of the County, which still seems to teem with the thoughts, emotions, preoccupations, and impressions of those who have come before.

In the midst of this cultivated richness is a need to understand ourselves and our community – and ourselves in community – as we move forward into a century which has brought rapid change.

Public art is a way to allow our history – our spires, our monuments, our preserved homes and businesses – to exist alongside an ever-evolving collective act of processing our community identity into the future. It is a way to welcome new voices into the conversation without razing or discrediting the old. It is a way to invite new structures, new experiences, to exist in dialogue beside older structures and experiences that have become familiar – to both delight and to challenge, and most importantly, to allow us to grow. Together. Public artworks are manifestations, are touchpoints, that draw both neighbors and strangers into conversation.

Exceptional public artworks become the best possible emissaries for the communities they animate. Think about Paris's Eiffel Tower or Chicago's *Cloud Gate* ("The Bean") – these art objects become near-hieroglyphs representing their cities, and all the world's great cities can be identified with a characteristic work of public art. Tourists always "know" to visit these great artworks, and cameras click away, and it is not just the works of art themselves which draw people in as the cohesion and prowess of a city which has *invested* in these large-scale artifacts. In other words, a city investing in public art is declaring it has *arrived* and is alive with voicing its identity into the future in a way that is exciting and vibrant.

As more and more visitors to Frederick County continue to be impressed by its recent flourishing, the Frederick Arts Council believes the time has come to invest in this dimension which marks all great locales in a purposeful way by laying a foundation for the support of future artworks. It is time to empower all members of our community in celebration of Frederick's trademark innovation. It is time to foster greater attachment and pride by current residents and businesses, and catalyze enthusiastic community investment for the future.

As CityLab's Dan Rosenfeld wrote of two 70-foot murals gracing an otherwise-average urban infill development in L.A., "From this relatively modest investment in public art the project received more publicity, more public recognition, and more leasing interest than from any other element of the entire budget." The resulting press coverage, including prominent placement in the *Los Angeles Times*, created a buzz that "the developer could not have purchased at any price." Rosenfeld summarizes: "The murals became a marketing bonanza."

History of Public Art in Frederick

Much of the groundwork for a successful, organized Public Art Program in Frederick County has already been laid. The City of Frederick began to undergo a cultural renaissance following the historic flood in 1976, when the Frederick Arts Council was first convened at the initiative of then-mayor Ronald Young. A bit less than 20 years later, many of Frederick's arts community mainstays came into existence in 1993, which saw the start of the Delaplaine Arts Education Center, the modern Frederick Festival of the Arts, and the Maryland Ensemble Theatre. The Weinberg Center for the Arts was founded as a nonprofit in 1995, beginning a long partnership with the City.

By this time, the first serious efforts to install public art in the City of Frederick's core had begun, with the "Angels in the Architecture" murals and carved glass mural on Church Street being produced between 1988 and 1991. To activate the Carroll Creek zone as a linear park, work began on the Community Bridge trompe l'oeil murals in 1993. This was a participatory work of public art undertaken by artist William Cochran with the support of the community, and was groundbreaking in demonstrating the energizing role local public art could have. It opened with a multimedia event on the Creek in 1998.

With the seeding of Community Bridge also came the start of a nonprofit specifically dedicated to catalyzing participatory works of public art in downtown Frederick, "Shared Vision: Public Art for Community Transformation." Shared Vision was supported mainly by private funders and donations in-kind. Aside from Community Bridge, Shared Vision's other main physical contribution was a work meant to highlight Frederick's historic theatre district, called *The Dreaming*, which weaves together the aspirations of over one hundred Frederick residents. Shared Vision also convened many organizational partners and local leaders to sponsor public panel discussions and talks with leading public arts practitioners such as Jack Becker and Françoise Yohalem.

In 2004, *Spire* by Scott Cawood was commissioned by the City of Frederick to commemorate the 75th Anniversary of City's Baker Park in 2004 and located at North Bentz St. and Carroll Parkway. The concept of the sculpture was to reflect the architectural landscape and diverse citizenry of Frederick. Three years later, the Frederick Arts Council launched a public art project that featured thirty fiberglass keys on the streets of downtown Frederick in celebration of its 30-year anniversary. Keys were selected in recognition of the city's ties to Francis Scott Key, the author of the Star Spangled Banner.

Frederick soon became home of an increasing number of public art pieces such as the Lord Nickens Mural as well as the *North of Fourth* Mural by artists Anthony Owens and Jack Pabis off North Market Street as well as the *Becky the Calf* Sculpture off West Patrick Street on North Bentz Street. These pieces joined old favorites such as Victory World War I monument in Memorial Park and the Clarke Fountain on Court Street.

In more recent years the Frederick Arts Council has also played a role in initiating local public art. The Keys to Frederick project celebrated FAC's 30th Anniversary in 2007, and the resulting artworks that were displayed that October throughout downtown Frederick were auctioned. The *Pillars of Frederick* mural by artist Yemi was completed on the side of the McCutcheon's building in September 2011, and in October 2012, the Pink Ribbon Path brought a plethora of unique pink ribbon sculptures to the downtown area (later auctioned to benefit the arts as well as breast cancer treatment).

Early in 2016, the Frederick Arts Council signed on to facilitate the creation of a new, large-scale temporary project by artist Heather Clark, designed in partnership with the Massachusetts Institute of Technology, called *Sky Stage*. *Sky Stage* was constructed as an enormous, "green" public sculpture anchoring an outdoor performance space in the shell of the formerly burned Revolutionary War-era building at 59 South Carroll Street. Since its opening in September 2016, the outdoor amphitheater has been programmed with community acts and arts events by the Frederick Arts Council, and has won national and international accolades (including a national "Best of Public Art in 2016" award by Americans for the Arts' Public Art Network and a national Endowment for the Arts Our Town grant). Its Spring/Summer 2018 season continued full steam ahead with concerts, theater, dance events, open mics, and more.

Additional pieces that have joined Frederick's public art collection include the Dinosaur Mural behind 124 North Market Street by Goodloe Byron as well as artist Carl Butler's *Mural of Hope* on Ice Street.

With the building success of public art initiatives which have brought together the talents and enthusiasm of so many, the Ausherman Family Foundation granted the Arts Council resources to begin work on a Public Art Master Plan for Frederick County in early 2017. The Frederick Arts Council recognized that it was time to engage a greater weight of support behind public art's potential for community activation. We look forward to recognizing public art as a real and vital force in shaping our community's future.



executive

SKY STAGE



summary

"Sky Stage"
Heather Clark





The Case for Public Art

The arts are part of Frederick's tradition, from the earliest days of stonework, metalwork, glass and ceramics produced by artisans throughout the county. Today, Frederick benefits from robust community-driven investments in facilities like the Delaplaine Art Center, New Spire Arts, *Sky Stage*, and the Weinberg Center for the Arts, along with arts festivals and events nearly every week of the year. These investments have, in turn, inspired numerous artists, collectives, galleries and community organizations, all of which have begun to make their mark. Not surprisingly, Frederick has become known as one of the nation's leading small cities for the arts.

Public art has become a visible part of the story. Public art has been a feature of Frederick's signature public space, Carroll Creek Park, from the creation of the *Community Bridge* and the inclusion of artistic elements in the design of the park. Since then, Frederick has added a number of beloved murals and sculptures, particularly in parks, streetscapes and libraries throughout the County. Recent additions to Frederick's public art collection include an award-winning outdoor amphitheater and public art installation called *Sky Stage*.

Public art is also part of Frederick's future. Through the process of developing *Connections*, this public art master plan for Frederick, stakeholders identified a variety of reasons why investing in public art is important to Frederick now. Public art can:

- › Solidify Frederick's attractiveness for business relocation / development and residential relocation / retention by adding a new dimension of placemaking. (*Interviews with Frederick business leadership.*)
- › Attract more tourists and increase tourist expenditures across a variety of sectors (agriculture, food, recreation, historic resources). (*In other communities, certain public art projects, such as temporary projects and exhibitions, have had a measurable correlation with tourism and visitor spending.*)
- › Enhance Frederick's competitiveness with key Maryland and Counties, Cities and Arts and Entertainment districts that are more advanced in public art efforts (*Montgomery, Prince Georges; Bowie, Gaithersburg, Rockville; Bethesda, Silver Spring, Wheaton, Hagerstown, Hyattsville*)
- › Leverage private sector, non-profit and grant support, extending Frederick's tradition of public-private partnerships for arts and culture.
- › Increase commercial real estate values and sales (*Econsult study of murals in Philadelphia.*)
- › Provide opportunities for Frederick artists to learn the field and be more competitive regionally and nationally.
- › Result in strengthened civic and social networks, particularly by connecting people in communities that are separated by distance or cultural differences.

"The Whale Tail"
by Cindy Poole and
Jason Wooldridge
Photograph by
Gary Alan

INSPIRATION

Look at Frederick like an artist would, and you might see a layering of landscapes that represent an intertwining of place and time.

Some of these landscapes are *physical places* – the city’s pattern of blocks and buildings and landscape, towns and villages throughout the county, river corridors and countryside rising to the rivers to the mountain ridges. These have to do with how places look, feel and function, and they provide a setting for daily life.

Some of these are *cultural landscapes* – working agricultural and food production landscapes, historic resources and trails, innovative science and technology networks. They have to do with the life ways of Frederick—the social, cultural, historic and economic aspects of Frederick that explain why the built environment takes the shape it does, or are not even visible to the eye. They have to do with tradition, with the way Frederick is lived now, with its social capital and with its aspirations for the future.

Dancers flock to Sky Stage for “Salsa Under the Stars” in this recurring event hosted by Frederick Salsa. Photo by Maura Parrott



This view has the power to bind Frederick’s past, present and future through public art.

The County’s 2010 comprehensive plan put it eloquently:

Frederick ... is defined by its physical location and in this way its residents share common advantages, common interests, and common challenges.

The county’s many places – rural villages and towns, historic neighborhoods, farms, mountains and rivers, and institutions – each contribute to the vitality and identity of this community and provide structure and value in our lives.

This vision of Frederick County sees these many places not as escapes from the challenges that face us, but as potential solutions as we grapple with maintaining our heritage, natural resources, and foremost our identity as a community.¹

Frederick’s physical and cultural landscapes are inspirations for creative exploration. Artists can make these truths about Frederick more visible, more appreciated by the community at large, a source of engagement that strengthens civic connections, and a resource that strengthens Frederick’s economy. *Connections* is Frederick’s public art vision for accomplishing this.

CONNECTIONS: FREDERICK’S PUBLIC ART MASTER PLAN

Connections, Frederick’s public art master plan, was commissioned by the Frederick Arts Council to provide a blueprint for creating a public art program worthy of the community’s aspirations.

The master plan consists of three parts. “Envisioning” outlines creative opportunities linking public art to Frederick’s sense of place. “Implementing” outlines how a public art initiative in Frederick could be organized and funded. The “Best Practices Guide” describes policies and procedures for public art program administration. Together, these provide a foundation for a new public art initiative.

¹ *Frederick County’s Future: Many Places, One Community* (Frederick: Frederick County Division of Planning, 2010), p. 10-1

Vision and Goals

The master plan sets out an overarching vision for public art in Frederick, as well as goals, strategies and a mission for the Frederick Arts Council.

Frederick’s vision is for public art to be a creative, connective force:

Our vision is a Frederick where public art connects residents and visitors, expresses an authentic and unique sense of place, drives economic prosperity through creativity, and advances a culturally inclusive and empowered future.

The master plan outlines, in real terms, the way that public art can benefit a community. Frederick seeks the following goals for public art:

- › Connect people and places in the city, towns and countryside, and foster people’s curiosity about areas they aren’t familiar with,
- › Reflect Frederick’s heritage and forward-thinking spirit,
- › Embrace the community’s diverse cultures,
- › Encourage the creative growth of artists working in public space,
- › Expand audiences for and engagement in public art,
- › Strengthen Frederick’s community fabric and economic prosperity.

Creative Zones and Toolkits

Frederick’s opportunities for public art are outlined as a set of “creative zones” that take a holistic view of the city and the county. Each “creative zone” represents a specific place, a general type of place that can be found throughout the city and the county, or a narrative that connects different areas of the city and the county. Each zone describes a variety of specific opportunities for projects. Together, they offer a comprehensive, strategic approach to engaging artists with Frederick’s unique cityscapes, townscapes, countryside and cultural landscapes, and specific projects and project partners.

Countywide Connective Projects, Carroll Creek, Downtown Connections, East Street Corridor, Golden Mile, Towns and Villages, New Town Centers, Farms and Countryside, Historic Frederick

The “toolkits” outlined in this plan describes specific public art strategies or project types would best support a comprehensive public art initiative for Frederick. Today, artists engage with public space and community life in many ways, not just sculpture and murals, and Frederick’s public art initiative should look to embrace, support and stimulate creativity as broadly as possible.

Integrated Artworks, Murals, Public Art Festival, Collaboratories, Artist Residencies

IMPLEMENTATION

The Implementation section of the plan focuses on governance – who has what responsibilities for bringing public art to Frederick? It sets out the processes that the Frederick Arts Council and others can follow to implement public art projects.

More specifically, this Implementation section makes several key recommendations:

- › The Frederick Arts Council should be a lead entity for implementing public art in Frederick, providing services to the City and the County, and serving as a consultant when requested to smaller municipalities, independent non-profits and developers.
- › The Frederick Arts Council should play a governance role for public art in the County, much as the Public Art Commission does for the City.
- › The Frederick Arts Council should adopt an annual Public Art Work Plan that identifies projects that will be undertaken in a given fiscal year and how they will be resourced.
- › The Frederick Arts Council should establish a board committee to advise on public art matters, including the annual Public Art Work Plan. This committee could be expanded to include non-board members, serving in an advisory role.
- › Public art projects should start with a Project Plan, which guides the commissioning of any particular artwork, outlining how the project will be approached, the steps that will be taken and the resources that will be necessary to complete the project.

- › The ad hoc task force should include stakeholder, community, and arts representatives and should serve as a steering committee for the project. Its key roles would be to advise on key milestones in the project development, as well as community engagement and audience engagement. Task Forces would convene on an as-needed basis to advise on the development of the project.
- › The public art initiative should be managed by a full-time professional public art coordinator.
- › The Frederick Arts Council should seek sustainable funding from the City and the County to support the public art initiative.
- › The City and County should, as a matter of policy, expand their interest in quality design by setting a strong expectation that public art should be incorporated into these developments. This will require, from persuasion to guidance to, potentially, establishing requirements for key types of development to include public art.

The Implementation section also outlines the roles that key entities - the County, the City, the City's Public Art Commission, the Frederick Arts Council, the Frederick Arts Council's public art committee, a Public Art Coordinator, and Project Task Forces - in guiding Frederick's public art initiative.

BEST PRACTICES GUIDE

The plan concludes with a Best Practices Guide, which is a compilation of public art best practices for the Frederick Arts Council to follow in managing its public art initiative.

The Best Practices guide outlines several key topics: Types of public art; processes for creating public art projects, selecting artists, engaging stakeholders and engaging broader audiences; donations, relocation, removal and other collection management issues; public art in private development.

The guide has been compiled from material provided by professional organizations, such as

the Americans for the Arts Public Art Network, as well as plans, guidelines and resource guides published by other public art programs, particularly those in the District-Maryland-Virginia region. The guide also incorporates PAN's "Proposed Best Practices for Public Art Projects."

While the practices in this resource guide have been carefully selected because of their applicability to the Frederick Arts Council, the City and the County as they launch a public art initiative, the guide is not fully formed as a set of recommendations.

Rather, the practices in this guide are presented as a framework to begin with. Over time, and with experience, these best practices should be tailored for Frederick's own circumstances and formulated into policies and guidelines that the Arts Council, the City and the County can follow.

CONNECTED CREATIVITY

Frederick has an opportunity to be a unique and leading public art laboratory.

Artists will be eager to embrace the connections between urbanism, history, agriculture and scientific innovation in the service of a thriving and dynamic community. Projects in Frederick can embrace all approaches to public art, from permanent projects in traditional media to site-specific projects using sound, light, performance and other non-traditional media; from short-term temporary projects and festivals to long-term community partnerships.

Building a robust public art program will not happen overnight. It will require patience, strategic decision-making, the cultivation of best practices and professional skill sets, and the development of inclusive community partnerships. "Connections" outlines a comprehensive, long-term strategy not only for projects, but also for public art approaches that will engage the full creative resources of Frederick in exploring the possibilities of connecting people and place through public art.

"The Gates," a temporary exhibit by artists Christo and Jeanne-Claude that stretched through 23 miles of pathway in Central Park, NYC, in February 2005.
Photo by Rob Crandall







Envisioning Public Art in Frederick

VISION

Our vision is a Frederick where public art connects residents and visitors, expresses an authentic and unique sense of place, drives economic prosperity through creativity, and advances a culturally inclusive and empowered future.

GOALS

Frederick's public art initiative seeks to:

- › Connect people and places in the city, towns and countryside, and foster people's curiosity about areas they aren't familiar with,
- › Reflect Frederick unique heritage and forward-thinking spirit,
- › Embrace the community's diverse cultures,
- › Encourage the creative growth of artists working in public space,
- › Expand audiences for and engagement in public art, and
- › Strengthen Frederick's community fabric and economic prosperity.

STRATEGIES

Frederick's public art initiative will achieve these goals through the following strategies:

- › Incorporate public art into City and County facilities to the fullest extent possible,
- › Strengthen the Frederick Arts Council staff, board and partnership capacity as a producer of and general resource for public art,
- › Support public art initiatives by independent artists, curators, arts organizations and civic groups that explore the unique social, cultural, economic and environmental aspects of Frederick,
- › Motivate and inspire private developers to feature public art in their project,
- › Develop sustainable resources for implementing a long-term, comprehensive approach to public art
- › Embrace a wide variety of public art approaches, including innovative and risk-taking projects when appropriate,
- › Establish public art processes that reflect best practices, and
- › Educate government officials, staff and their constituents about the role of the field's best practices in producing strong artistic outcomes

Artist Chris Van Doren gives a talk about his installation, "Rainbow's Edge," which was displayed at Sky Stage during the 2018 Festival of the Arts. Photo by Maura Parrott



Streamers from artist Chris Van Doren's "Rainbow's Edge" at Sky Stage. Photo by Maura Parrott



MISSION OF THE FREDERICK ARTS COUNCIL

We advance and invest in a vibrant and cohesive arts community for the people of Frederick County and for our visitors.

The Frederick Arts Council supports Frederick's public art initiative by:

- › Directly commissioning public artworks
- › Supporting the commissioning of public artworks by artists, curators and other arts organizations
- › Advocating for public art in City and County capital projects, planning and private development
- › Catalyzing partnerships for public art among arts organizations, businesses, community organizations and local government
- › Articulating best practices in the implementation of public art projects and embracing them in the projects it works on
- › Building audiences for public art among a broad cross-section of city and county residents



A view of the Gaver Tree Farm in Mount Airy. Photo courtesy of Frederick County Economic Development

OPPORTUNITIES

Frederick's physical and cultural landscapes are ripe for creative exploration. Physical places – the landscapes that Frederick's citizens farm and build upon, and that both profoundly and subtly shape everyday life – are ready to be highlighted and more greatly appreciated. Cultural landscapes – agriculture and food, history, science and technology innovation, and social networks – are ready to be both celebrated and reflected upon, and connections strengthened as a result. Public art facilitates all of this community dialogue.

The “creative zones” outlined in this plan offer a comprehensive, strategic approach to engaging artists with Frederick's unique cityscapes, townscapes, countryside and cultural landscapes. Each “creative zone” represents a specific place, a general type of place that can be found throughout the county, or a narrative that connects different areas of the county. Each zone describes a variety of opportunities for artists to explore:

Countywide Connective Projects, Carroll Creek, Downtown Connections, East Street Corridor, Golden Mile, Towns and Villages, New Town Centers, Farms and Countryside, Historic Frederick

The “toolkit” outlined in this plan describes specific public art strategies or project types would best support a comprehensive public art initiative for Frederick.³ Today, artists engage with public space and community life in many ways, not just sculpture and murals, and Frederick should look

to stimulate, support and embrace their evolving creativity.

Integrated Artworks, Murals, Public Art Festival, Collaborators

Frederick has the opportunity to be a unique public art laboratory. Artists can embrace the connections between urbanism, history, agriculture and scientific innovation in the service of a thriving and dynamic community. Projects here can embrace all forms of public art, from permanent projects in traditional media to site-specific projects using sound, light, performance and other non-traditional media; from short-term temporary projects and festivals long-term community partnerships. This “envisioning” report outlines a comprehensive, long-term strategy not only for projects, but also for public art approaches that will engage the full creative resources of Frederick in exploring public art possibilities.

CREATIVE ZONES

Toolkit: Countywide Connective Projects

It's arguable that Frederick's formative experience with public art began *Community Bridge*, a *trompe l'oeil* project that transformed a plain concrete bridge into an illusion of an historic stone bridge with myriad images depicted in the stones.² It was completed in 1998 and is currently being restored.

The project, led by artists William and Teresa Cochran, was created through a broad-based

² *Frederick County's Future: Many Places, One Community* (Frederick: Frederick County Division of Planning, 2010), p. 10-1

³ All projects will designate which section of property is owned by city, county and private owners.



community participation effort, which first sought to build public support for the idea overall, then sought to connect with all 173,000 County residents at the time to explore the question “What object represents the spirit of community to you?”

The spirit of *Community Bridge* should be a foundational principle for public art in Frederick. While there are many approaches to public art today and opportunities for many types of projects in Frederick, the notion of commissioning a “countywide connective project” every few years should be core activity of Frederick’s public art initiative.

The idea of a countywide project, connecting city and county, urban and rural, and the various towns and villages in Frederick, is perhaps the most powerful idea that emerged in the public art planning process, raised by stakeholders repeatedly by a variety of stakeholders. In addition, the County’s 2010 comprehensive plan stresses the interconnectedness of the many communities in Frederick, and urges collaborative approaches as a way to maintain Frederick’s identity.

Such projects take many forms today. Some have involved large community meals that follow on long engagement processes, photographic explorations that result in exhibitions, campaigns around environmental issues, and projects in connective infrastructure systems. Recent projects from the Bloomberg Public Art Challenge have explored a variety of approaches.

Like *Community Bridge*, such projects are characterized by hands-on involvement from an interaction between a broad cross section of people.

They also require a great deal of logistical support from arts organizations with the capacity to recruit and organize volunteers, obtain permissions, set up and break down events, raise funds and develop long-term marketing campaigns. Developing the capacity to manage such projects should be a primary goal.

Goals for Countywide Connective Projects

- › Foster civic connections between city, suburbs, town and countryside
- › Organize collaborations of public agencies, businesses and non-profits around a shared purpose
- › Encourage exploration of issues important to a cross section of people in Frederick
- › Ensure that visual arts outcomes are accessible to people throughout the county

Reference Projects

- › *Bloomberg Public Art Challenge*, <https://publicartchallenge.bloomberg.org/>
- › *A Bird in the Hand*, Patrick Dougherty, Reston <https://www.restontowncenter.com/event/a-bird-in-the-hand-patrick-dougherty-public-art-installation-2/>
- › *Community Bridge*, <http://bridge.skyline.net/builders/>
- › *Create: the Community Meal*, http://publicartstpaul.org/project/create/#about_the_project
- › *Fundred Dollar Bill Project*, <https://fundred.org/>

- › *Monument Lab*, <http://monumentlab.com/>
- › *University Avenue Project*, <http://www.wingyounghuie.com/p929219206>
- › *What We Sow*, <https://www.muralarts.org/artworks/70-x-7-the-meal-act-xxxiv/>
- › Fairfax County "Imagine Art Here!", <https://artsfairfax.org/map/imagine-art-here>

CREATIVE ZONE: CARROLL CREEK AND ROCK CREEK CORRIDORS

Carroll Creek is a riparian and recreation corridor that stretches from one end of Frederick to the other, from its northwest boundary near Christopher's Crossing to its eastern boundary at the Monocacy River. Like Market Street or Patrick Street, Carroll Creek is a main thoroughfare that connects a cross-section of the community. Just past the creek's intersection with Rosemont Avenue, a tributary, Rock Creek, splits off and leads to the neighborhoods along the Golden Mile.

The entire corridor is planned as an open space resource that will include active and passive recreation features. Along the way, it changes character from riparian corridor to urban park to the downtown hardscaped promenade. The corridor also serves as a spine for hike-bike trails that extend outward into the city, up East Street, for example.

A long segment of Carroll Creek, from Rosemont Avenue eastward, was redesigned with flood control in mind after the 1976 flood. This segment passes through Baker Park and the downtown Carroll Creek Park, a promenade that is lined by restaurants, cultural activities and residences and is now one of the city's main civic spaces.

In 2004 the *Carroll Creek Park Public Art Plan*, produced by consultant Jack Becker, inspired a variety of projects. The plan's criteria, concepts and ideas are well worth considering in planning for future extensions of the trail. Some of the key recommendations to keep in mind include:

Public art, in all its forms, should be consistent with the goals and objectives of Carroll Creek Park, including its larger mission of urban renewal,

its relationship to the environment, its overall design and its attention to quality materials and construction.

- › Engage the public, including interactive projects for children
- › Integrate Carroll Creek with the rest of the city
- › Include a variety of projects revealing the history and stories of Frederick, and provide educational resources
- › Integrate art into park infrastructure, including functional elements
- › Take advantage of water and light
- › Give special attention to bridges
- › Don't overload the park with visual noise
- › Include visual pieces to be discovered over time
- › Address the needs of visitors, including wind, heat and climactic conditions

Goals for Public Art along the Carroll Creek/ Rock Creek Corridor

Overall, the Carroll Creek Corridor can be the heart of the City's public art collection. The collection should be managed with an eye towards diversity, balance and contrast, and attention to engaging the broadest cross section of audiences. Substantive investment in projects integrated into infrastructure of long-term duration could be contrasted with temporary projects that explore the ephemerality of water, for example. Materials that feel as if they have sprung from the land (stone, glass, ceramic, metal) can be contrasted with media that feel as if they have been responding to the landscape and cityscape (fiber, composites, light, sound, performance). An iconic monument or gathering place can contrast with small, surprising experiences.

- › Enhance the manner in which the Corridor connects communities throughout Frederick, from the eastern to western City boundaries, particularly through connective public art initiatives
- › Enhance the civic and community functions of the Corridor, especially active and passive recreational activities, causal gathering places, and arts and culture activities and events
- › Enhance design features and infrastructure with artworks that reflect substantive and timeless materiality

- › Provide public art features in key gateways areas such as those gateways already identified in existing planning documents
- › Draw on the architecture and landscape through which the Corridor passes as inspiration for and sites for public art
- › Cultivate appreciation of Frederick's cultural landscape, by interpreting visual features and unseen histories that the corridor touches upon
- › Consider Carroll Creek as a locus for cultivating appreciation of Frederick's watersheds, particularly storm water management and water quality issues
- › Reinforce Carroll Creek Park's role as destination for regional residents and tourism

Opportunities for Projects along the Carroll Creek / Rock Creek Corridor

Restorations: Community Bridge, Blue Stone Path Water Mosaics

The *Community Bridge*, perhaps Frederick's most beloved public artwork, has held up remarkably well since it was completed in 1995, but was not maintained as required and began to show signs of neglect, which are now being addressed. The City provided funding in FY18 year to begin the work and is working in collaboration with the artist. Several years of funding at this level will be needed to complete the work.

Similarly, Deirdre Saunder's *Blue Stone Path Water Mosaics*, have been removed for restoration. The project is described in City records as "twenty-four smalti (glass) mosaic tile with water influence, varying sizes ... placed randomly along Blue Stone Path in Carroll Creek Park between Court Street and Market Street."

These projects highlight the need for an ongoing maintenance and conservation endowment for Frederick's public art.

Corridor Infrastructure

The 2004 public art recommendations for Carroll Creek Park identified numerous opportunities for integrated artwork, such as the decorative metalwork, pavers and reliefs that were installed along the walkway.

This spirit should be followed in the capital projects

that ultimately extend the promenade east to the Monocacy River, and that extend the hike-bike trails west to the City boundary. Special attention should be paid to art forms, such as ceramic inlays, that can draw on the talents of artists in Frederick.

Another option is to commission artist-designed infrastructure that enhances the recreation function of the corridor. These could include waysides, shade structures, a downtown bike station, viewing areas and wayfinding.

Downtown Hotel at Carroll Creek

This is currently the City's most important economic development project. It includes a new hotel, conference center and a terrace on Carroll Creek Park. The project partners include a private partner, Plamondon Hospitality Partners, who will pay for, build, own and operate the hotel and conference center; State, City and County governments, who will pay for public infrastructure such as parking; and the Tourism Council of Frederick County, which will provide funding from hotel taxes.

As a signature redevelopment project, one into which substantial public resources are being invested, the development should include public art. This would build on the commitment the City made to include public art in the original construction of Carroll Creek Park. There are several potential and complementary approaches:

- › Develop an art project that interprets the history of the former trolley barn and tannery at the site, and
- › Develop public art that focuses on the Carroll Creek Park, downtown's signature public space.

In addition, the hotel owner should be strongly encouraged to incorporate the work of local artists into the interior décor. The work of ceramicists, glass artists, painters and others could easily be acquired and contribute to visitors' sense of being in Frederick.

Corridor Exhibitions

Carroll Creek passes through two of Frederick's busiest event spaces, Baker Park and the downtown Carroll Creek Park. This tradition of activating the Corridor could be extended by considering the extended Corridor as an opportunity for temporary



public art exhibitions or the spine of an art festival that involves more areas of the city.

Possibilities include a loaned sculpture exhibition or a program of commissioned installations related to a theme such as the city's watersheds and water system.

Active, Playful Places

Stakeholders have expressed a strong desire for public art projects that are stages for community activation, and public art that encourages play.

The Carroll Creek Corridor can become a spine for projects like this. It is already evolving as an active recreation Corridor, connecting parks, recreation facilities and un-programmed open space, and as the spine of the City's hike-bike system.

Over time, a series of artworks along the Corridor could be dedicated to active play, as a series of interactive stations or anchor pieces for different neighborhood play areas. Other artworks could be dedicated to other types of engagement, such as meditation gardens, reading rooms and stages for performances.

Precedent Plans

- › *Carroll Creek Park – Master Plan and Implementation Strategy, 1991*
- › *Carroll Creek Park Public Art Plan, 2004*

Precedent Projects / Planned Strategies and Exhibitions

- › Carroll Creek Park integrated public art projects
- › Charlotte Rail Trail <http://www.charlotterailtrail.org/projects/>
- › Abernathy Greenway Park, Sandy Springs, Ga., <https://www.visitsandysprings.org/listing/abernathy-greenway-park/496/>
- › *Temporal Terminus*, Tacoma, <https://tacomaarts.wordpress.com/2011/11/13/walking-the-walk-on-the-prairie-line-trail/>
- › *Current: LA Water*, <https://publicartchallenge.bloomberg.org/projects/current-la-water/>
- › Suwanee SculpTour, <http://www.suwanee.com/whatsnew.sculptour.php>

A view of Carroll Creek's "Zodiac Clock" bridge and aquatic plants during the 2017 Festival of the Arts.
Photo by Steve Whysall

Precedent Projects / Specific Projects

- › 2002 Olympics Main Street Seating, Cliff Garten Studio, <http://www.cliffgartenstudio.com/projects/olympics-main-st-seating.html#WrJWVdPwbjA>
- › Forum, Thomas Sayre, University of Maryland Baltimore Campus, <https://circa.umbc.edu/public-art/>
- › *Kneaded Memory*, Dalila Goncalves, Beaufort, Belgium and Porto, Portugal http://www.dalilagoncalves.com/en/kneaded-memory-_en/nggallery/slideshow/

CREATIVE ZONE: DOWNTOWN CONNECTIONS

Downtown Frederick is a vibrant retail, business, cultural and civic center, within a remarkably intact historic town setting that dates back to the mid-eighteenth century.

Downtown is notable for its walkable streets lined with shops and row houses; the civic, cultural and religious buildings that punctuate its streetscapes and skyline, and Carroll Creek Park, which started as a flood control project and, in a moment of great civic vision, was reconceived of as a grand public amenity. It is the seat of County government; a regional destination because of its cultural, shopping, dining and historical features; and home to a diverse residential community.

Some of downtown's most powerful opportunities for public art are related to connections — how people move into and around downtown. These include gateways that mark the entry into downtown from other parts of the city, the parking garages where many visitors arrive and transition from their cars to walking along the streets, and the networks of streets and midblock alleys that are always busy with pedestrians.

Goals for Public Art Related to Downtown Connections

- › Expand the possibility of the public realm, as experienced by pedestrians,
- › Encourage the exploration of downtown by pedestrians,

- › Turn important transitions in and out of downtown into memorable places,
- › Reinforce downtown's identity as an artistic center, and
- › Appeal to a wide range of audiences — city, regional and visitors; residents, workers, shoppers and event-goers.

Opportunities for Public Art Related to Downtown Connections

Carroll Creek Park

See the "Carroll Creek and Rock Creek Corridors" creative zone.

Downtown Gateways

There are a variety of locations that could serve as perceptual gateways to downtown. These locations should be considered for public art as opportunities arise, such as nearby City capital projects, private development or temporary exhibitions. However, it should be recognized that gateways are challenging projects to complete effectively because of the scale of project that is required and because they work best when an entire site is designed. Therefore, gateway projects should be taken on carefully and cautiously.

Seventh Street Park

Market Street, which carries northbound traffic out of downtown, makes a slight jog just south of Seventh Street. This results in a small triangular space that has been turned into a park with a fountain. The City has budgeted funding for repairing the fountain. The space is next to the Bernard A. Brown Community Center.

The Downtown Frederick Partnership has proposed revamping the entire public space, incorporating public art. This approach would allow for public art that serves as a visual landmark for people moving through the area, and/or artwork that enhances the public's use of the space.

South Street and East Street

This is one of several perceptual thresholds to downtown, including the East Street Roundabout and the MARC station. When this site is redeveloped, a prominent artwork or architectural feature at this intersection should be considered as part of the development project.

Artist Goodloe Byron's mural of the Maryland "State Dinosaur" painted on the side of the Church Street Parking Garage. Photo courtesy of Goodloe Byron



East Patrick Street

The East Patrick Street crossing of Carroll Creek is a perceptual threshold to downtown. When the site at this crossing is redeveloped, a prominent artwork or architectural feature at this intersection should be considered as part of the development project.

Church and Second Street

Church and Second Streets are a pair of one-way streets that form a couplet through downtown Frederick. The location where they converge in East Frederick is called out as a potential gateway site in the East Street Corridor Small Area Plan. When this site is redeveloped, a prominent artwork or architectural feature at this intersection should be considered as part of the development project. In the meantime, it is a suitable location for rotating temporary sculpture.

All Saints and Carroll Street

The blocks between Carroll Creek and South Street, Market Street and East Street, feel like a distinctly unique precinct compared to the central area of downtown north of Carroll Creek. The area is characterized by workshop- and warehouse-style buildings that are somewhat larger than typical downtown buildings. It also features more of a mix of historic fabric and new construction than typical in the rest of downtown. Increasingly, the area is occupied by art, design and other creative and cultural activities, anchored by the Delaplaine Art Center, Skystage, the new school district headquarters and the Tourism Council of Frederick Visitors Center.

This area features two of Frederick's most iconic public art projects, the *Community Bridge* and *SkyStage*, which has already activated this area through a public art intervention and subsequent ongoing programming. In the future, *Sky Stage* could be a hub for extending that creative activity into the surrounding blocks. For example, this area might be a fascinating location for a temporary art festival involving media such as light, projection or performance.

Downtown Connections

Frederick's street pattern is characterized by

small streets and alleys that permeate the blocks of its grid. These provide mid-block shortcuts for pedestrians, as well as access to businesses that don't face the street and to small mid-block parking areas. They create juxtaposition in scale to the commercial streets, residential streets and civic spaces that dominate the identity of downtown. This is an urban pattern that is not common in the U.S. and helps make Frederick unique.

The Downtown Frederick Partnership has documented conditions along many of the midblock streets, alleys and passages that provide access to rear-lot parking and pass-throughs for pedestrians. These downtown connections can be enlivened by murals, which can create and interesting inner-block feel.

Downtown Garages

Parking garages are major points of arrival for people working or visiting downtown Frederick. Currently there are five; the City is planning a new garage south of Carroll Creek, near East Street, and it is planning major renovations to the Church Street Garage, just east of Market Street.

There are several ways to approach public art in downtown garages. Artworks can be integrated into the design and construction of new or renovated garages. Murals can be painted on the exterior or interior walls of existing garages.

Precedent Projects

- › *The Z*, Library Street Collective, Detroit, <http://www.lscgallery.com/the-z-lot/>
- › *Stay Curious*, Tes One and Bask, Tampa, <https://www.tampagov.net/news/stay-curious-poe-parking-garage-new-murals-encourage-guests-all-ages-keep-learning>
- › *Sites Unseen*, San Francisco, <http://sitesunseen.org/>
- › *Ben's Circular Tower*, Harries Heder Collaborative, Cambridge, <http://harriesheder.com/project/bens-circular-tower/>
- › *Seeing Spartanburg in a New Light*, Erwin Redl, <http://paramedia.net/externalpages/spartanburg.php>

CREATIVE ZONE: EAST STREET CORRIDOR

The “East Street Corridor” runs north-south through the city and serves as a transition between downtown and East Frederick as well as a the location of several gateways.

East Street itself runs approximately from its intersection with I-70 north to its intersection with Maryland Route 26, thus incorporating two major gateways into the city. The East Street Rails with Trails project extends further north along the Walkersville Southern rail line to the Monocacy River, where it will create another gateway to the city, and there are groups advocating to continue the trail to Walkersville. The East Street Corridor Small Area Plan also extends several blocks into East Frederick.

East Street passes through a cross section of Frederick, from newly developing areas like Market Square to the north and the Brick Works site to the south, through the edge of the historic downtown (Shab Row), across park greenways such as Carroll Creek and Monocacy Village Park, and transitioning industrial areas. As such, it offers a variety of opportunities for artist exploration, from iconic urban design features, to integrated and functional projects, to projects that inhabit found spaces in cityscape.

Goals for Public Art along the East Street Corridor

- › Promote connectivity between Downtown and East Frederick and between Downtown and newly developed areas, such as Market Square.
- › Reinforce urban features such as gateways into Frederick, trail waysides and trail connections.
- › Reflect the historic resources along East Street, particularly those inventoried in the *East Street Corridor Small Area Plan*.
- › Improve place identity and visual character, support economic development strategies.

Opportunities for Projects along the East Street Corridor

East Street Roundabout

The East Street Roundabout, just north of East Street’s intersection with Monocacy Boulevard, is a major gateway into Frederick from I-70. It was created in 2009 as part of the East Street Gateway Project, which created an alternative entry into Frederick from I-70.

Brick Works Site

The former site of the Frederick Brick Works, which occupies approximately 65 acres and is bounded by East Street, Monocacy Boulevard and South Street, has been proposed for mixed-use development. When plans are approved, public art should be included. In addition, the City should seek funding from the developer for public art in the East Street Roundabout.

MARC Station Gateway

Frederick’s MARC train station, built in 2001, is the terminus of a spur of the Brunswick Line. The station is located close to where East Street crosses Carroll Creek. The open space between the station,

A view of the former Cannery building on East Street which now houses First United Bank & Trust. Photo courtesy of Frederick County Economic Development



The Dreaming public artwork on the side of the Francis Scott Key Hotel building in downtown Frederick, by artist William Cochran. Photo by Shuan Butcher



East Street and the creek is a key location for a gateway artwork. This is called out as a gateway location in the East Street Corridor Area Plan.

Post Office Site (East Street and Patrick Street)

While there are no plans for Frederick's downtown post office to relocate, it is anticipated that one day the two parcels it owns will be redeveloped. A report by the Downtown Frederick Partnership notes that the site "represents a significant land area at a primary downtown gateway" and "a significant redevelopment opportunity for downtown Frederick." This is also called out as a gateway location in the East Street Corridor Plan. Both the parcel that faces Carroll Creek Park, and the parcel at the corner of East Street and Patrick Street, are in locations that could support major public art features.

East Street Rails with Trails: Trailheads and Waysides

The City's capital improvement budget allocates \$8 million for the construction of the East Street Rails with Trails project, which will involve new construction from 8th Street to the end of the trail at Worman's Mill. The project will include three trailheads, or major entries to the trail, at the MARC station, Monocacy Village Park and Mill Island. It will also include three waysides, or pausing areas along the trail, where people can stop and rest, at Market Street, 5th Street and Clemson Corner.

The waysides will be built later by the parks department, leaving time to plan for integrating public art.

Monocacy Village Park Trailhead / Gateway

The connection between the East Street Rails with Trails and Monocacy Village Park is called out as a gateway opportunity. Monocacy Village Park includes a variety of recreational facilities, and a trail that connects to the Monocacy River. This is also called out as a gateway location in the East Street Corridor Small Area Plan.

Rose Hill Manor Park / Market Street Trailhead

The Market Street trail crossing and trailhead is adjacent to Rose Hill Manor Park, which is also adjacent to Governor Thomas Johnson High School, which has an Advanced Placement art

program. This nexus of resources could be linked in a temporary or permanent artwork.

Liberty Road Bridge Gateway (Route 26)

The East Street Rails with Trails plan, which outlines a vision of connecting Carroll Creek and the Monocacy River with a trail that runs along East Street, indicates that a grade-separated crossing may one day be necessary where the trail crosses Md. 26 (Liberty Road) near Market Square. A trail bridge would provide an opportunity for artist enhancements that would serve as a gateway to Frederick.

Tuscarora Creek Bridge

The northern segment of the East Side Rails with Trails project will require a new bridge over Tuscarora Creek. There would be an opportunity for integrating public art into the bridge design.

Temporary Projects

East Street is an interesting cross-section of the city's landscapes, connecting new suburban development, new downtown development, transportation infrastructure, natural areas, urban parks and historic areas. Artists could be encouraged to explore the corridor by creating temporary projects that reflect on the varied character of the city. Among areas called out by stakeholders are Third Street Park, Rose Hill Manor Park, and the blocks between East Fifth Street and Delaware Road.

Precedent Plans and Studies

- › *Carroll Creek Park – Master Plan and Implementation Strategy*, 1991
- › *Downtown Frederick Post Office Site Design Workshop, Summary Report* 2016
- › *East Street Extension Phase I Area Plan*, 2002
- › *East Frederick Rising – Mid-Maryland’s Economic Engine, A Vision for the Revitalization of the East Side*, 2010
- › *East Street Rails with Trails*, 2013
- › *Partnership for Action Learning in Sustainability*, 2014
- › *East Street Corridor Small Area Plan*, 2017
- › *Urban Land Institute, Revitalization and Development in East Frederick, Maryland*, 2013

Precedent Projects

- › *Wave*, Jeff Laramore, Virginia Beach, <https://www.vbpublicart.org/Pages/default.aspx>
- › *Bikeway Belem*, Lisbon, Portugal, <https://segd.org/content/bikeway-bel%C3%A9m>
- › *Morgana Run Trail*, <http://www.land-studio.org/project/morgana-run-trail>
- › *Bike Church*, Blessing Hancock and Joe O’Connell, Tucson, <https://creativemachines.com/sculpture/bike-church>
- › *Rock Creek Trail Bridge*, Vicki Scuri, Rockville, <http://www.vickiscuri.com/project-rockcreek.html>

CREATIVE ZONE: THE GOLDEN MILE

The Golden Mile is an area of the City of Frederick that was developed in the 1970s on the model of suburban retail development: a large shopping mall as a retail anchor, and a major arterial highway lined with shopping strips and out-buildings that have filled in since the mall was built.

The Golden Mile, and the real estate model upon which it is based, have fallen on hard times. Nowadays, denser, compact mixed-use “main street” and “town center” developments are more popular with developers and customers. As the center of economic gravity has shifted to newer

commercial centers elsewhere, such as Westview, the corridor’s main anchor, the Frederick Towne Mall, closed in 2014.

At the same time, the neighborhoods abutting the Golden Mile have become some of the most diverse in the county, in terms of ethnic makeup. This is where the preponderance of Asians and Latinos in Frederick, many of them recent immigrants, live.

The Golden Mile is Frederick’s main redevelopment area, and a gateway to and from the first ridge of the Catoctin Mountains. The City recently adopted a long-term plan for the area that promotes sustainable redevelopment – focusing on urban design strategies such as infill development, better connections between commercial uses and surrounding neighborhoods, and improved walkability. The State of Maryland recently designated the area as an Enterprise Zone.

Arts and culture activities, including but not limited to public art, can be a tool for accomplishing goals for community stability and for the economic transformation of the Golden Mile. Projects here will require a strategic and ongoing collaboration among four sectors – community-based organizations involved in neighborhood development and social services; Golden Mile developers and businesses; the Frederick Arts Council and City government.

While this collaboration must draw on the resources and address the visions of all four sectors, the particular role of public art can be to draw on the assets of the community in a way that brings broad public attention and activity to the area. Rather than specific locations for public art, this creative zone recommends project models that can be explored through this collaboration and under the leadership of the public art initiative.

Goals for the Golden Mile

- › Cultivate the creative capacity and voice of the surrounding community.
- › Promote the Golden Mile as a cultural and economic destination.
- › Support the revitalization of the retail community.

- › Enhance parks and recreational facilities in neighborhoods adjacent to the commercial corridor.
- › Provide a welcoming image for people entering the city.

Potential Projects and Models for Public Art along the Golden Mile

Temporary Art Spaces

Temporary public art projects can help activate spaces that are underused. Vacant retail spaces or outside spaces, such as unused parking areas, can be programmed with creative activities from cultural events to interactive public art installations.

The programming might be unique to the Golden Mile (for example, the Golden Mile could host a countywide maker festival or video night), or part of a larger countywide connective project (such as a mural festival or photography exhibition). Projects could also engage businesses and residents in discussions about the future of the Golden Mile and support goals of building community capacity to inspire and manage change.

Artist Residency

An artist residency could be a useful approach to creating projects in the Golden Mile, because the emphasis on a residency would be on research and getting to know the stakeholders before any projects are defined or undertaken. The residency could be based in a business organization such as the Golden Mile Alliance, a community service organization such as the Asian American Center

or the Centro Hispano de Frederick, or a youth organization.

Community-Based Art Studios

A community-based studio is a special kind of temporary art space, generally organized in a vacant retail space that is easily accessible and open to passers-by. Studios are often operated as collaborations between arts and community development organizations.

A community-based studio usually combines creative programs led by artists with community-initiated activities that address the needs and bring out the creative talents of community members. The community-based art space serves not only to add vibrancy to the area, but also helps strengthen social networks and local economic capacity.

Murals

Commercial corridors such as the Golden Mile are characterized by long expanses of blank walls that don't give a good sense of the activity that is occurring in the area.

These walls could be re-imagined as a mural zone, managed to include a mix of local artists and muralists from elsewhere, that would add a new layer of vitality to the area. The first round of murals could be organized as a festival with related programming, and over time, the murals would create an ever-shifting tableau that would sustain the community's interest.

Murals could also be linked to a community art studio, and reflect cultures of the people who live, work and shop along the corridor.



Community Parks

The parks in the communities along the Golden Mile are anchors of community activity. Stakeholders have recommended public art that strengthens a sense of family and neighborhood unity, marks the neighborhood, provides a venue for community events, reflects nature and brings more people to Rock Creek Trail. Projects like this could be developed through capital improvements or a community-based art studio.

Precedents

- › Bloomington Creative Placemaking Commission, <https://www.bloomingtonmn.gov/mgr/creative-placemaking-commission>
- › *Southeast by Southeast*, Shira Walinsky / Mural Arts Philadelphia, <https://www.muralarts.org/program/porch-light/sexse/>
- › The Murals at Swanson Walk, <https://www.muralarts.org/artworks/murals-swanson-walk/>
- › Arlington Arts “How To Festival,” https://www.washingtonpost.com/express/wp/2016/11/10/arlington-how-to-video-festival-is-here-to-teach-you-a-thing-or-10/?utm_term=.0c7fa1472d78
- › RVA Street Art, <http://rvastreetart.com/>

CREATIVE ZONE: MASTER-PLANNED COMMUNITIES

New residential and commercial growth in Frederick County is occurring in larger master-planned developments that generally feature mixed-use town centers surrounded by a variety of housing types. Some of these centers are Lake

Linganore, Urbana and Westview. Frederick City is also considering a similar approach to development in East Frederick.

These master-planned communities often obtain approval under a master developer and are then built piecemeal, over the years, by a series of specialized developers. They include not only residences, shopping areas and workplaces; but also civic and community facilities.

Master-planned communities offer a number of general opportunities for public art — as iconic features, integrated into the design of civic facilities, or temporary exhibitions or events. At the moment, such artistic enhancements would be done voluntarily, but the City and County should examine policies that address how development at this scale might incentivize or require developers to incorporate public art projects that address the following goals.

Goals for Public Art in Master-Planned Communities

- › Create works of permanence that are beacons of civic identity,
- › Enhance the design and elevate the meaning of everyday infrastructure and community facilities, consistent with overall aesthetic goals for the community,
- › Create gathering places, create activity in public spaces and strengthen community fabric, and
- › Encourage visitation of town center areas.

The mural honoring local civil rights leader Lord Nickens on the side of the Bernard W. Brown Community Center, designed by Jack Pabis and Anthony Owens and installed in 2014. Photo by Graham Cullen



Potential Projects and Models for Public Art in Master-Planned Communities

Gateway Features

Many newly planned communities include gateway features at major entry points, usually along major roadways. Consider sculptural or landscape installations in these locations.

Roundabout Features

Many newly planned communities use roundabouts for traffic control. In Urbana, for example, roundabouts manage traffic on Md. 355 and Md. 80 as they pass through the commercial center, and smaller roundabouts manage traffic on Sugarloaf Parkway in the residential sections. Across the country, roundabouts are increasingly common locations for sculptures. Because of their visibility, these projects often become icons for their communities.

Civic and Community Facilities

Master-planned communities include a variety of civic and community facilities, such as parks, trails and recreation centers; pools, splash parks and bathhouses; libraries and fire stations. Functional or integrated public art could be incorporated into the design of any of these facilities, just as if they were built as public projects.

Ballenger Creek Trail

This is the highest priority for County investment in its trails master plan. The trail will connect Ballenger Creek Park to the Monocacy River, running along the Ballenger Creek corridor. The trail will be built in part by the County and part by developers working in that corridor. The opportunity here is early action projects that would highlight the presence of the trail, provide points of interest and activity along the trail, and generate more interest in the County's trail system.

Landmark Features

Master-planned communities are often designed with an eye to creating formal civic spaces and pleasing vistas related to parks and roadways. These types of places could also be the location for appropriately scaled artworks that enhance

the views, or special functional elements like pergolas that also serve as visual focal points for the development.

Temporary Projects

The mixed-use town center components of master-planned communities often include gathering places that are the modern equivalent of traditional town squares or community commons. These locations would be appropriate locations for temporary artworks that are of a civic nature, perhaps built through community participation, or engaging people while they are installed.

Sculpture Exhibition

A cohesively and aesthetically designed master-planned community like Urbana could host a temporary sculpture exhibition. Sites could include gateways and roundabouts, civic spaces, trails and parks. These types of exhibitions are typical in smaller cities.

The exhibition could engage the community through tours and by raising funds to acquire a community favorite. The artworks could also be purchased by collectors and local businesses.

Precedent Plans and Studies

- › Urban Land Institute, *Revitalization and Development in East Frederick, Maryland*, 2013

Precedents

- › *Seeing Spartanburg in a New Light*, Erwin Redl, Spartanburg, S.C.
- › Fairfax County Imagine Art Here!, <https://artsfairfax.org/map/imagine-art-here>
- › *A Bird in the Hand*, Patrick Dougherty, Reston <https://www.restontowncenter.com/event/a-bird-in-the-hand-patrick-dougherty-public-art-installation-2/>
- › Suwanee SculptTour, <http://www.suwanee.com/whatsnew.sculptour.php>



Middletown's "Coloring the Street" art festival in April 2018. Photo courtesy of Main Street Middletown



A country road and landscape in Thurmont. Photo courtesy of Frederick County Economic Development

CREATIVE ZONE: TOWNS AND VILLAGES

Outside the city, Frederick County is anchored by a dozen or so towns and villages, usually just a few thousand people each, that evolved because of the role they played as stations along transportation routes or supporting the agricultural economy. Several are incorporated municipalities.

Overall, these towns and villages contribute to the county's charm, its sense of tradition and timelessness. The role they play in the life and culture of Frederick is succinctly stated in the Mt. Airy Main Street Association's goal statement:

to establish Downtown as a gathering place and center of community life,

to promote commerce for locally owned and operated businesses,

to promote cultural events for residents and visitors, and

to create a small town atmosphere, with modern amenities, that is easily accessible to those traveling by car and on foot.

Each town has its own particular history and assets. The fortunes of Brunswick, for example, have long been tied to its location along the Potomac River, C+O Canal and the B+O railroad; today it is hoping to draw on recreational tourists hiking, biking and boating along those corridors, and it is a stop on a commuter train line to Washington. Emmitsburg is where the first U.S. Roman Catholic saint, Elizabeth Ann Seton set up her ministry.

Most of these communities are networked through the efforts of the County's planning and economic development departments. Four are designated "main streets" through the Main Street Maryland Program (Brunswick, Frederick, Middletown, Thurmont) and two are designated as affiliates (New Market and Mt. Airy, which is shared with Carroll County). In general, the communities are evolving from being solely support centers for surrounding farmlands to being destinations of their own right, for visitors interested in agricultural, historical and small town tourism.

Public art can respond to each community's specific needs, such as those articulated above by the Mt. Airy Main Street Association. Planning, economic development and Main Street representatives of these communities have also suggested that public art projects could help connect the various communities, in hopes of raising general awareness of Frederick's towns to potential visitors.

Goals for Public Art in Towns and Villages

- › Respond to the unique traditions, culture, history and assets of each community, including connections to surrounding agricultural areas,
- › Cultivate gathering places as centers of community life,
- › Connect to local and authentic creative resources, traditions and histories, and
- › Promote local and networked economic development efforts.

Potential Models for Public Art in Towns and Villages

The opportunities related to Frederick's towns and villages are unique, and would best evolve through an incremental, multi-year process that considers not only public art outputs but also the strengthening of community and cultural networks, and partnerships between organizations interested in art, history, economic development and culture.

Cultural Inventory

Public art practice has developed artist-led approaches to community asset mapping and cultural inventories. Frederick's farms, countryside, and food economy might benefit from such inventories, as a record of each community's cultural assets and traditions, and a platform for artists to undertake future art projects.

Countywide Connective Project

Public art can introduce a cohesive countywide identity that announces to visitors that they have arrived in Frederick County and can connect residents. A countywide theme can be visible at county entry points such as round-abouts for example.



The 2015 opening of a mural in downtown Brunswick depicting the Potomac River, by artists Jack Pabis and Anthony Owens. Photo by Sam Yu

Brunswick Gateway

The heart of Brunswick sits a block or two so upland from the Potomac River and is separated by a parking lot and rail line. The town hopes to serve as a trailhead, or to attract cyclists passing by to stop and visit the town.

One approach to this could be to build on the tradition of murals the town has started in recent years. It can add murals to the backs of buildings that face the train station and the river, and thereby serve as gateway for visitors.

Other types of gateway art could be installed to visually mark the connections between river, trail and town.

Middletown Main Street Park

Middletown has created a small pocket park at the corner of Jefferson Street and U.S. 40, across the street from town hall. Currently the space is an open lawn with an interpretive panel along the sidewalk. This location is an opportunity for an artist designed gathering space, such as seating and/or a shaded area. In addition, a mural could be painted on one of the adjacent buildings.

Frederick's main street managers and town planners would appreciate a countywide connective project that allows each community to explore a cohesive theme in its own way. There are a variety of approaches a project like this could take, from a countywide creative asset-mapping project, to a portrait project such as that which artist Wing Young-Huie created for the Athens, Ga., public art master plan.

Potential Projects

The following specific projects emerged during the stakeholder engagement process. Additional projects could be added in the future.

Town of Emmitsburg

The Town of Emmitsburg recently surveyed residents, via Facebook, Emmitsburg's website, and local TV, about where in their town they would most like to see public art. The top three most desired locations were the Town Square, Main Street, and in town parks. Residents expressed the greatest desire to see murals, metalwork, and historical art placed in these locations.

Precedents

- › *Mosaic Park*, James Simon, Braddock, Pa., <https://www.simonsculpture.com/braddock-mosaic/>
- › *Pixelating Morgana*, <http://www.land-studio.org/project/pixelating-morgana>
- › *Legacy Trail Blazes*, various artists, Lexington, Ky., <http://www.kyforward.com/trails-a-blazing-new-art-project-makes-legacy-trail-more-vibrant-and-beautiful/>
- › *Macon Roving Listeners*, <http://springboardexchange.org/maconrovinglisteners/>
- › *We Are the Other: A Photographic Portrait of Athens*, Wing Young-Huie, <http://www.athensculturalaffairs.org/visiting-artist-wing-young-huie-returns-to-athens-for-multi-venue-exhibit-lecture/>

CREATIVE ZONE: FARMS, COUNTRYSIDE AND THE FOOD ECONOMY

Frederick's countryside is remarkable, a product of proud traditions and forward-looking public policies.

It's a productive land, as is so much of the mid-Atlantic region between the coastal fall line and the Appalachian Mountains. The land is one of the primary factors that originally made Frederick suitable as a place for settlement, and has made agriculture the county's oldest and most traditional industry.

Today, Frederick has gone to admirable lengths to preserve its countryside through a combination of land-use strategies. It has imposed strict zoning on agricultural lands and has provided funding to place agricultural land under easements that protect it from development.

As a result, Frederick's countryside is still home to 1,300 farms and more than 181,500 acres of farmland. Its agricultural economy is diverse, with a variety of crops, dairy, livestock and, increasingly, direct-to-consumer activities such as nurseries. And the landscape is picturesque, with much less of the sprawl that dominates the counties surrounding Washington and Baltimore.

Agriculture and food industries are becoming more public-facing in Frederick. That is, while farmers typically have sought to keep the public away from their lands, many are now realizing the value of direct connections with their customers. Many are looking to participate in CSAs, direct to school, and direct to restaurant sales. Agritourism is on the rise, with farmers realizing they can benefit by inviting the public out to creameries, cideries, breweries, farm stores, wine tastings and self-pick operations. The farm-to-table and seed-to-table movements are taking hold in Frederick, celebrating the local bonds of land and town through the food system. Local food producers, from restaurateurs to breweries to distilleries, are creating a local food ecosystem. This shift in the public face of agriculture opens up new opportunities for public art projects that relate to the food ecosystem.

Goals for Public Art in Farms, Countryside and Food Economy

- › Explore timeless agricultural traditions through contemporary public art practices,
- › Reflect, explore and respect the cultural expression embedded within Frederick County's agricultural landscapes,
- › Explore the links between urban and rural communities through the context of the food ecosystem,
- › Consider social and economic issues, such as healthy communities, food insecurity, and urban agriculture,
- › Engage agricultural, community food organizations and food businesses collaboratively in the conceptualization and production of project opportunities, as well as audience engagement, and
- › Support agricultural and food tourism.

Potential Projects and Models for Public Art in Farms, Countryside and Food Economy

The opportunities related to Frederick's agricultural landscape are unique, and would best evolve through an incremental, multi-year process that considers not only public art outputs but also the strengthening of community and cultural networks, and partnerships between organizations interested in art, history, economic development and culture.

Temporary Installations

Consider site-responsive public art installations in agricultural areas to explore the connection between land and people. Artworks could be produced by artists in collaboration with farmers, farmworkers, agricultural businesses, townspeople and community groups. Artworks could be exhibited throughout the countryside, in conjunction with events such as the county's wine tour or a barn tour. There could also be an annual temporary art installation in conjunction with the Great Frederick Fair.

Cultural Inventory

Public art practice has developed artist-led approaches to community asset mapping and cultural inventories. Frederick's towns and villages might benefit from such inventories, as a record of each community's cultural assets and traditions, and a platform for artists to undertake future art projects.

Residencies

Consider creating an artist residency hosted by an agricultural organization. Examples of possible outputs of the residency could be temporary installations in the countryside or the Great Frederick Fair, or a cultural asset mapping project that focuses on the agricultural and food ecosystem in Frederick. Potential partners also include the Frederick County Office of Economic Development or the Frederick County 4-H.

Countywide Festival of Arts and Culture

Frederick's main civic celebration of its agricultural heritage is the Great Frederick Fair, which occurs at the Frederick Fairgrounds in September. The Frederick Arts Council should consider a periodic, cross-disciplinary festival (visual art, performance, music, culinary) that is staged at locations throughout the county. As a model, consider the Wormfarm Institute's "Fermentation Fest."

Precedents

- › Carroll County Barn Quilt Tour, <http://carrollbarnquilts.com/>
- › SLO Map, <https://www.artplaceamerica.org/funded-projects/slo-map>
- › Wormfarm Institute, <http://wormfarminstitute.org/>

CREATIVE ZONE: HISTORIC FREDERICK

Historic Frederick is not so much a collection of places as it is a series of intertwining narratives that are deeply embedded in the physical, cultural and economic landscape of the city and the county.

Prevalent narratives include Frederick's role in the Civil War; the development of agriculture and industry; Frederick's role as a vital north-south and east-west transportation and migration route; pre-European occupation of the land; African American histories; and religious history.

Some of these narratives are visible in the patterns of roads and towns; the infrastructure of bridges and rail lines; the architecture of farms, towns and churches. Some of these narratives are linked to vanished sites, such as burial grounds, seasonal or permanent camps for Native Americans, vanished African-American habitation sites, which can be explored only through archeology. And some are linked to material culture traditions, such as agricultural practices and quilt-making.

In visible and hidden ways, these historic narratives resonate in the lives and experiences of people in Frederick today. More broadly, a community's history has been found to be relevant to personal and collective identity, critical discourse, vibrant places, economic development, civic engagement, leadership and generational legacy.³

Therefore, the topic of "Historic Frederick" should not be viewed through the lens of a recommendation for specific public art projects, but as a crosscutting resource that should be offered to artists to engage with and respond to as they work in Frederick on many different types of projects.

Frederick boasts a variety of organizations, such as the Heart of the Civil War Heritage Area, that can serve as collaborators or partners. These organizations are a valuable resource for project mobilization, audience development and other resources, and should be engaged with the development of projects.

Goals for Public Art and History

- › Embrace the value of history to actively engage with and address contemporary issues and for its relevance to modern life.

³ History Relevance Campaign, *History Relevance: The Value of History, Seven Ways its Essential*, www.historyrelevance.com

- › Recognize the variety of historical narratives that have shaped Frederick,
- › Explore Frederick’s historical narratives through contemporary public art practices,
- › Engage historical organizations in the conceptualization of project opportunities, hosting of artists, development of projects and audience engagement,
- › Incorporate public art into the plans and programs of organizations such as the Heart of the Civil War Heritage area, and
- › Create projects that catalyze active dialogue that lead to fuller understanding of how Frederick’s past shapes the community today.

Opportunities for Public Art and History

Residencies / Temporary Installations

Consider site-responsive public art installations that explore Frederick’s historical narratives.

Structure

the projects as residencies in which artists are permitted time to explore the county’s historic resources and propose a project in collaboration with a community or historic organization. Examples of possible outputs of the residency could be temporary installations or performance that create new interpretations of historical narratives. Potential partners include the Heart of Civil War Heritage Area or specific National Park Service resources.

New Landmarks

The online survey for the public art master plan process generated a list of people who have been overlooked in the monuments and memorials that have been placed in Frederick. Initiate an exhibition, or an ongoing longer-term project, to recognize through permanent or temporary public art installations a wider range of people in Frederick who have contributed to the history of the community or the wider world. Following the model of New•Land•Marks in Philadelphia, artists and communities could be asked to make proposals, and then matched to launch an exploratory process that would lead to projects that support both artists’ practice and each community’s curiosity about its history.

Precedents for Public Art and History

- › Monument Lab, Philadelphia, Pa., <http://monumentlab.com/>
- › Time and Place, Alexandria, Va., <https://www.alexandriava.gov/recreation/arts/info/default.aspx?id=94687>
- › New Land Marks, Association for Public Art, Philadelphia <http://www.associationforpublicart.org/program/new-land-marks-public-art-community-and-the-meaning-of-place/>
- › *Parade of Floats*, Andrew Leicester, San Jose, Calif., <https://rdgusa.com/projects/parade-of-floats>

TOOLKITS

Toolkit: Integrated and Functional Public Art

Integrating public art into civic facilities for decorative or functional purposes is a well-established public art tradition. Frederick has a modest history of public art projects like this, best seen in the small-scale artworks integrated into the design of the Carroll Creek Park. These include the *Blue Stone Path Water Mosaics*, by Deirdre Saunder; *Marie Diehl Memorial Drinking Fountain*, by Charles Crum and Toby Fernandez; and the *Iron Bridge*, by Iron Masters LLC.

“The Big Easy” twig sculpture by artist Patrick Dougherty in the Sarah P. Duke Gardens of Duke University in North Carolina. Photo by Emily Holland





A view of Catoctin Mountain State Park. Photo courtesy of Frederick County Economic Development

This practice of integrated public art fits well into the traditional visual aesthetic of Frederick and should be continued in future parks, libraries, bridges and other facilities and infrastructure. There are many examples of artist elements that can be integrated into architectural and engineering design at a modest cost and without impacting the overall engineering and function of the basic structure.

Some integrated public art approaches, like stamped concrete designs in sidewalks, insets into bridges and ornamentation of walls and pilasters, can be detailed as standard design elements that are incorporated into basic designs, with specialty features commissioned by the artist. Other approaches, like the Carroll Creek drinking fountain, are unique commissions that usually must be planned for from the earliest stages of budgeting and design for the capital improvement.

Integrated and functional public art is a philosophical approach as much as a technical approach. There is an opportunity to recognize the value that artistic enhancements bring to the public realm, just as sensitive architecture and planning have traditionally created Frederick's essential character and a place of lasting value. The volume of capital projects in the City and County is such that it should be a relatively straightforward process to identify and plan for opportunities.

Opportunities for Integrated Artworks

Parks

The City and County are both active in building new parks, with City's West Side Regional Park and the County's Othello Regional Park, Utica District Park (Phase 2) and Point of Rocks Commons Park the closest to construction.

West Side Regional Park

The master plan for West Side Regional Park includes recommendations for playing fields, a festival space and a natatorium. The historic Hargett Farm would be the core of the festival space; public art here could be a landmark feature

that reflects on the history but announces something new. The natatorium would be a suitable candidate for indoor or outdoor work, particularly produced in the tile work that is ubiquitous in swimming facilities. Public art could also be incorporated into masonry gateway features, like those that are found in other Frederick parks.

Othello Regional Park

The new Othello Regional Park, located north of Brunswick, is scheduled to begin construction in 2018 and should open early 2020. As this is a brand new park, the first phase will include several new athletic fields, a playground, pavilions and trails.

Utica District Park

Utica District Park Phase II is expected to begin construction in August of 2018 with an estimated 12- to 18-month timeline. This park phase will include synthetic and natural turf fields, playgrounds, shelters and trails.

Point of Rocks Commons Park

Point of Rocks Commons Park is a passive park located along the Potomac River with an access point to the C&O Canal. Construction has already begun and is expected to last several months. The park will include parking, trails, storyboards with local history, an outdoor amphitheater, rest rooms, information kiosks and shelters.

Playgrounds

Public art can also take the form of play elements for neighborhood playgrounds, when designed to meet safety requirements.

Hike-Bike Trails

Both the City and County have master plans for hike-bike trails.

In the city, there are two main trail corridors that will one day create recreation corridors and greenways that stitch the city together – the Carroll Creek / Rock Creek Corridor and the East Street Corridor. The East Street Hike-Bike Trail, is

a very near-term project that is a key opportunity included in the East Street Corridor Working Zone.

The County is focusing on the construction of the Ballenger Creek Trail, which will connect Ballenger Creek Park to the Monocacy River. While different segments of this trail are being built by the County and by private developers, it is more common for trails to be built entirely by master plan developers.

Other cities have approached public art along trails in a variety of ways. Most commonly, artists create painted artworks on mural surfaces, sculptural elements as gateways, or murals along the route. Lexington's Legacy Trail uniquely feature a set of "blazes," clusters of banners that mark the trail as it passes through the countryside. Tacoma's Prairie Line Trail included artworks that marked the future route of a trail before it was built.

Libraries

The County is supporting the construction of several new libraries. Frederick's libraries are already places where people expect to see art, either donated artworks on or near the libraries, or indoor galleries managed by the Delaplaine Center for the Arts. Each regional library has incorporated its community's history and culture. The County can supplement these efforts by adding commissioned works that are integrated into the design of new libraries.

Bridges

The County routinely replaces or upgrades several bridges per year. Public art projects can be incorporated into basic bridge design elements, particularly concrete work and decorative piers, without adding much to the cost or timeline of bridge design.

Reference Projects

- › *A Monument to the Last Barn*, Gloria Bornstein, San Jose, <https://www.sanjoseca.gov/Facilities/Facility/Details/Public-Art-A-Monument-to-the-Last-Barn-E-442>
- › Lexington Legacy Trail Blazes, <http://www.kentucky.com/news/local/counties/fayette-county/article42640011.html>
- › *Legacy Trail Public Art Master Plan*, <https://www.railstotrails.org/resourcehandler.ashx?id=4762>

- › *Millrace Bridge and Life Cycle of the Gulf Coast Toad*, Diana Kersey, San Antonio, <http://www.getcreativesanantonio.com/Public-Art/Public-Artworks-Map/Public-Artworks-List/Public-Artwork/Article/174/Life-Cycle-of-the-Gulf-Coast-Toad>
- › *Everyday Poems for City Sidewalk*, Marcus Young, St. Paul, http://publicartstpaul.org/project/poetry/#about_the_project

TOOLKIT: MURALS

Murals are among the most popular artworks in Frederick, according to the survey conducted for this plan. There are a few signature artworks in the city, and as far as survey respondents were concerned, there is room for more.

Murals can be painted just about anywhere in the City of Frederick, as long as they avoid commercial expression (thereby triggering the City's sign ordinance). Murals painted in the downtown historic district have to be approved by the Public Art Commission and the Historic Commission, with the main concern being whether the mural is painted over brick (not permitted) or over a surface that has been painted already (encouraged).

There are many opportunities to paint murals on the sides and backs of buildings downtown, making them visible to people walking or driving through the alleys but not creating jarring juxtapositions with the historic fabric. There are also opportunities for murals that serve as points of civic pride in many of the towns and villages in the county.

Principles for Commissioning Murals in Frederick

Most murals are likely to be created on private walls with private funding. However, it is recommended that murals that are created on public property or otherwise use public resources should follow the set of basic principles below. These principles are also recommended for private commissions, which although on private property, are often placed in viewsheds that are highly visible from public spaces.

- › The selection of projects should support broader



public priorities. For example, murals could be planned as an approach to addressing goals of the Downtown Frederick Partnership strategic plan, or the Golden Mile Small Area Plan.

- › Artists should be selected through a competitive or a curated process. Even if the selection process is organized by a curator, a variety of artists should be considered before one is selected. The artist selection should be confirmed by a stakeholder committee. Direct selection of artists is discouraged.
- › If artists are asked to provide a design in the selection process, they should be paid for that design and should own that design.
- › Artists should be put under a contract, they should be paid for their work, and their rights under the Copyright Act and the Visual Artist Rights Act should be enumerated in the contract.
- › Artists and/or property owners should engage surrounding stakeholders and property owners in a conversation about their work before painting the mural.
- › Artist designs should be reviewed by the stakeholder committee, in an advisory capacity, and ultimately approved by the wall owner.
- › Murals should be painted using the best technical practices related to wall preparation, priming, paint selection and sealing.
- › Artists and anyone assisting in the installation of a mural should have proper training and insurance for any equipment that they use, especially scaffolding and lifts.
- › The responsibility for ongoing maintenance of the mural, particularly graffiti removal, should be made clear. The circumstances under which the mural will be removed should also be made clear, as no mural can last forever. These agreements

should be part of the artist contract or a separate wall agreement to which the artist is a party.

- › Notwithstanding any similar restrictions in the City's sign code, murals should not engage in commercial expression, either in text or through the use of logos or colors common to a business.
- › Overall, commissioned murals should reflect a variety of artistic voices and artistic approaches, respecting the variety of ways that artists express themselves and the variety of tastes that people bring to their appreciation of art. While each mural might not satisfy everyone's tastes, over time a collection of murals will give everyone something to be proud of.

TOOLKIT: A PUBLIC ART FESTIVAL

The staging of Artomatic@Frederick in 2011, 2013 and 2016, in the buildings that are now the New Spire Arts Center, generated an excitement that still resonates in the community. More than 350 artists participated over the five-week exhibition, which also featured classes and other events. Artomatic@Frederick was a barometer of Frederick's creative energy and galvanized the artistic community.

Perhaps because of this confidence, there are new ideas for public art festivals being discussed informally in Frederick. Ideas include festivals of light and video art, spontaneous performances in public space, murals and temporary alley projects.

Frederick would benefit by building its capacity to stage public art festivals like those being discussed, or festivals built on other models that respond to artists interests and the opportunities throughout the county.



Brunswick's Potomac River Bridge. Photo courtesy of Frederick County Economic Development

Exhibitions of this sort would require a new form of collaboration among the county's arts organizations as well as independent curators. They would also involve a fresh approach to how festivals are presented in public space; depending on the nature of the festival, the

location might be focused on an area like downtown alleyscapes, or it might focus on a green corridor throughout the city, or it might even embrace the towns and countryside in the county.



Impromptu public art along All Saints Street with a Spanish poem written on a door in chalk. Photo by Louise Kennelly

Precedents

- › Flux Night / Flux Projects Atlanta, <http://fluxprojects.org/fluxnight/>
- › Light Innovation Technology Huntsville, <http://www.artshuntsville.org/lit-lightinnovationtechnology/>
- › Troy Summer Square, <http://www.artfulplaces.com/?p=509>
- › Make-End Maker Festival, <https://www.artplaceamerica.org/funded-projects/make-end-maker-festival-macon>

TOOLKIT: COLLABORATORIES

Many of the public art opportunities in Frederick are related to topics that are deeply rooted in Frederick's culture and economy – for example, agriculture and food, history, innovative business sectors (biotech, cyber security), and towns and countryside.

In each of these topical areas, there is already a wealth of energy and expertise – networks of creative professionals, community members, business and civic leaders, and public officials – who are actively networking to advance Frederick's prospects.

Frederick's public art initiative would benefit from tapping into these networks to create working groups that explore how artists can engage these topics in their art-making. The working groups, which have been called "collaboratories" or "communities of practice" in places where they have been established, would provide opportunities for open-ended creative collaboration.

Overall, these working groups could inspire all manner of creative collaborations; more specifically, they would hone the ability of artists to embrace these fields in their work and to produce public art that truly is rooted in what makes Frederick a unique place. They could also broaden the audience for public art and the base of support for projects, by demonstrating the value of public art to Frederick's key assets.

Frederick's public art initiative should consider organizing ongoing, informal working groups that foster collaborative artistic explorations of these topics. Examples include:

- › Public Art Saint Paul's City Art Collaboratory presents an inexpensive yet carefully thought-out model that relies on activities like field trips, pot luck dinners and work sessions where a cross-disciplinary group of people come together to explore a topic of common interest.
- › Philadelphia's Trash Academy takes a similar approach, but it is focused more on grass roots engagement and the production of an artist- and citizen-led campaign to address trash issues in the city.
- › Huntsville's Light Innovation Technology project is connected with the teaching program at the University of Alabama Huntsville department of fine arts, and brings together artists, designers and tech buffs each year to plan and present a one-night art show that features light and new technology.

Precedents

- › Trash Academy, <https://www.muralarts.org/artworks/trash-academy/>
- › City Art Collaboratory, Public Art Saint Paul, http://publicartstpaul.org/project/collaboratory/#about_the_project
- › Light Innovation Technology Huntsville, <http://www.artshuntsville.org/lit-lightinnovationtechnology/>

TOOLKIT: ARTIST RESIDENCIES

There are several opportunities for Frederick to consider a residency model for public art.

These involve several creative zones: Golden Mile; Historic Frederick; and Farms, Countryside and the Food Economy. For these topics, it might be most productive for the Frederick Arts Council to create a residency that will allow an artist to immerse themselves in the networks places, people and organizations, and develop public art projects

that are based on their research. In the future, a residency might be considered in one of Frederick's innovative business sectors.

There are many models for residencies, that differ along a number of key variables:

- › How long is the overall residency? How long is the artist's physical presence required?
- › What is the host organization for an artist, and what access does the artist have to that organization's resources?
- › What public art outcomes are expected from the residency? What budget is available?
- › What level of community engagement is expected in the research and project development process?

The Frederick Arts Council should consider establishing an ongoing residency program as a way of connecting artists with the facets of life in Frederick, the stakeholders, organization and business that make it uniquely interesting. It should aim to host a residency on a one- or two-year cycle, and can rotate the theme of the residency (Golden Mile, history, food economy, innovative businesses) as opportunities arise.

Pittsburgh's Office of Public Art has published one of the leading guides to artist residencies, *Artist Residencies in the Public Realm: A Resource Guide for Creating Residencies and Fostering Successful Collaborations*. This guide provides useful background for the Frederick Arts Council and should be the starting point for considering a residency program in Frederick.

The guide defines artist residency in the following way:

*An **artist residency program** is generally established to offer artists a period of time to work outside of their traditional environment and daily life. Residency programs may or may not be "residential" in nature; sometimes artists will relocate for the period of the residency, while other programs offer artists a place to work but do not require that artists live on-site.*

*An **artist residency in the public realm** is an opportunity for a community, organization, government office, or other entity to collaborate with an artist within the public sphere. The process and project can be structured to be accessible to a wide range of participants, and will influence the public realm of the community. In these types of projects, the process of collaboration during the residency typically determines the end result. This resource guide outlines ideas for structuring a residency built on this model, methods for selecting artists, and tips on how to produce a residency that leads to a successful collaboration.*

*The **residency host** is the group, organization, or community that is inviting the artist into its environment, and providing a physical, social, and cultural space for the residency to take place. The host may be taking part in a residency program on a one-time basis, or may be looking to establish a regular program of inviting artists to be in residence with them. When a residency will be a one-time program for a host, it may not be necessary for them to be as well versed in project management as the organizer. However, the host must be a willing participant in all aspects of the project and be included in decision making at every turn.*



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Impact of Public Art

Communities have long utilized the arts as an economic development strategy, including the cultural titans of Renaissance Rome and Paris. Arts initiatives such as public art programs have a proven positive impact on communities, particularly on distressed neighborhoods. There are a variety of positive impacts that public art programs bring to a community including the following:

- › Public art works are correlated with economic development, including new business development and decreased crime levels (Kastelman, M., 2017).
- › Cultural activity draws new residents, reducing poverty and increasing population (Social Impact of the Arts Project, University of Pennsylvania, 2002)
- › Culture creates positive social environments resulting in greater engagement and civic participation (SIAP, 2002)
- › Cultural activities including those provided by public art build bridges across neighborhoods (SIAP, 2002)
- › Even small cultural programs have a substantial impact on the prosperity of their neighborhoods (SIAP, 2002)
- › Neighborhoods with an active cultural scene were likely to see their population increase and their poverty level decline (SIAP, 2002)
- › Aesthetic considerations are one of the top three reasons people stay in a place, rating above all other factors besides friends and schools across a variety of communities (Gallup Survey, 2010)

Partnerships

"The innovative cities of the coming age will develop a creative union of technology, arts and civics."

-Sir Peter Hall, one of British theatre's "most important figures" (*The Times of London*)



A photograph of a 'Creative Light Installation' featuring several tall, thin, blue, stem-like structures with glowing, spherical light fixtures at the top. The background is dark, and the lights create a soft, ethereal glow. A large, diagonal red and blue graphic element is overlaid on the left side of the page.

Implementation

1. INTRODUCTION

Frederick's public art initiative will depend on leadership and partnership.

The Frederick Arts Council is in a position to be a key producer of public art because its service area includes all of Frederick County; through its grant program it brings a wide view of the artistic resources available in Frederick; it has had success sponsoring public art and organizing arts events; it has ongoing relationships with City and County government, and through its board can draw on the resources of a broad cross-section of the community.

While this plan recommends that the Frederick Arts Council take a lead role in implementing public art, the Arts Council will require strong partnerships with the City, the County and other municipalities, independent arts and civic organizations, and developers.

This implementation guide sets out the processes that the Frederick Arts Council and others can follow to implement public art projects. More specifically, this implementation guide:

- › provides a synopsis of key plans and policies that guide public art in Frederick,
- › outlines the processes by which the Frederick Arts Council will identify projects, in collaboration with stakeholders, and add them to its annual Work Plan,
- › provides criteria for identifying new projects,
- › outlines how governance of public art will work,
- › provides recommendations for staffing and funding,
- › outlines the roles and responsibilities of key entities, and
- › provides recommendations for the role of developers to contribute to public art.

This guide makes several key recommendations:

- › The Frederick Arts Council should be a lead entity for implementing public art in Frederick, providing contracted services to the City and the County, and serving as a consultant when requested to smaller municipalities, independent non-profits and developers.
- › The Frederick Arts Council should play a governance role for public art in the County, much as the Public Art Commission does for the City.
- › The Frederick Arts Council should adopt an Annual Public Art Work Plan that identifies projects that will be undertaken in a given fiscal year and how they will be resourced.
- › Public art projects should start with a Project Plan, which guides the commissioning of any particular artwork, outlining how the project will be approached, the steps that will be taken and the resources that will be necessary to complete the project.

Creative Light Installation



Discussion groups at the Frederick Arts Council's Public Art Workshop talk and take notes about the role of public art in the city and county. Photo by Grace Cassutto

- › An ad hoc Public Art Task Force should be created for each public art project that is undertaken. The ad hoc Task Force includes stakeholder, community and arts representatives and serves as a steering committee for the project. Its key roles are to advise on key milestones in the project development, as well community engagement and audience engagement. Task Forces convene on an as-needed basis to advise on the development of the project.
- › The Frederick Arts Council should seek sustainable funding from the City and the County.

1.1 Implementation Matrix

	City	County	Developers	Civic Initiatives
Who Decides What Projects are Undertaken?	Project list adopted in Master Plan New projects approved by PAC	Project list adopted in Master Plan New Projects approved by County Council	Voluntary and/or by relevant ordinance	Organizational decision based on priorities and master plan recommendations
Who Sets Project Goals?	Project Task Force with PAC rep, based on Master Plan recommendations in coordination with PAC as appropriate	Project Task Force, based on Master Plan recommendations	Developer, based on adopted plans and development process	Project Task Force, based on master plan recommendations
Who Develops Project Plan?	FAC Public Art Coordinator Advised by Project Task Force in coordination with PAC as appropriate	FAC staff, including Public Art Coordinator, Advised by Project Task Force	Contracted service	Staff or contracted service Advised by Project Task Force
Who Facilitates Process and Manages Project?	Public Art Coordinator	FAC staff, including Public Art Coordinator, Advised by Project Task Force	Contracted service	Internal staff or contracted service
Who Funds?	City (and various)	County (and various)	Developer (and various)	Fundraising
Community Oversight	PAC and Project Task Force	Project Task Force	TBD	Project Task Force
Who Reviews and Approves	Public Art Commission	FAC Public Art Committee	<i>In historic preservation overlay district (HPOD):</i> Public Art Commission	<i>On City property or in HPOD:</i> Public Art Commission <i>On County Property:</i> FAC Public Art Committee

* This implementation matrix only refers to the priority projects identified and refined each year by the Frederick Arts Council Public Arts Committee which includes key community stakeholders.

The *Angels in the Architecture* mural at the corner of North Market and Church Streets, by artist William Cochran. Photo by Shuan Butcher



2. PUBLIC ART PLANS AND POLICIES

2.1 Public Art Master Plan

The Frederick Public Art Master Plan establishes priorities for public art in Frederick and a framework that the City, the County, the Frederick Arts Council, independent arts and civic organizations, developers and communities can use to create public art projects. The Plan includes three sections: Envisioning, Implementation Guide and Best Practices Guide.

- › The Envisioning section of the Plan sets out a substantive foundation for public art in Frederick:
 - a vision for how public art can transform Frederick,
 - a mission statement for the Frederick Arts Council’s management of public art,
 - overall goals for public art projects,
 - “creative zones” that provide guidance for focusing public art investments,
 - an inventory of specific opportunities,
 - a toolkit of approaches to how artists engage with public space.
- › The Implementation Guide sets out the processes that the Frederick Arts Council and others can follow to implement public art projects, including governance, project development, funding, staffing and criteria for identifying new projects.
- › The Best Practices Guide outlines model policies and procedures for managing projects, artist selection, community engagement, audience development, and collection management.

The Frederick Arts Council created the Master Plan and follows its direction in managing an ongoing public art initiative. The Master Plan is also recommended for adoption by the City and the County to establish their priorities and processes for public art, and provides a valuable resource for independent organizations.

2.2 Annual Public Art Work Plan

Each year the Frederick Arts Council should adopt an Annual Public Art Work Plan. It is a working document that ensures that the Frederick

Arts Council’s public art activities are consistent with the Master Plan, have full organizational support and can be resourced by staffing and funding. The Annual Work Plan should be developed by the Board’s Public Art Committee and approved by the Board.

The Annual Public Art Work Plan should be a three-year “rolling” plan. The Work Plan should include:

- › Projects that are expected to begin in the coming fiscal year,
- › Projects that are carrying over from previous fiscal years,
- › Special projects such as coordination with City and County planning and private development processes, and
- › Projects that could potentially launch in the next two fiscal years.

Projects should be drawn from the Master Plan. The Work Plan should be coordinated with the City and the County’s capital plans, and should also consider grant opportunities that will be available in the upcoming year. New projects can be added through the Work Plan process if they meet the criteria outlined elsewhere in this Master Plan, but they should not be added midyear.

For each project, the Work Plan should indicate preliminary information about:

- › Potential location,
- › How projects will be resourced, in terms of funding and staffing.
- › Any internal and external partnerships that are necessary, and
- › The general composition of the Project Task Force.

2.3 Public Art Project Plan

Public art projects require careful planning to ensure that they are well conceived and enduring. A key tool for accomplishing this is a Public Art Project Plan. This is a foundational document that guides the planning of a project and provides a basis for managing the project, for ensuring continuity when stakeholders change, and for accountability and evaluation.



The MSM Solar Farm in Emmitsburg. Photo courtesy of Frederick County Economic Development

The Frederick Arts Council should create a Project Plan for any project in its Work Plan, and the City and County should require a Project Plan for any project that is on public land or that uses public funds.

Each Project Plan should include the following:

- › A statement of project goals, including a reference to how the project relates to the overall vision for public art in Frederick as well as any relevant community plans,
- › A description of the project's location and other information regarding the proposed siting,
- › A list of stakeholders and a plan for engaging them in a meaningful way,
- › A recommended Artist Selection process,
- › Evaluation criteria against which the Artist Selection and Concept Design can be evaluated,
- › A budget and funding sources,
- › A project schedule,
- › The artist's scope of work,
- › A community engagement strategy, and
- › A marketing and audience engagement strategy.

The Project Plan may be more or less comprehensive, depending on the nature of the project. Some aspects of it, such as marketing and audience, might be finalized once the project is underway. A Project Plan would not determine the concept for the project, although in some circumstances the goals might include a theme to which artists are asked to react.

Generally, a Project Plan should be developed by the Frederick Arts Council's Public Art Coordinator in collaboration with the project Task Force, which would recommend it for approval to the Frederick Arts Council's Public Art Committee. For City projects, the Project Plan would be submitted to the City's Public Art Commission; for County projects, it would be submitted to the board or commission with appropriate oversight.

2.4 Inventory, Conservation and Maintenance Plan

There is no comprehensive inventory of public art in Frederick. The City, County and municipalities should collaborate to create a baseline inventory and map of artworks on public property. Potential partners in the project could be the Frederick Arts Council, the Frederick Community College Arts and Humanities Program, the Frederick Public Library and the mapping offices in the City and County planning departments.

With the baseline inventory complete, the City, the County and other municipalities should commission a professional conservation assessment of the artworks in public ownership. The assessment would record the condition of each artwork, make conservation recommendations, estimate conservation budgets, and establish priorities. The projected conservation budget is a key element, as it should serve as a basis for ongoing City and County budgeting for art conservation.

The assessment should be completed a minimum of every ten years. A Countywide approach is recommended for efficient management of the inventory and sharing of resources.

The conservation assessment would then lead to an annual conservation workplan.

3. PROJECT DEVELOPMENT PROCESS

3.1 City and County Capital Projects

These guidelines are recommended for adoption by the City of Frederick and Frederick County, and for use by others in the management of projects involving City and/or County resources.

This process applies to projects that will be developed as a component of a project in the City's or the County's Capital Improvement Program.

The Public Art Master Plan recommends projects in the City and County's capital improvement programs that are candidates for public art, based

on the vision and goals for public art in Frederick. Each year, the Frederick Arts Council should review the City and County's capital programs and recommend any additional projects that should be considered as opportunities for public art.

Most capital projects undergo a multi-year planning, design and construction process. The Public Art Coordinator should monitor these processes and consult with city and county stakeholders to understand how public art could be incorporated into the project, what resources are available and what the timing would be.

At the appropriate time, the project should be added to the Annual Work Plan and a Project Task Force should be created. The Public Art Coordinator should be responsible for the day-to-day management of the project, with oversight from the Task Force.

The public art planning, commissioning, community outreach processes, schedule and budget sharing should be coordinated with the agency in charge of the capital. City projects should also be coordinated with the Public Art Commission, which should recommend approval of the Project Plan, Artist Selection and Artist Concept. County projects should also be coordinated with the board or commission that has oversight over the capital project.

Criteria

The following criteria should be used in evaluating opportunities for public art related to City and County capital projects:

- › The site or facility is owned by the City or the County.
- › There is an opportunity to incorporate permanent artworks during new construction or renovation that will result in a strong artistic outcome.
- › There is an opportunity to create a work of art that supports Frederick's vision for public art and one of the Creative Zones outlined in the Master Plan.
- › The site has been identified through a community-engaged planning process as a place for public art.
- › The City or County department that is building,

and is responsible for, the capital project supports including public art.

- › The board or commission that has oversight for the capital project supports including public art.
- › There are appropriate budget, staffing resources and time available for the project to be successful.

3.2 Frederick Arts Council Projects


These guidelines are recommended for adoption by the Frederick Arts Council.

The Frederick Arts Council can initiate its own projects in order to implement the Creative Zones outlined in this plan. Such projects could involve collaborations with City and County agencies, non-profit organizations or developers.

Public art projects initiated by the Frederick Arts Council should have a leadership or catalytic impact, resulting in public artworks that would not have occurred if projects were left solely to public agency, community, developer or artist efforts alone. These could range from major landmark projects to innovative public art approaches (such as residencies, community studios and countywide connective projects) that require broad partnerships, sustained effort and public art expertise that the Frederick Arts Council can provide.

Artist Besan Khamis's *Beauty Amplification Study: Madonna of Foligno* installed at Sky Stage during the 2017 Festival of the Arts. Photo by Maura Parrott





The colorful exterior of the Blue Elephant Art Center on West 4th Street. Photo by Shuan Butcher

Project proposals can be generated in a variety of ways:

- › The project or site has been identified through a community-engaged planning process, as a place for public art.
- › The project is a response by the Frederick Arts Council to a funding opportunity for which the Frederick Arts Council is eligible.
- › The project has been proposed by an artist from Frederick.

Project proposals should be reviewed by the Frederick Arts Council's Public Art Committee and "green-lighted" through the annual Work Plan, which is developed by the Public Art Committee and approved by the Board. The Frederick Arts Council should not commit resources to a project if it is not on the approved Work Plan.

At the appropriate time, a Task Force should be created for each project on the Work Plan project. The Public Art Coordinator should be responsible for the day-to-day management of the project, with oversight from the Task Force. Projects should be developed through the processes outlined in this Master Plan, especially the Artist Selection process.

The following criteria should be used in evaluating opportunities for public art projects that the Frederick Arts Council initiates:

- › The project should have leadership or catalytic impact.
- › The project presents a good opportunity for a strong artistic outcome.
- › The project should advance Frederick's vision for public art and one of the Creative Zones outlined in the Master Plan, particularly in ways that City and County capital projects cannot.
- › There is an opportunity for partnerships that can bring additional resources to the project – ranging from community engagement to programming to funding.
- › There are appropriate budget, staffing resources and time available for the project to be successful.

3.3 Arts and Civic Organization Projects

These guidelines are recommended for use by arts and civic organizations that wish to commission public art on their own.

Arts and civic organizations interested in commissioning public art on their own are encouraged to follow these guidelines:

- › Focus resources on projects that help achieve Frederick's vision for public art, as expressed in this Master Plan, and that advance specific opportunities recommended in the Creative Zones section of this plan.
- › Follow the project identification criteria outlined in this Master Plan.
- › Create a stakeholder task force with oversight for the project.
- › Follow the public art best practices outlined in this plan, particularly:
 - artist selection
 - artist contracting
 - community engagement
- › Plan and provide for the long-term ownership, maintenance and conservation of the artworks.
- › Enlist the services of the Frederick Arts Council or of an independent curator, art consultant or project manager with an expertise in public art.

3.4 Developer Projects

These guidelines are recommended for use by developers who wish to commission public art on their own.

Developers interested in commissioning public art on their own are encouraged to follow these guidelines:

- › Focus resources on projects that help achieve Frederick's vision for public art, as expressed in this Master Plan, and that advance specific opportunities recommended in the Creative Zones section of this plan. For developers, this could mean the Town Centers, Golden Mile, Carroll Creek or East Street creative zones.
- › Focus resources on the most outward-facing components of a project, such as parks, trails, greens, squares, retail and civic streetscapes, roundabouts, spaces and facilities open to the general public.



BLUE ELEPHANT



- › Follow the public art best practices outlined in this plan, including:
 - artist selection
 - artist contracting
 - community engagement
- › Plan and provide for the long-term ownership, maintenance and conservation of the artworks.
- › Enlist the services of the Frederick Arts Council or of an independent curator, art consultant or project manager with an expertise in public art.

4. CRITERIA

4.1 Criteria for Selecting Projects

While this public art master plan outlines a robust set of projects for the community to take on, new ideas will always come along. The Frederick Arts Council should be open to new opportunities, but also have a strong framework for evaluating them so the best opportunities

can be prioritized. The same framework could be used by other organizations to prioritize project as well.

Additional criteria for evaluating proposals for donations and commemorative artworks are included elsewhere in this plan.

New opportunities for public art should be evaluated against the following criteria, in order to make the best use of limited resources for public art. The Public Art Coordinator and Public Art Committee, as appropriate, should use the following criteria in evaluating the location and resources for a proposed project.

Location Criteria

- › Projects using City or County funds must be located on sites owned by the City or County of Frederick.
- › Projects should be accessible to the general public. Depending on the nature of the project, this could mean:
 - Locations that are prominently visible,
 - Locations that are visited by a large number of people, including both visitors and residents who reflect a cross-section of Frederick's population,
 - Locations that can be programmed to attract a large number of people, including both visitors and residents who reflect a cross-section of Frederick's population.
- › Projects should be related to locations, facilities and resources that are of community, city or county significance. These include:
 - Civic buildings, libraries, parks and recreation centers, public safety facilities, and
 - Greens, plazas and other gathering spaces that serve the broader community in Frederick's



The beloved dog statue on the threshold of the Federated Charities building on South Market Street. Photo by Shuan Butcher

3.5 Public Art Task Forces

For each project, the Public Art Coordinator should convene an ad-hoc Task Force. Each Task Force should be comprised of five to seven members, including at least one member of the Public Art Committee, a member of each applicable board or commission, local artists or arts professionals, and representatives of nearby neighborhoods or business districts. For public art projects related to City or County capital projects, members of the design team (architects, landscape architects) should be invited to take part in panel discussions as non-voting members.



traditional towns and villages, and in new master planned communities.

- Are dispersed widely into all areas of Frederick County, and connect with all aspects of its diverse community,
- › Projects should be dispersed widely into all areas of the city and the county, and connect with all aspects of its diverse community,

Planning Criteria

- › Projects should enhance capital or programmatic investments that the public, non-profit or philanthropic sectors are making in the community.
- › Projects should be related to policy and capital investment priorities expressed in the City and County comprehensive plans.
- › Projects should complement and supplement other adopted City and County plans.
- › Projects should complement and supplement other City and County programs and policies, such as economic development, historic preservation, sustainability and tourism.

Resource Criteria

- › Projects should be adequately resourced, in terms of funding, so that the outcome that is suitable to the overall aspirations of the Public Art Program, the specific goals of the project and the conditions at the site.
- › Projects should be managed by a public art professional with experience in the type of project that is being commissioned.

Artistic Criteria

- › Projects should demonstrate excellence in aesthetic quality, workmanship, innovation, and creativity.
- › Projects should demonstrate appropriateness in scale and form, and be made of materials/media that are suitable for the site.
- › Projects should meet the project's goals as outlined in the Public Art Project Plan
- › Projects should expand the overall body of programs and projects that the Frederick Arts Council undertakes to represent the variety of approaches to public art that are practiced today.
- › Projects should directly support Frederick's public art ecosystem by strengthening the creative and technical abilities of local artists and arts organizations, and

Process Criteria

- › Projects should follow the project development process and public art best practices outlined in this plan, to the extent reasonable given the context.
- › Projects should engage the community in a manner that is adequate to the project goals.

4.2 Criteria for Evaluating Artist Qualifications

Task Forces should use the following criteria to review the selection of Artists. In addition, criteria specific to each project should be created:

- › Demonstrates artistic excellence, innovation and originality as represented in past work and supporting materials.
- › Demonstrates capacity for working with media, scale and concepts that are appropriate to the project goals and site.
- › Demonstrates interest and capability in creating public artworks in collaboration with the City or County, the design team (if applicable) and other project partners.
- › Demonstrates experience in successfully completing works of similar scope, scale, budget and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project.
- › Demonstrates interest in and understanding of the project.
- › Is available to perform the scope of the work in a timely and professional manner.
- › If applicable, demonstrates a cohesive team approach.
- › If applicable, demonstrates superior past performance on public art agreements.

4.3 Criteria for Evaluating Artist Concept Proposals

Task Forces should use the following criteria to review Artist concepts for projects. In addition, criteria specific to each project should be created:

- › Clearly responds to Frederick's vision for public art.
- › Meets the project's goals as outlined in the Project Plan.
- › Meets the definition of Artwork as defined by the Public Art Master Plan.
- › Is an original work created by the submitting artist.
- › Demonstrates excellence in aesthetic quality, workmanship, innovation and creativity.
- › Demonstrates appropriateness within the proposed architectural, geographical, sociocultural and historical context, including use of appropriate scale and materials for the site.
- › Presents a realistic budget and timeline, with a high probability of success.
- › Demonstrates feasibility in terms of budget, timeline, safety, durability, operation, maintenance, conservation, legal and ethical issues related to possession and use of proposed artwork, security, and/ or storage and siting.
- › Does not pose a threat to public safety.

Frank Gehry's Sphere
Esfera sculpture
perched on the edge
of his Mapfre Tower in
Barcelona, Spain.




5. FUNDING APPROACHES

Frederick's public art initiative will require a sustainable funding for both public art projects and program administration. The Frederick Arts Council should look to the City and County to provide sustained base funding for program management and for projects related to public facilities and infrastructure, and leverage that with funding from grants and private sources.

The Case for Public Funding

There are several key arguments as to why public funding of public art is a worthwhile investment. It can:

- › Leverage private sector, non-profit and grant support for public art, extending Frederick's tradition of public-private partnerships for arts and culture.
- › Solidify Frederick's attractiveness for business relocation / development and residential relocation / retention by adding a new dimension of placemaking.⁴
- › Attract more tourists and increase tourist expenditures across a variety of sectors (agriculture, food, recreation, historic themes).⁵
- › Enhance Frederick's competitiveness with key Maryland and Counties, Cities and Arts and Entertainment districts that are more advanced in public art efforts.⁶
- › Increase real estate values and sales in commercial corridors.⁷
- › Provide opportunities for Frederick artists to learn the field and be more competitive regionally and nationally.



"Cloud Gate" by Anish Kapoor in downtown Chicago, Illinois.

⁴ Based on interviews with Frederick business leadership.

⁵ Certain temporary artworks and exhibitions are correlated with increased tourism and tourist expenditures. For findings related to Baltimore Light City, see Forward Analytics, *Economic Impact Study and Audience Research, 2017 Light City* (Baltimore: Baltimore Office of Promotion and the Arts, 2017).

⁶ Documented in benchmarking research undertaken as part of this plan.

⁷ Econsult Corporation, *Commercial Corridors: A Strategic Investment Framework for Philadelphia* (Philadelphia: Philadelphia LISC, 2009).



Expenditures by Public Art Visitors

CHICAGO COWS ON PARADE (1999)

Visitors: 2 million

Local Economic Impact: \$500 million (over 3 months)

Retail shops, restaurants, hotels reported 20% overall increase in sales.

BALTIMORE LIGHT CITY (2017)

Attendance: 470,000; 157,450 out-of-state

Local Economic Impact: \$44.3 million; \$1.55 million in city and state tax revenue

Out-of-state guests spent an estimated \$80 per person at the festival.

FREDERICK FESTIVAL OF THE ARTS

Included the display of permanent and temporary public art pieces such as Community Bridge and Sky Stage's Public Art Installation Rainbow's Edge by Chris Van Doren

Attendance: 22,000

Guests spent an average of \$270 with out-of-town-guests spending an average of \$415.

Uses for Public Funding

Public funding will be essential to fund projects that are related to Frederick's public facilities, infrastructure and policy priorities. This plan identifies a number of opportunities:

- › New public artworks in County parks, hike-bike trails and libraries.
- › Artist residencies in the county's agricultural sector to produce public artworks that highlight the county's agriculture and food sectors.
- › Public artworks related to the county's heritage tourism resources.
- › Public artworks that anchor Frederick's smaller municipalities and unincorporated towns, supporting Main Street and related efforts.

Public funding will also be essential for maintenance and conservation of artworks that the City and County own. Generally, a percentage of each new public art budget (up to 15 percent) should be put into a dedicated fund for maintenance and conservation. Over time, this fund should be supplemented with annual allocations as necessary.

Recommendations for Public Funding

There are several possible sources of funding for public art in general:

- › Raise the County's hotel tax from 5 percent to 6 percent.
- › Dedicate incremental growth in County's hotel tax from new hotels (not including the downtown hotel).
- › Add baseline flexible amounts for public art in City and County capital budgets.
- › Add incremental amounts to capital budgets for high-impact capital projects such as parks, libraries and public safety facilities.

There are several possible sources of funding for public art in certain development areas of the County:

- › Establish a public art fee on certain types of commercial development, to be spent on site or donated to a Countywide fund.
- › To the extent allowable by state law, require TIF proceeds to include a set-aside for public art on site. The use of this funding would have to be restricted to the TIF site. (See Frederick County TIF guidelines, factors 7, 8, 9; Maryland Tax Increment Financing Act §12-207 Application of Proceeds.)

Public funding should be considered a sustainable baseline for the public art initiative. The Frederick Arts Council should match public funding on a one-to-one basis with grants and private fundraising.

External Grant Funding

External grant funding is a viable source for funding specific projects. Grant funding is typically not available for general operations, conservation or maintenance. It is important to keep in mind that most grant sources will not fund the entire cost of a project, but can be useful to leveraging other funding. Following are some of the main opportunities that the Frederick Arts Council should monitor.

National Grants

The National Endowment for the Arts provides funding in several categories that could be used to support various aspects of public art projects. Currently the NEA has a strong focus on creative placemaking, particularly through its Our Town Grants. Art Works, Challenge America, Local Arts Agencies and Our Town are all categories to consider; the NEA also occasionally provides special funding categories such as the Imagine Your Parks program, which provided funds specifically for National Park Service units. Grants occur on an annual basis.

ArtPlace America (ArtPlace) is a ten-year collaboration among a number of foundations, federal agencies, and financial institutions that works to position arts and culture as a core sector of comprehensive community planning and

development in order to help strengthen the social, physical, and economic fabric of communities. Grants occur on an annual basis.

Bloomberg Challenge

The Bloomberg Public Art Challenge supports innovative temporary public art programs that enhance the quality of life in cities. The most recent Challenge was just issued and the next will likely be in several years.

State Grants

The Maryland Historical Trust provides grants for programs and projects. Two programs to consider are the Maryland Heritage Areas Program and Non-Capital Historic Preservation Grants.

6. STAFFING

Currently, there are no full-time professional staff dedicated to public art in Frederick County. The Frederick Arts Council, as well as independent arts and civic organizations, occasionally assign staff to manage public art activities.

This Master Plan recommends that the Frederick Arts Council should build additional professional public art capacity that would enable it to serve as day-to-day manager of public art activities for the City and the County, and to provide support to independent organizations that wish to commission public art.

Volunteer Leadership and Professional Staffing

Volunteer leadership has played a critical role in Frederick's public art initiatives to date, particularly in regard to generating community awareness, support and resources for specific projects and a sustainable long-term approach to public art. However, volunteer efforts have limitations when it comes to managing specific projects, in regard to both workload and the perception that volunteers might drive priorities.

The plan recommends that volunteer leadership be focused on Public Art Project Task Forces,



Artist Svend Bue Rondum's "Windswept," along Carroll Creek close to West Patrick Street, installed in 1998. Photo by Shuan Butcher

chaired by Frederick Arts Council and members and including a cross-section of stakeholder, community and arts representation, to focus on the guidance of specific projects. And it recommends that planning, curating and project management tasks be managed by professional staff or consultants with specific expertise in public art.

Recommended Staffing

Going forward, the Frederick Arts Council will require a full-time Public Art Coordinator who can provide consistent, professional leadership of its public art initiative, especially the management of day-to-day activities related to acquiring and commissioning public art, facilitating loans and temporary installations, overseeing conservation and maintenance, and managing relocation or removal of existing artworks.

The Coordinator should have the following skills and experience:

- › Ability to work effectively with City and County agencies, independent arts and civic organizations, business leadership and the general public,
- › Experience in program and project management,
- › Understanding of public art best practices and ability to incorporate them into the day-to-day management of public art,
- › Familiarity with public art practice from a curatorial point of view, including the local and regional art scene, and
- › Familiarity with City and County capital project and private development processes.



The late artist Carl Butler at work on his *Mural of Hope*.

The position would have the following responsibilities:

- › Act as liaison to City and County staff regarding the identification and development of public art projects,
- › Seek and build partnerships with independent arts and civic organizations that would like to be involved with public art,
- › Facilitate the management of public art projects, including budgeting, scheduling, artist selection processes, contracting and design / fabrication / installation oversight,
- › Assist in the recruitment of artists (from both Frederick and beyond) to take part in projects, and work with artists to develop their concepts,
- › Organize community engagement and audience engagement,
- › Oversee conservation and maintenance matters,
- › Facilitate review of proposed gifts and loans of public art to the City and County.
- › Advise the Frederick Arts Council on further development of approaches to connect public art with planning and private development processes, and
- › Attend to other facets of day-to-day Public Art Program operations not listed above.

Should it not be possible to create a Public Art Coordinator position immediately, the Frederick Arts Council should hire a consultant to facilitate the development of the near-term projects recommended in this plan. In addition to facilitating projects, the consultant can model public art best practices for stakeholders.

7. PUBLIC ART GOVERNANCE

Decision-making about public art in Frederick will vary, depending on what organization sponsors a project and where it is located. Projects could be sponsored by the Frederick Arts Council, a public agency, an independent arts or civic organization, or a developer. Projects might be located in the city, another municipality or an unincorporated part of the County, in locations as varied as a master-planned development or a working farm.

This section of the plan outlines a governance approach for public art that is commissioned by the Frederick Arts Council, for public art that is located in the city, for public art that is commissioned in unincorporated areas of the county, and for public art that is commissioned in municipalities other than the City.

7.1 City of Frederick, Public Art Commission Public Art Commission

In 2009, the Frederick City Council established a Public Art Commission to manage the review of public art projects that are on City property or in the downtown Historic Preservation Overlay District and otherwise advise the City on public art.⁸

Council resolutions give the Commission the following duties in regard to “the acquisition of art by the City and the display of public art on property owned or controlled by the City or located within the Historic Preservation Overlay District:

- › Review and evaluate proposals for public art projects,
- › Review proposals for funding public art projects,
- › Recommend sites for the placement of public art donated to or purchased by the City,
- › Develop procedures for the physical preservation or maintenance of public art, and
- › Evaluate public art projects proposed with the Historic Preservation Overlay District and make recommendations.

In addition, the Commission may recommend any other policies, regulations or plans relating to the acquisition, location, promotion or maintenance of public art within the City.

Depending on the topic, the Public Art Commission makes its recommendations to the Recreation and Parks Board, the Historic Preservation Board, or the Mayor and Board of Alderman.

Policies, Procedures, Guidelines

Regarding the annual project list selected by key stakeholders convened by the Frederick Arts Council, and including representatives from the PAC, those projects will be managed by the FAC such as receiving PAC review and approval, acquiring or

⁸Frederick’s Public Art Commission was created by City Council resolution in 2009 and its roles and responsibilities were amended by resolutions in 2011 and 2015. The Commission consists of five to ten members, appointed by the Mayor with the consent of the Board of Aldermen. Members include an art educator, an arts administrator, a citizen at large and others with an expertise in the visual arts or a related field.



commissioning permanent artworks, managing the production of those works, receiving and displaying loaned artworks, contracting with artists, maintaining and conserving artworks, and relocating and removing artworks.

In addition, The City should consider adopting the policies, procedures and guidelines that this plan recommends as public art best practices for Frederick.

The FAC will function as a convening entity and portal for stakeholders on identification of prioritized projects as identified in this plan. The FAC is setting the foundational work for a comprehensive public arts approach across the city and county and will ensure communication across stakeholders in the selection and planning of these priority projects.

The FAC will transparently share a multifaceted budget for public art that utilizes a variety of sources of funding including public, private and individual funds. The FAC will not utilize any aspects of City funding on the same service or administrative overhead as it receives from the County.

7.2 Frederick County

Frederick County has not created an entity to handle public art matters. Nor has the County adopted public art policies, procedures and guidelines that County departments can use to manage routine public art matters, such as acquiring or commissioning permanent artworks, receiving and displaying loaned artworks, contracting with artists, maintaining and conserving artworks, and relocating and removing artworks.

Generally, decisions about acquiring or displaying public art are left to the departments that manage County facilities. For example, the Frederick Public Library manages a collection of public art and presents art exhibitions in collaboration with the Delaplaine Arts Center.

The County Executive and/or County Council should establish an overall County policy for managing public art projects. In general, the County should follow the model of other Maryland

counties and delegate the governance of and day-to-day professional management of public art matters to its designated arts agency, the Frederick Arts Council.⁹ The County also should consider adopting the policies, procedures and guidelines that this plan recommends as public art best practices for Frederick.

7.3 Frederick Arts Council Public Art Committee

The Frederick Arts Council should establish a Public Art Committee that would advise the board on all matters related to public art. The primary role of the Committee would be to ensure that the public art initiative is managed appropriately from a planning, fiscal and conflict of interest point of view. The secondary role of the Committee would be to ensure the artistic program is in keeping with the vision and goals of the public art master plan, and to make connections across the city and county work.

This Committee should be structured as a formal board committee, and consist of board members. If board practice allows, a small number of non-board members could be added to provide guidance that would be critical to the public art program's success.

The Committee's role would be:

- › Recommend adoption of the master plan (project recommendations, governance, best practice guidelines, sustainable funding)
- › Develop and recommend the Frederick Arts Council's Annual Public Art Work Plans
- › Recommend appointment of Public Art Project Task Forces
- › Approve Public Art Project Plans, Artist Selection and Project Concepts for projects funded and managed by the Arts Council

7.4 Public Art Project Task Forces

A key recommendation of this plan is that an ad hoc Public Art Task Force be created for each public art project that is undertaken. The ad hoc Task

⁹ Because of the small number of projects, creating a new commission is not recommended. And because the City's public arts commission is constituted to handle matters specific to the City, expanding its purview to the County is not recommended.

Force convenes on an as-needed basis to advise on the development of the project. In circumstances where there are several related projects (such as artworks integrated into the East Street Rails with Trails), a Task Force might be organized to advise on several projects.

A Public Art Task Force includes stakeholder, community and arts representatives and serves as a steering committee for the project. Its key roles are to advise on the creation of the Project Plan, on the Artist Selection, on the approval of the Artist Concept, and on community engagement and audience engagement. During the course of a public art project, a Task Force might meet four to six times.

The ad hoc Task Force has several advantages over a standing committee.

- › By providing a focused, time-limited and resulted-oriented participation experiences, task forces are easier for busy volunteers to join than standing committees with multiyear appointments.
- › Task Forces can draw on the exact expertise that a particular project needs.
- › Over time, by assembling a variety of Task Forces, the Frederick Arts Council can expose more people to public art processes and build up the community's expertise.
- › Task Force participation is easier for artists, who might be discouraged from appointments to standing committees because it prevents them from applying for commissions.

Each Task Force should consist of no more than seven voting members, with the following representation:

- › A maximum of two representatives of the Frederick Arts Council,
- › At least two arts professionals,
- › At least one project stakeholder, and
- › At least two community stakeholders.

The overall representation of the Task Force should include members with professional skills and expertise relevant to developing a Project Plan, evaluating artist credentials and evaluating project concepts. This includes people with backgrounds in public art; in the genre of art being considered for the project; in fields of environmental design such as architecture, landscape architecture and urban design; and other arts, humanities, social science and science fields that are related to the project.

For Frederick Arts Council projects, the Task Force should be organized by the Frederick Arts Council staff and confirmed by the Frederick Arts Council Board.

8. ROLES AND RESPONSIBILITIES

Frederick County Manager and Council

The plan recommends that day-to-day management and oversight of public art be delegated to the County's local arts agency.





- › Adopt recommendations of the master plan (project recommendations, governance, best practice guidelines, sustainable funding)
- › Designate Frederick Arts Council as day-to-day public art manager
- › Approve incorporation of public art in future County capital projects
- › Include public art in future County economic development investments

Frederick Mayor and Board of Aldermen

- › Adopt recommendations of the master plan (project recommendations, governance, best practice guidelines, sustainable funding)
- › Review and approve recommendations of Frederick Public Art Commission (locations, proposals, budgets, maintenance, and other policies and plans)
- › Approve incorporation of public art in future City capital projects
- › Include public art in future City economic development investments

Frederick City Public Art Commission

The Public Art Commission is authorized by City Council resolutions to advise on the acquisition of art by the City and the display of public art on property owned or controlled by the City or located within the Historic Preservation Overlay District.

- › Review master plan and recommend approval (project recommendations, governance, best practice guidelines, sustainable funding)

- › Review and evaluate proposals for public art projects under its review authority,
- › Review proposals for funding public art projects under its review authority,
- › Review Public Art Project Plans for projects under its review authority,
- › Recommend sites for the placement of public art donated to or purchased by the City,
- › Develop procedures for the physical preservation or maintenance of public art, and

- › Evaluate public art projects proposed with the Historic Preservation Overlay District and make recommendations.
- › Recommend any other policies, regulations or plans relating to the acquisition, location, promotion or maintenance of public art within the City.

Frederick Arts Council

The plan recommends that the Frederick Arts Council develop the capacity for the day-to-day management of a public art program and that it provide oversight for County public art.

- › Adopt recommendations of the master plan (project recommendations, governance, best practice guidelines, sustainable funding)
- › Raise funding through grants and sponsorships, both independently and as the representative of the City and the County for funding that is available to local governments
- › Adopt Annual Work Plan





A family draws what kind of public art they'd like to see in Frederick at the 2017 Frederick Festival of the Arts. Photo by Steve Whysall

- › Establish and manage Public Art Project Task Forces
- › Provide professional public art services to the City and the County in regard to acquiring or commissioning permanent artworks on FAC's priority list, receiving and displaying loaned artworks, contracting with artists, maintaining and conserving artworks, and relocating and removing artworks as identified by the FAC Public Art Committee annual priority projects list
- › Provide technical assistance to independent non-profits and to other municipalities who are undertaking public art projects that implement the Creative Zones and follow the best practices included in the Master Plan

Frederick Arts Council Public Art Committee

The Frederick County Arts Council board appoints a Public Art Committee that oversees the Frederick Arts Council's public art activities. The committee should consist of Board members and, potentially, a small number of non-Board members in an advisory role.

- › Recommend adoption of the Master Plan (project recommendations, governance, best practice guidelines, sustainable funding)
- › Develop and recommend Annual Work Plan
- › Recommend appointment Public Art Project Task Forces
- › Approve Public Art Project Plans, Artist Selection and Project Concepts for projects funded and managed by the Frederick Arts Council

Public Art Coordinator

The Public Art Coordinator is responsible for the day-to-day management of the Frederick Arts Council's public art initiative. The Coordinator could be an Frederick Arts Council employee or a consultant.

- › Acts as liaison to other City staff regarding the development of public art projects.
- › Facilitates the management of public art projects, including budgeting, scheduling, artist selection processes, community engagement processes, contracting and design/fabrication/installation oversight.

- › Directs conservation and maintenance matters relevant to the FAC's public art committee priority list.
- › Organizes public communication and outreach for the Public Art Program.
- › Attends to other facets of day-to-day Public Art Program operations not listed above.
- › Maintains communication with artists, Arts Advisory Board, City Council and other stakeholders.

Project Task Force

The ad hoc Task Force provides community and stakeholder oversight for public art projects.

It convenes on an as-needed basis to advise on the development of the project. Its recommendations are forwarded to the Frederick Public Art Commission, for projects in the city, and to the Frederick Arts Council's Public Art Committee, for projects under County jurisdiction.

- › Advise on the creation of the Project Plan
- › Advise on the Artist Selection,
- › Advise on the approval of the Artist Concept
- › Recommend community engagement and audience engagement strategies.

10. PUBLIC ART IN PRIVATE DEVELOPMENT

In the coming years, the most significant changes to Frederick's built landscape will result from infill development Downtown, new development in East Frederick, and new development in a band of master-planned communities, mostly east and south of the city.

These areas and these types of developments should be the focal point of a concerted City and County effort to obtain the highest quality of design for civic amenities and public spaces, such as parks, trails, squares, and community facilities. These are all places that have high visibility, are centers of civic activity and commerce, and are most likely to be meaningful anchors for residents and leave a lasting impression on visitors.

The City and County should, as a matter of policy, expand their interest in quality design by setting the expectation — as strongly as they

can – that public art should be incorporated into these developments. This will require the City and County to adopt a range of strategies, from persuasion to guidance to, potentially, establishing requirements.

Promoting Public Art in Private Development

The City and County should send a strong and consistent message that they expect development projects in the areas described above to voluntarily include public art as part of Frederick’s vision that “residents, businesses and visitors recognize, benefit from and value a vibrant public art culture.”

1. The City and County should become a vocal voice in support of public art, emphasizing that it is important for anchoring civic life, reflecting Frederick’s heritage and spirit, and strengthening Frederick’s community fabric and economic prosperity.
2. The City and County should include public art in their own construction projects, which is a key recommendation of this plan. In that sense, they would be asking developers to voluntarily make a commitment that they are already making themselves. In doing so, they would also be demonstrating the process of commissioning public art, and the benefits public art can bring to people’s experience of Frederick.
3. The City and County, in collaboration with the Frederick Arts Council, should provide developers, architects and landscape architects who are active in Frederick with informational resources that explain how they might approach public art in their projects. This package would include the best practices outlined in this Master Plan, examples of successful integration of public art in private development (focusing on projects similar to those that would be developed in Frederick), and resources that developers can use to help them commission public art.
4. Consider creating a requirement as part of the Adequate Public Facilities Ordinance (APFO) to ensure developers are including appropriate fees for public art per new unit built.

City- and County-Assisted Private Development Projects

From time to time the City and County provide assistance to developers who are working on complex projects or on difficult-to-develop sites. Typically, this has included financing for public

infrastructure through tax-increment finance mechanisms or hotel tax revenues.

When the City or County provide assistance of this nature to a private development, they should require that the project include public art, subject to the following considerations:

- › The requirement should be applied to commercial (retail, office, hotel, service), institutional (education, medical), research (offices, laboratories), cultural and sports facilities, and the portions of mixed-used developments that include those uses.
The requirement should not be applied to retail or industrial development.
- › In all cases, the requirement should be applied only to developments with a construction valuation of more than \$5,000,000. This dollar amount should be adjusted periodically to reflect increases in construction costs.
- › Projects commissioned through this requirement should be consistent with the definitions of public art and artist as provided in this Master Plan. Projects should not in any way be construed as branding or marketing, as through the use of texts, typography, logos, colors or materials that are used for project marketing.

For projects that meet the above criteria, the public art budget should be at least one percent of construction costs (including site preparation, landscaping and building systems but not including land acquisition, environmental remediation or fittings), up to a maximum of \$500,000. This dollar amount should be adjusted periodically to reflect increases in construction costs.

This requirement should be adopted as a City and County policy. It should be incorporated into any RFPs, MOUs, development agreements or other documents that outline the relationship between the City and the developer.

To implement this requirement the City and County should develop guidelines that indicate priorities for the relationship of public art to the architecture and landscape architecture of the site, expectations for an artist selection process, expectations about public accessibility, acceptable uses of public art budgets, and limitations against using public art as commercial expression. In addition, site-specific goals should be established for each project.

When public art is commissioned as a result of this requirement, the artwork would be owned and maintained by the owner of the property in perpetuity, or be subject to a process for relocating or removing the artwork.





Best Practices Guide

1. OVERVIEW

This Best Practices guide is a compilation of public art best practices for the Frederick Arts Council, the City of Frederick and Frederick County to follow in managing its public art initiative.

The practices in this guide have been compiled from material provided by professional organizations, such as the Americans for the Arts Public Art Network, that provide a wide variety of resources for public art administrators and artists. They also include practices documented in plans, guidelines and resource guides published by other public art programs, particularly those in the District, Maryland, Virginia region.

While the practices in this resource guide have been carefully selected because of their applicability to the Arts Council, the City and the County as they launch a public art initiative, this best practices guide is not fully formed as a set of recommendations.

Rather, the information here is presented as an operating framework. Over time, and with experience, these best practices should be tailored for Frederick's own circumstances and formulated into policies and guidelines that the Arts Council, the City and the County can follow.

Resources

PAN Best Practice Goals and Guidelines (Draft) (2016)

Public Art by the Book, Barbara Goldstein

A girl paints a section of concrete along Carroll Creek during the 2004 "Brush with Frederick" event which raised money for the Carroll Creek Public Art Fund.



A decorated ribbon sculpture in support of breast cancer research from the Frederick Arts Council's "Pink Ribbon Path," displayed in 2012. Photo by Sam Yu

2. APPROACHES TO PUBLIC ART

There are many approaches to creating public art, each appropriate in certain circumstances. Altogether, these approaches provide a wide range of options to create public art projects that meet the needs of the community, address the opportunities that arise, and result in a diversity of artworks throughout Frederick.

Defining Public Art

What is Public Art?

Public art is a dynamic field, with new approaches and ideas emerging day by day. However, the public art field has generally agreed that there are several key aspects of what makes public art:

- › Public art is created by professional artists. This means someone who has a track record of exhibitions or commissioned visual or public art. Architects, landscape architects and other design professionals are not considered professional artists under this definition, unless they otherwise meet the criteria above.

- › Public art is public. This means it is located in a place that is generally accessible to the public, with no barriers to access, such as having to pay.
- › Public art is site-specific. This means it is created through a process that considers the physical, functional, social and cultural context of the place where it is located.

What is not Public Art?

The public art field also generally agrees that the following do not constitute public art:

- › Artworks that are decorative objects, unless created by an artist, or are mass-produced.
- › Features that are decorative, ornamental or functional elements of the architecture or landscape design, unless they have been commissioned from a professional artist as an integral aspect of a structure or a site.
- › Features that involve commercial expression related to the business or development where the artwork is located, or that otherwise would be considered a sign under local zoning code.

Public Art in Capital Projects

One of the most common forms of public art is artwork that is related to public facilities and infrastructure, such as parks, trails and other open spaces accessible to the public; libraries and recreation centers; public safety facilities and transportation infrastructure. These types of projects could be built by public agencies or developers.

In general, approaches to public art vary in terms of the degree to which an artist is integrated with a design team, and the degree to which the artwork is integrated with an overall design. Following are some key features of each kind of public art.

Integrated Artwork

An artist is selected to plan for and create an artwork in conjunction with the overall design of a larger capital project, but the artist works independently and the artwork serves purely as a visual enhancement, not as a functional feature. Art projects can be integrated into architecture,

landscape design, streetscape or infrastructure projects.

The artist is selected as early in the process as possible, through an approved artist selection process. The artist consults with the design team, the client department and the local community to identify opportunities and possible themes for projects. The element is usually designed and fabricated independently of the main project, and installed at the appropriate time during the overall construction schedule.

Functional Design Feature

An artist is selected as the lead designer for a specific functional design feature — such as lighting, identity markers, fencing, pavements, seating or kiosks — that can be found in the streetscape, open spaces, hike-bike trails or other public places. Teams of related professionals, such as architects, civil/structural engineers, and landscape designers are assembled by the artist or the client department in conjunction with the artist. Such a project may be pursued in conjunction with, or independently of, a larger capital project.

Design Team Project

An artist is selected at the start of the project to work closely with the design team (architect, engineer, landscape architect, and others) to realize the design of a larger capital project.

The thinking of the artist helps shape fundamental ideas about the project design, and usually results in a specific element that the artist might have more specific responsibility for designing. Most often, this element will be integrated into the architectural or landscape design project itself.

Stand-Alone Artwork

An artist is commissioned independently of any capital project, or independently of the design and construction schedule of a capital project, to create a stand-alone artwork, which is usually site specific.

The artist consults with the design team (if applicable), the client or site users, and/or the local community to identify opportunities for

projects. The result is a site-specific element that is conceived, fabricated and installed by the artist. This is an approach that can be used to retrofit completed buildings and public spaces with artworks.

Other Approaches

Artist in Planning Processes

Artists are hired as collaborators in public planning processes to support the work of the process. Commonly, artists are involved as a way of stimulating public engagement with a planning process. In other cases, artists are asked to spur civic imagination by fostering understanding of little-known urban systems and stimulating consideration of alternative futures.

Artist-in-Residence

An artist residency embeds an artist in public agency, a community or a similar setting that offers a productive environment for artists to research and develop new work. The residency serves as an extended research phase. The expectation should be that the artist would create a public art project that is based on the exploration conducted during the residency, and would engage with the general public in presenting the work. Artist residencies are almost always established with a fixed time period.

"Civic Imagining" Projects

"Civic imagining" projects invert conventional public art thinking. Rather than drawing on the metaphor of the city as an outdoor gallery, or a canvas for artistic embellishment, civic imagining projects are speculative explorations that cast artists in the role of imagining creative solutions to the problems of the city itself.

"Civic imagining" projects borrow from the traditions of design charrettes or competitions common in other design fields, offering critiques of and visions for urban development. They engage the public in visionary exercises that transcend the boundaries of public engagement that is conventionally practiced in planning processes.

“Civic imagining” projects come in many guises. One of the best known projects is called *PARK(ing) Day* (Rebar Group, 2005), which started when a group of artists took over a metered parking space in San Francisco for two hours and turned it into a public green space, questioning the predominance of auto-oriented spaces in cities.

Creative Placemaking

Creative placemaking is an emerging practice that promotes grassroots creative action to catalyze community and economic development. Creative placemaking has also been embraced by public agencies and developers who see it as a tool for creating a lively pedestrian realm and public spaces.

Creative placemaking is a generic term that has been used to embrace a wide range of creative activity and art projects. As the field of creative placemaking has evolved, there has been a debate about the relationship between placemaking and public art. A consensus is emerging that while the fields overlap to a great degree, they remain different in regard to their goals, the way that projects are developed and the way that artists are engaged.

Social Practice Art

Social practice art is generally defined as projects that focus more on processes of engagement with communities for the purposes of generating social awareness, engagement or change rather than on purely physical or visual outcomes. Seminal projects in the U.S. range from *Project Row Houses* (Rick Lowe, ongoing), which has evolved into a decades-long community revitalization project in Houston, to the *University Avenue Project* (Wing Young Huie, 2010) an artist-instigated social-cultural investigation in Saint Paul, Minnesota, that relied on participatory photography.

Temporary Artwork

An artist is commissioned to create an artwork that is presented only for a fixed amount of time, from a one-time event to a few years. The artwork might be the outcome of an artist residency or a community engagement process. Often, the artist retains ownership of a temporary artwork.

Temporary artworks are popular for a variety of reasons. First, they are generally less expensive and less complicated to produce than permanent artworks. They allow for more experimentation in regard to artistic approaches, themes and locations. That, in turn, allows more artists, communities and audiences to connect with public art.

3. PROJECT DEVELOPMENT PROCESS

Each public art project is unique. However, most public art projects are developed through a standard process that follows a series of basic steps. How these steps are approached will differ from project to project.

Designate a Project Manager

At the outset of a project, the sponsoring organization should designate a person to serve as day-to-day Project Manager. The Project Manager would facilitate the process designed below. A Project Manager can be a public art administrator, an experienced artist, or a design professional. The Project Manager can be on staff to the sponsoring organization or a consultant.

Define the Art Opportunity / Create a Project Plan

One of the first steps in developing a public art project is to define its general parameters. Many public art agencies draft a document called a Project Plan that outlines the major components of a project — its location, goals, budget, schedule, artist selection process, community engagement process, partnerships and similar relevant information. The Project Plan can be more or less detailed at the outset, and it can be updated as necessary. Nevertheless, it is generally approved by the organization that is leading the project and used by all partners as a project management tool.

“In my own philanthropy and business endeavors, I have seen the critical role that the arts play in stimulating creativity and in developing vital communities....the arts have a crucial impact on our economy and are an important catalyst for learning, discovery, and achievement in our country.”

-Paul G. Allen, Co-Founder, Microsoft

Blood Swept Lands and Seas of Red was a temporary artwork by artist Paul Cummins placed inside the moat of the Tower of London, with 888,246 ceramic poppies representing the number of British soldiers who were killed in WWI. The exhibit commemorated the centenary of WWI's outbreak in 2014. Photo by David Belcher





One of Thurmont's historic trolley cars and artist Yemi's mural depiction of it. Photo courtesy of Frederick County Economic Development

Create a Selection Panel or Task Force

The sponsor of a public art project usually organizes an ad-hoc group that will steer various aspects of the project.

One model for this is a Selection Panel. The role of a Selection Panel is to review artist portfolios, select an artist and review artist concepts.

Another model for this is a Task Force. The role of a Task Force is more expansive; it can involve setting the goals and parameters of the project, developing and approving the Project Plan, and participating in community engagement processes.

Both a Selection Panel and a Task Force are usually comprised of both project stakeholders and arts professionals. Commonly, staff of public agencies are invited to participate in discussions but not to vote. The Selection Panel or Task Force is empowered to make recommendations to an approving authority.

Establish a Budget and Schedule

Setting the right budget is one of the most important decisions in developing a successful public art project.

The overall project budget should encompass the artist costs (artist fee, design, studio, and assistants), the direct cost of the artwork (materials, fabrication, transportation and installation) and other project costs (site preparation, design team coordination, community engagement, communications, signage, dedication, and conservation reserve).

To estimate an appropriate budget for the artwork itself, the best method is to look at budgets for recent art projects of similar scale, with similar materials, and/or with a similar artistic approach.

This can easily be done with the assistance of an experienced public art consultant or curator.

Schedules will depend on a variety of factors, particularly the nature and complexity of the project and the degree of integration into the design and construction that is necessary. It is important to allocate sufficient time for finding an appropriate artist, finalizing the contract, community engagement, design development, fabrication and installation. It is also important to ensure that these milestones are coordinated with other project milestones, if the artwork is part of a larger project.

Artist Selection: Create a Short List

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

In the first phase, the project sponsor issues a Request for Qualifications to artists based on the approved Project Plan. The RFQ should include context, project goals, budget, timeline, and the artist's scope of work and submission instructions. Interested artists are asked to submit qualifications packages (generally a cover letter, resume, images of past work with descriptions, and references). Artists could be invited through an open Request for Qualifications or by invitation.

The Selection Panel or Task Force is convened to review artist qualifications and select finalists. The Selection Panel or Task Force should consider both the general criteria for selecting artists outlined in the sponsoring organizations policies and procedures, as well as specific criteria outlined in the Project Plan.



Artist Section: Select an Artist

The artist selection would be based either on qualifications or a Concept Proposal.

In the second phase of artist selection, finalists would be invited either to develop a site-specific Concept Proposal for the project and/or to interview with the Selection Panel.

Qualifications Process

In a qualifications process, the artist would be asked to take part in an interview with the Selection Committee or Task Force, either in person or by video conference. The project sponsor would also check references.

Concept Process

In a concept process, the artist would be paid to develop an idea for the project and to present it.

The process should include a preliminary site visit in which the artist can familiarize himself or herself with the site before creating a concept.

The artist would present a physical representation of the work (a rendering or three-dimensional model), and written project description, a description of materials and fabrication techniques, expectations regarding site preparation and infrastructure needs, and a preliminary budget and timeline.

In some cases, the concepts would be presented for public feedback before a decision is made. The entity responsible for the site of where the art will be located would also review the Concept Proposals to identify any technical concerns.

Selection

The Selection Panel or Task Force would review artists' Concept Proposals and/or interview artists and recommend the selection of an artist. The

Selection Panel or Task Force should consider both the general criteria for reviewing concepts outlined in the sponsoring organizations policies and procedures, as well as specific criteria outlined in the Project Plan.

Execute the Artist Agreement

Once an artist is selected, the sponsoring organization enters into an agreement with the artist. Key deliverables would include developing a concept, developing final design documentation and fabricating and installing the artwork, as the circumstances of the project warrant.

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

Contracts should consider that a public artwork might have a limited lifespan and incorporate a de-installation provision.

Community Engagement

Community engagement is a key feature of the public art process. Every public art project should have a specific public engagement and communications plan. This plan should:

- › Identify goals for public engagement and communications
- › Identify key milestones for public engagement
- › Identify target audiences, messages, and vehicles for communication
- › Set expectations for the artist's approach to public engagement

Specific public engagement approaches should be developed in consultation with the artist and reflect the artist's public engagement practices.

Monitor Design and Fabrication

The artist takes the concept through several steps of design development. At each step, the artist would refine the design, fabrication techniques, materials, budget and similar technical details. If necessary, the artist would be required to have elements of their design reviewed and stamped by a licensed engineer. The artist should also submit the detailed design, including any documentation necessary for permitting or other approvals, to all necessary parties for technical review.

The Project Manager would keep in regular contact with the artist through the fabrication of the work, including inspecting the work (photographically or in person) prior to installation.

Oversee Installation

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

Project Close Out

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

- › Obtain from the artist a maintenance protocol for the artwork, as well as documentation of materials and fabricators used in the creation of the artwork.
- › Obtain from the artist a transfer of title for the artwork.
- › Obtain from the artist any other outstanding documentation of the project.
- › Complete the installation of on-site interpretive signage.

Maintenance and Conservation

Works of art should be cleaned regularly and/or otherwise maintained by the entity responsible for the facility, building or site in which the work of art resides. Works of art should be maintained in a manner appropriate to the medium and characteristics of the artwork, following the protocol provided by the artist. All work should be undertaken in accordance with the Visual Artists Rights Act of 1990.

The manager of the site where the artwork is located should report any damage or conservation needs to the sponsoring organization, and should not perform any non-routine maintenance unless requested.

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

Resource

Alexandria, Va., *Public Art Implementation Plan*

“Wave” public sculpture in Virginia Beach by artist Jeff Laramore. Photo courtesy of Jeff Laramore



4. ARTIST SOLICITATION AND SELECTION METHODS

There are a variety of processes for selecting artists for public art commissions. For each project, the process selected should be one that best reflects the circumstances and goals of the project, as well as best practices in the public art field.

Basic Principles of Artist Selection

- › Selection processes should be competitive, except in situations where there are extraordinary circumstances, as expressed in the approved Project Plan.
- › Artist selections should be recommended by a Selection Panel or a Task Force comprised of project stakeholders and arts professionals.
- › Artist selections should generally be made on artist qualifications. If artists are asked to prepare concepts as part of a competitive process, they should be compensated.
- › Artist selection processes must be consistent with the procurement procedures related to the funding source and/or the project sponsor.

Open Competition

In an Open Competition, any artist may submit his or her qualifications, subject to the requirements established in the Call to Artists or Request for Qualifications. The Call or RFQ should be sufficiently detailed to allow artists to determine whether their artistic practice or qualifications are appropriate for consideration.

An Open Competition allows for the broadest range of artists to compete and can bring in new, otherwise unknown, and emerging artists. However, Open Competitions can consume a large amount of staff and selection committee resources, and sometimes discourage established artists who prefer to respond to limited competitions or to be directly selected for projects.

Limited Competition / Invitational

In a Limited Competition or Invitational process, several pre-selected artists are invited to submit qualifications. This method may be appropriate when 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 the list of artists would come from a roster.

Direct Selection

On occasion, an artist might be selected for a project without a competitive process. Direct selection can be useful on projects where there is an urgent timeline, a low budget, or unusually specific project requirements. It is possible that this artist would be selected from a pre-qualified list or roster.

Roster

A roster is a pre-qualified pool of artists from which artists can be selected for Limited Competition/ Invitational or Direct Selection. (Elsewhere it is recommended that the Arts Council create a roster of Frederick artists.)

A roster is based on a comprehensive review of qualifications from artists who respond to an open Request for Qualifications. This list could be focused on a specific set of opportunities, or be used broadly for a range of commissions. If the Roster is meant to be used for several years, it should be updated annually or bi-annually to allow new artists to be considered, and for roster artists to update their materials.

To create a roster, a public art program would issue a call to artists, inviting them to submit their qualifications for being added to the roster. The call to artists should outline the qualifications artists must have and criteria against which they will be evaluated, anticipating the types of opportunities that the public art program anticipates in the coming year or two. The call should also provide instructions for submitting and include background and reference information.

A Selection Panel should be organized to review the call and make recommendations as to which artists should be added to the pre-qualified list. Once selected, artists should be kept on the eligibility list for three years before they need to re-apply.

A Roster requires upfront work and ongoing management, but it allows for artist selection for specific projects to proceed much more quickly. This would be a viable strategy if the public art program were anticipating a large number of commissions over a short period of time.

Request for Proposals (RFP)

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

Request for Qualifications (RFQ)

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

Resources

PAN Artist Selection Process Resource Guide (2013)

PAN Call for Artists Resource Guide (2004)

5. COMMUNITY ENGAGEMENT

Community engagement is an important component of the development of public projects, an aspect of public art practice that sets it apart from working in galleries or museums or working for private clients. A public art project will have a very public presence for a very long time. It will play an outsized role in creating an image for the community where it is located, and creating an impression of that community in the public's mind.

It is important to ensure that public art is welcomed and seen as a positive addition to the community. Therefore, anybody planning a

public art project should give careful thought to the community in which it will be located and set clear goals for the role they would like community stakeholders to play in the development of the project. With those goals in mind, you can then determine the best approach to involving the community at various phases, such as planning, designing, creating and celebrating the artwork.

Some key principles to keep in mind:

- › While community engagement is an important aspect of a public art project, there is no single approach. The approach depends on the nature of the project and the artist.
- › The artist will play a key role in how community engagement is organized. The artist should help direct the strategy and the process, which should build on practices that the artist is comfortable with.
- › Some types of projects, such as murals, have more of a history and expectation of community involvement, in part because of the accessibility of the processes of design and creation.
- › It is important to manage expectations. Make it clear from the outset what the community's role in the project will be, and what the boundaries are.

Developing a Strategy

Every public art project should have a specific public engagement plan. This plan should:

- › Identify goals for community engagement
- › Identify key stakeholders
- › Identify key milestones for community engagement
- › Identify target audiences and vehicles for community engagement
- › Set expectations for the artist's approach to community engagement

Articulating Goals

Community engagement goals should take stock of the goals for the project and the impact the artwork will have on the community.

These are some common community engagement goals for public art projects (not all of these goals are relevant to every project):

- › Create an artwork that conveys the community's vision and voice
- › Create an artwork that fits into the context of its surroundings
- › Inform the content and/or themes of the artwork
- › Give people in the community a sense of empowerment through their participation in an art project
- › Strengthen community social networks
- › Connect people with community resources
- › Obtain buy-in for the larger project that the artwork is part of

Identifying Stakeholders

A community engagement strategy should also consider key stakeholders – people who will have an interest in or who will be affected by the project.

Stakeholders can include:

- › Nearby property owners, residents and business owners
- › Other people who customarily use the place where the artwork will be located
- › Organizations that serve the area where the artwork will be located or the groups of people who frequent the location
- › Elected, appointed and volunteer leaders
- › Staff of public agencies with responsibility for the place where the artwork will be located

Community Partnerships

Often, it makes sense to develop a public art project through a partnership with a non-profit community group, such as an arts, social service, economic development or religious organization. These groups can bring outreach capacity and are likely to have experience with the specific community in which you are working.

As in any partnership, it is important to establish the role, responsibilities, deliverables and compensation for the community partner.

Community partners should be resourced equitably for their involvement.

Planning Phase

The early stages of planning an artwork can be undertaken in collaboration with the community where it is located. Consider consulting the community in:

- › Finding a location for the artwork
- › Learning what the community's needs and interests are
- › Identifying potential stakeholders and participants
- › Selecting the artist
- › Researching and designing the mural
- › Reviewing the artist concept

Artist Selection Phase

There a number of factors that must be considered in selecting an artist, including the artist's experience, technical proficiency and availability for the budget at hand. The artist's sensitivity to and connection with the community can be one of them. Most often, artist selections are made by Selection Panels or Task Forces with artistic and stakeholder representation.

The community can also play a role in selecting the artist, depending on the artist selection process that is being followed.

If the artist selection is based on qualifications and an interview, consider:

- › Asking community stakeholders for recommendations about local artists to consider.
- › Inviting community members to meet with the short-listed artists.

If the artist selection is based on proposals, consider:

- › Inviting community members to meet with the artists while they are developing their proposals.
- › Inviting community members to review the proposals and provide comments to the reviewers.

The multimedia event celebrating the completion and opening of William Cochran's "Community Bridge" in 1998. Photo courtesy of William Cochran



If the artist selection involves an artist site visit, consider:

- › Arranging an opportunity for the artist to meet stakeholders in formal and informal types of situations.

It is not advisable to allow community members to vote on proposals because the final selection will need

to be based on a range of criteria. The final selection should include the perspective of art and design professionals who are qualified to assess the artist's technical qualifications and practical considerations related to proposals.

Research and Design Phase

The process of researching and designing an artwork can be a collaborative activity that involves people in the community where the artwork is located, or people in organizations related to the topic of the artwork.

- › Begin the engagement and design phase before any concepts are finalized, potentially even before an artist is selected. Include all stakeholders and concerned individuals. Consider holding one or more community meetings, especially if a large number of people are involved, and make sure to include people who will be impacted by the artworks. The meeting can introduce people to the project and collect preliminary needs about the community's ideas about the goals and potential subject matter.
- › Conduct additional research as necessary. Community members and community organizations, such as historical societies can often provide material that will contribute to the ideas the artist includes in the artwork.
- › Sometimes, artworks are created with community participation in the design. In these situations, the artist's role is to facilitate a collaborative process in which people can contribute ideas that are incorporated into the artwork. There are many different approaches to this, depending on how an artist is comfortable in working and on the overall goals for the murals.

- › Sometimes, the design of an artwork is reviewed. Whether or not there is a review depends on the ownership and goals of the project. If there is a review, it is best to conduct the review with the Selection Committee or Task Force that selected the artist. The review should include both stakeholders as well as arts professionals, to give the artist a full range of advice.

Involving the Community in Creating the Artwork

Depending on the type of artwork, there may be opportunities for involving the community in the creation of the artwork. This is most common with murals. For guidance on how to include the community painting a mural, consult one of mural-making guides that are easily available online.

Celebration Phase

When the artwork is complete, it is a good idea to plan a celebration for the community. There can be a short ceremony to dedicate the artwork, at which people who played a key role in project can speak. There should also be a celebration with food, music, dancing and other creative activities – whatever seems right!

6. COMMUNICATIONS AND AUDIENCE ENGAGEMENT

Effective communications and audience engagement are key components of any public art program. They are important for building awareness of and support for the program, and for providing audiences experiences that enrich their lives and foster social connections. There are several general aspects of communications and engagement that every public art organization should consider:

- › Define Your Audiences
- › Create a Strong, Consistent Program Identity
- › Develop Key Messages
- › Maintain Robust Platforms for Communicating with Audiences
- › Provide Enriched Content
- › Encourage Interaction with Public Art

Reading Girl,
Christchurch,
New Zealand



Define Your Audiences

Public art programs should keep in mind the following general audiences when developing their communications and marketing strategies.

- › Project stakeholders. This includes people who will be directly involved with or affected by the project. It can include residents and users in the area where the project will be located, organizations and businesses active in the area, and public agencies. It includes the entities that own the site and will manage it.
- › Public at-large. This includes the broader public, whether or not they have a direct interest in the site or in art in general.
- › City leadership. This includes elected, appointed and volunteer officials who have an interest in or authority over a site.
- › Arts stakeholders. This includes artists, arts organizations and funders who have an interest in supporting, promoting and advancing the arts in the community.

Create a Strong and Consistent Program Identity

It is important for a public art program to have a strong and consistent identity for two reasons.

First, a strong identity helps make people aware of public art and the resources that are available. This is a first step towards building strong circles of audiences, supporters and funders.

Second, a strong identity helps build productive and enduring connections between the public art program and its audiences. This is important in cultivating funders, recruiting artists, developing partnerships and elevating the organization's profile among its peers. For example, artists and collaborators will be more likely to want to work with the program if it is a known entity with a solid reputation. Funders will be more likely to support the program if they are enthusiastic about the program's vision and convinced that it can deliver. Audiences will be more likely to follow the program if they have a clear idea of what to expect from it.

A public art program's identity is defined by what it believes in and what it does – its values and the

activities it undertakes. Its values and activities should be defined through strategic planning or master planning processes, as well as well-considered decisions about projects to take on.

A public art program's identity is communicated by how it presents itself. This relates to both the key messages it communicates and the appearance of its graphic materials, such as logo, print publications and web site.

Develop Key Messages

A public art program should focus its public engagement, communications and education activities around several key messages. Possible messages in Frederick include:

- › Public art is a valuable asset for Frederick as an expression of civic pride. It provides experiences that connect people to each other and to their beliefs about what is unique and essential to Frederick, and it results in enduring civic assets.
- › Public art benefits Frederick economically as it strengthens the City's identity and quality of life, making it more attractive to businesses and residents.
- › Public art is an extension of Frederick's commitment to providing residents with access to arts and culture experiences, as it already does with investment in facilities such as the Weinberg Center.
- › Public art is best accomplished through partnerships of the public, private and non-profit sectors, with guidance through community engagement.

Maintain Robust Communication Platforms

Public art programs should make use of multiple platforms to provide access to information about their work. These platforms should be cross-linked in order to maximize their efficiency and effectiveness. Using a diversity of platforms is important for several reasons:

- › People are accustomed to accessing information from different platforms, depending on their preferences and circumstances, including whether they are at a computer with Internet

access, connected via a mobile device, or without digital access.

- › Different platforms have intrinsic strengths and weaknesses in communicating information.

Print

Even though digital communication is becoming more and more prevalent, there is still a role for print materials. They are portable, easy to use in public spaces (where public art is likely to be found) easy to share, can have an artistic presence themselves, and can be physical reminders of a positive experience.

On-Site Signage

On-site information is a key way that people learn about public art when they experience it in their surroundings, particularly people who had not been aware of public art. Public art programs should invest in informative plaques, labels and other relevant on-site signage, which can inform people about the artworks they are seeing and direct them to web and social media resources where they can learn more.

Website

A web site is useful as a comprehensive portal for people to access information about the public art program's resources, including archived content. Although a web site is best used on a computer at home or the office, it can also be mobile-enabled, allowing for easy browsing for people who are on the move.

Social Media

People turn to social media channels to get up-to-the-moment information, to follow or participate in conversations that are user-generated, and to spread information through their networks. Social media can be used for general external communications for the program (such as announcements about artist opportunities and public events), for communications that engage and inform on-site users about the public art collection and audience engagement activities.

Social media applications are also important platforms for pushing information out directly to people through the public art program's networks and the networks of its followers.

General Interest and Arts Media

Coverage in the local general interest media can increase the visibility, stature and value of the public art program to new audiences as well as internal stakeholders, external partners and peers. Public art programs should cultivate local and regional media to generate coverage of projects and events. In addition, public art programs should seek recognition in regional and national media – including on-line journals and blogs that cover art, and regional and national travel-focused media – for their projects and events.

Campaigns

Audience engagement campaigns can capture and focus the attention of audiences for brief amounts of time. They are useful for attracting new audiences and reconnecting existing supporters to the program because of the sense that something new, urgent and exciting is happening. Campaigns can focus on:

- › Specific projects, particularly when campaigns can be linked to specific milestones or campaigns.
- › The overall program and public art collection, particularly through approaches – photo and selfie uploads, scavenger hunts and contests, for example – to encourage people to look at, think about and respond to public art in the community.

Provide Enriched Content

Public art programs should provide a wide range of content about their projects, programs and partnerships. This is important for several reasons:

- › Public artworks and programs generally have more to offer people than they can experience directly through a casual encounter with the art.
- › People don't always have time to take in the artworks when they first encounter them and may want to circle back and learn more.
- › Knowing more about public art projects and events generally makes people more appreciative of what they are seeing.
- › Enriched information about public art can make people's experience more rewarding and their overall experience public art more positive.

These are examples of the types of content that a public art program should develop or make available across its platforms:

Behind the scenes stories

Often some of the most interesting stories about an artwork involve how it was put together. This can include information about the artist's vision, public engagement that led to the project, design and fabrication techniques, and the teams of people who were involved in making the artwork a reality.

Telling the artist's story or providing opportunities to hear directly from the artist can offer unparalleled

insight into both individual works as well as how artists create a practice in public art.

The stories behind partners and partnerships with the community and with arts organizations could be further drawn upon to generate interest.

Calendar of events

Pushing out information about upcoming art events, rather than requiring people to look for it, could engage people who aren't already aware of public art and increase the number of participants in events.

News reports and critical responses to projects

Content developed by news organizations and by art critics can provide a broader context for public art offerings.

Encourage Interaction with Public Art Resources

Interactive experiences help people connect with arts resources because they can result in experiences that users direct and are unique to them. Platforms that allow for people to engage in conversations with each other add interest because people can express their own thoughts and enjoy learning what other people have to say about artworks.

These are examples of approaches to encouraging audience interaction with public art:

Artist-led Engagement

Artist-led community engagement processes can bring people into the planning and design of public art or other community planning processes. These processes should be pursued when appropriate to the goals of the project and the interests of the artist. When artists work with communities in this way, people have a positive connection not only to the project and to each other, but also to the public art program.

Events

Public events can attract people to public art projects. These can include performances, films and non-arts gatherings such as yoga classes or bike meet-ups. These can introduce new audiences to artworks and keep the artworks, and the places where they are located, fresh in people's minds.

Artist Reinterpretations

Consider commissioning artists to reinterpret elements of the existing collection; for example, asking composers, dancers, theatrical performers or writers to create new pieces inspired by the existing collection. Philadelphia Mural Arts, for example, has commissioned composers to create and perform interpretations of murals, drawing entirely new audiences in to experience older murals.

Interactive Apps

Interactive apps can not only help people access and navigate public art but also customize their experience of art. Many museums are incorporating and experimenting with interactive apps that provide users with in-depth content, virtual and augmented reality experiences, and the ability to build a virtual collection or design and share their experience. For example, the Philadelphia Museum of Art sponsors an annual "hackathon" in which developers are supported in creating apps that help people engage with the collection; one night each year, museum-goers can meet the developers and test out the apps.

Education Resources

Public art programs can provide a platform to develop educational resources and programs that support arts education and career development in the arts.

One approach is to develop a curriculum kit of teaching materials that allow a community's public art resources to be a teaching and learning resource for schoolchildren. The curriculum kit should be developed in collaboration with teachers in the art programs in local schools.

Dedication and Celebration Events

As each project is completed, it creates an opportunity for a community celebration. All those involved in the selection and creation of the artwork, the general public and media should be invited to celebrate it and welcome it into the community. These events can be as simple as a press conference, or they may turn into a block party depending upon the scope of the project and its location.

Tours

Once the collection has reached a critical mass, approximately six projects, provide scheduled, docented tours of the artworks in the collection. They can be connected with bicycling or tourism organizations to expand audiences and support economic development.

7. DONATIONS AND COMMEMORATIVE ARTWORKS

Communities generally welcome donations and loans of public art and commemorative artworks as a useful way of building a public art collection and serving the community's social needs.

However, agencies accepting donations of public art must act with the broad public interest in mind when considering such donations, particularly in regard to the fiscal impact of such donations, the public's use and enjoyment of public space and the general aesthetics of the city.



The statue commemorating national anthem author (and Frederick native) Francis Scott Key at his resting place in Mt. Olivet Cemetery.

In order to facilitate a fair assessment of proposed donations and loans, the agency that accepts donations should coordinate the review of proposed donations and loans, consulting with other public agencies, board and commissions, and conducting appropriate community engagement.

Proposed donations and loans should be evaluated to determine whether they are in keeping with the community's overall goals and expectations and adopted plans and policies, whether they are placed in appropriate locations and integrated appropriately with their sites, whether proper advance planning and preparation has taken place, and, in the case of commemorative artworks, whether they serve a purpose appropriate to the interests of the public.

Proposals

Proposals for a donation of public art or long-term loan of an artwork should be submitted in writing and include a description of the item(s) proposed for donation or loan, estimated value of the artwork, information on the background and qualifications of the artist where appropriate, a

statement of the provenance for the artwork, and any special terms or conditions that accompany the proposed donation or loan.

Technical Review

Technical review should be facilitated by a professional public art administrator, consulting with public agency staff. Technical review should focus on the following issues:

- › Policy Compliance. Is the proposed donation consistent with adopted policies, plans, codes and ordinances?
- › Ownership. If the donor is proposing to donate an existing artwork, has the donor documented that the artwork can be legally donated? Artworks should only be accepted if they are accompanied by a legal instrument of conveyance of title, enumerating any conditions on the acceptance of the artwork, and the appropriate warranty of originality.
- › Financial Costs. Has the donor documented that the financial costs associated with the artwork have been adequately anticipated and can be met? These costs include, but are not limited to, shipping, insurance, site preparation, installation, dedication, signage and lighting.
- › Safety and Liability. Is the artwork durable? Does it pose any safety or liability concerns? Does it meet all applicable codes?
- › Maintenance and Conservation. Has the donor provided a professional art conservator's report indicating anticipated maintenance needs?
- › Availability of Site. Is the proposed site available for the installation of artwork? Are necessary electrical, plumbing or other utility requirements defined and available?
- › Appropriateness of Site. Does the proposed siting respect existing officially adopted plans? Is the proposed siting consistent with the current use of the site?

- › Identification Plaques. Does the design of and text of plaques that will be provided for interpretation, donor acknowledgment and/or other purposes any applicable design requirements?

During the review process, the public art administrator may negotiate the placement and presentation of the artwork, the future costs to the community for maintenance or insurance, the length of any loan agreement, donor/leader recognition and other matters that will help make the proposal acceptable to the community.

If the proposal is found to be in compliance with these requirements, the public art administrator should submit the proposal and a report for further consideration.

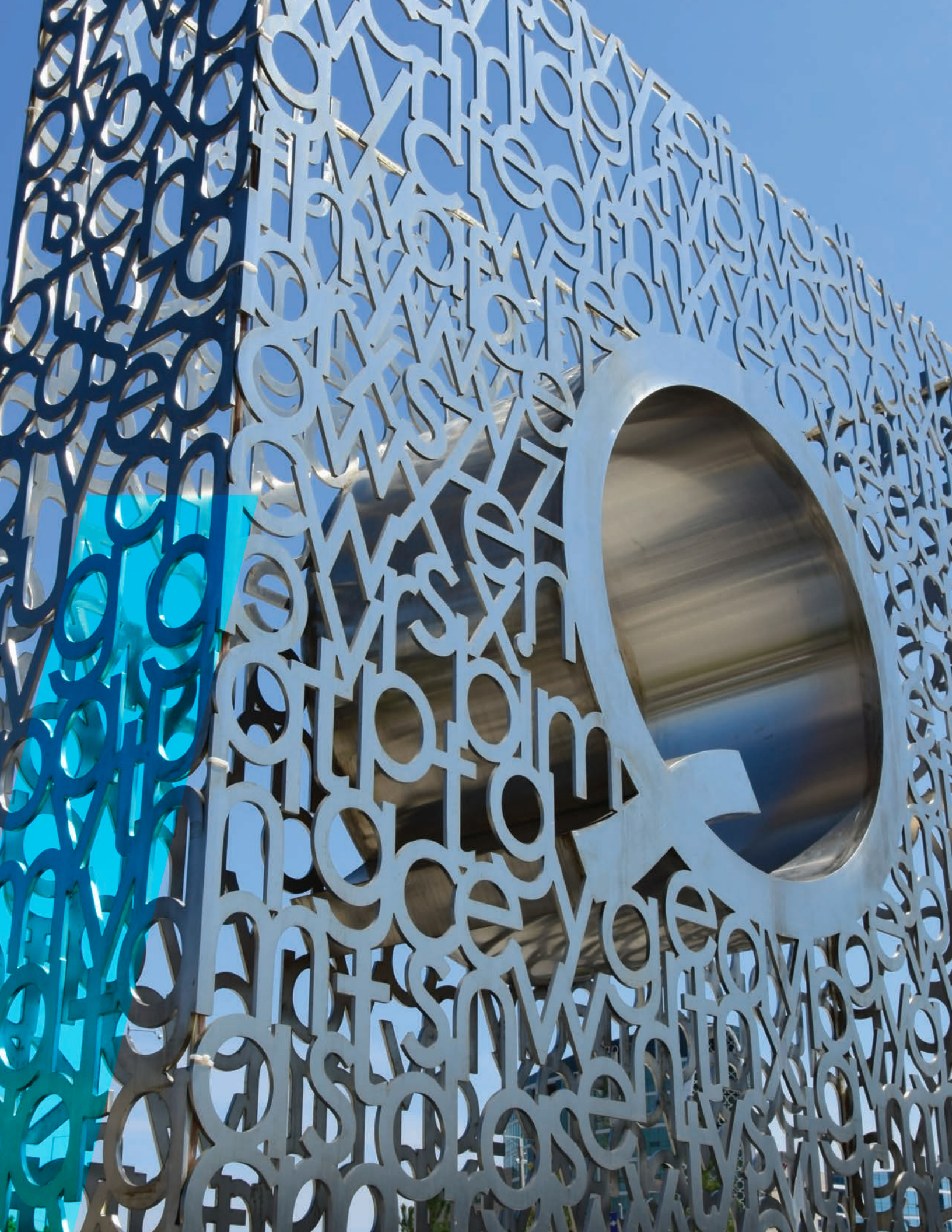
Aesthetic and Site Review

Aesthetic and site review should be undertaken by a standing advisory board or by an ad hoc panel appointed by the public agency that would receive the donation. The panel should include specific expertise and/or stakeholder representation.

Aesthetic and Site Criteria

The following criteria should be used for Aesthetic and Site Review of proposed donations:

- › The proposed gift must be consistent with the goals of the local public art program.
- › The proposed gift must demonstrate the highest level of artistic excellence.
- › The proposed gift must contribute to the diversity of the community's public art collection.
- › Artworks must be one-of-a-kind or part of an original series.
- › The proposed site must be appropriate to the artwork's content, scale and media. The analysis should take into account the visibility and access to the site; public use patterns of the site, and public realm and future development plans for the site, if any.



Social and Merit Criteria

Social and Merit-Related Criteria

The following criteria should be used for proposed donations of commemorative artworks:

- › A commemorative artwork must concern subjects that have been tangibly and directly associated with the community.
- › An artwork commemorating an individual should not be considered until at least ten years after the death of the individual.
- › An artwork commemorating an event should not be considered until at least ten years after the occurrence of the event.
- › An artwork commemorating general topics or organizations should not normally be considered, unless it can be demonstrated that they are unique to the community and that their long-term impact has uniquely shaped the history of the community.
- › A commemorative artwork must not duplicate the themes or subject matter of an existing commemorative site.
- › In no instance shall a commemorative artwork depict subjects that are trademarked or commercially licensed.

Final Approval

The public art administrator shall forward the proposal, the report and the panel's recommendation to accept or reject a donation to the appropriate public official for approval.

If the public official decides to accept the proposed donation or loan, a formal agreement including all

details of the proposal and any negotiated terms will be drafted with the donor or lender and executed by the appropriate parties.

Resource

Unified Port of San Diego, *Public Art Master Plan*

8. COLLECTION MANAGEMENT, CONSERVATION, MAINTENANCE

A community with a public art collection should maintain ongoing oversight of its collection, particularly in regard to maintenance and conservation. Following are the key components of a collection management, maintenance and conservation strategy.

Collection Management

Project Records

Public art project records should be centralized and standardized, according to the protocol outlined below. There should be one entity to maintain project records. Usually, this is public agency that oversees arts and culture activities; sometimes it is a non-profit arts organization.

A file should be maintained for each commission, acquisition or donation that is accepted that contains information such as:

- › A copy of the artist contract, bill of sale or transfer of ownership
- › A copy of project correspondence

Art on bell metal in temple Thailand



- › Plans and drawings generated by the artist during the commissioning process
- › Hard copy images
- › Photographs
- › Maintenance instructions provided by the artist and subsequent conservation reports and records
- › A brief description of the artwork suitable for publication
- › A brief bio of the artist suitable for publication
- › Press clippings

Inventory

There should also be a standardized inventory of all artworks commissioned by public agencies, privately commissioned artworks that were commissioned as a result of a planning requirement or public funding, donations that were formally accepted into the collections, and legacy artworks that were obtained before public art procedures were formalized.. The inventory should include the following information:

- › Name and contact information for artist
- › Title of work
- › Location of work (kept in a format compatible with City’s GIS system)
- › Year completed/installed
- › City department that is responsible for the artwork
- › Media
- › Dimensions
- › Budget/cost and source of funds
- › A unique number assigned to each artwork

Conservation and Maintenance Protocols

The following conservation and maintenance protocols should be followed, to ensure proper care of public art in the community.

- › Identify conservation needs prior to the fabrication and installation of new works. Require, when necessary, that artists consult with a conservator during the design development phase of the project to identify the conservation needs of the project. Alternately, submit design documents for review by a conservator prior to executing or authorizing the fabrication and installation portion of a contract.
- › Artists should be required, as a condition of their contract, to provide a maintenance guide for their artwork. The maintenance guide should include protocols for routine cleaning of the artwork, including the recommended frequency, cleaning agents and methods. The guide should also include an inventory of, specifications for and sources of materials used in the fabrication of the artwork.
- › Artists should be required to guarantee the artwork against any failures of workmanship for one year, and to assign manufacturers or fabricators warranties to the owner of the artwork.
- › Artworks should be cleaned regularly and/ or otherwise maintained by the public agency responsible for the facility, building or site in which the work of art resides. The agency should report any damage or conservation needs to the entity that oversees collection management, and should not perform any non-routine maintenance unless requested.
- › The entity that oversees collection management should conduct a periodic conservation assessment of the works in its collection and ensure all necessary repairs are completed. The assessment should include budget estimates and prioritization for conservation work. These recommendations should be translated into



an annual conservation and maintenance plan. Funding should be sought from the community's capital budget, and implement the recommendations of the assessment through.

- › All maintenance and conservation should be undertaken in a manner appropriate to the medium and characteristics of the artwork, following the protocols established by the artist, and in accordance with the Visual Artists Rights Act of 1990.
- › Three percent of the total budget for new commissions should be set aside in a Conservation Endowment.

9. RELOCATION AND REMOVAL OF ARTWORKS IN THE COLLECTION

The owner of a work of public art retains the right to relocate that artwork, or to remove it altogether – acknowledging, however, that the relocation or removal of an artwork before the end of its anticipated lifespan should be a rare and unusual measure, and that such actions must be undertaken in accordance with the Visual Artists Rights Act.

If the artwork is owned by the City or the County, then a formal process should be followed. The process should include a careful evaluation of the proposal to relocate or remove the artwork, using pre-established criteria, and a recommendation to an authority responsible for making a decision. A typical process is described below.

Conditions for Relocation

An artwork should be recommended for relocation from its site only if reasonable cause has been established by one or more of the following conditions:

- › the artwork's present condition poses a safety hazard to the public;
- › the physical context or site (building, wall, plaza, landscape) is being modified to the extent that the artwork is no longer viable,

- › the use of this particular location may have changed, and/or the artwork may have lost its contextual meaning,
- › the condition or security of the artwork cannot be reasonably guaranteed in its present location, or
- › relocation has been requested by the artist.

In addition, an artwork should only be relocated if a suitable new location has been found.

Additional Conditions for De-accessioning

An artwork should be recommended for de-accessioning only if reasonable cause has been established by one or more of the conditions for relocation, above, or one or more of the conditions listed below:

- › the artwork has been damaged or has deteriorated to the point that it can no longer be represented to be the original artwork;
- › the restoration of the artwork's structural or aesthetic integrity is technically not feasible, or the expense of restoring it exceeds 50 percent of the original cost of the artwork;
- › the physical context or site (building, wall, plaza, landscape) is being modified to the extent that the artwork is no longer viable,
- › the artwork no longer meets the mission for public art in Frederick; or
- › the artwork is proved to be inauthentic or in violation of existing copyright laws.

Procedures for Relocating or De-accessioning an Artwork

Initiating the Process

Any request for relocating or de-accessioning an artwork shall be submitted to an entity designated to receive such requests, who shall take the following steps to inform stakeholders of the request and to develop a report and recommendation for the review and approval of the appropriate authorities. The entity coordinating the process should have access to the services of a professional public art administrator.

Informing Stakeholders

The entity coordinating the process will ensure that all necessary stakeholders are aware of the process to relocate or de-accession an artwork by:

- › consulting with the artist about the artist's intentions for the work and, in the case of a de-accessioning, the artist's interest in reclaiming the work,
- › consulting with the affected public agencies,
- › consulting the donor of the artwork, if it was a gift, and
- › providing appropriate notification to project stakeholders and the public at large.

Feedback from the artist, the donor, stakeholders and the public at large should be collected and documented in a report.

Report and Recommendation

The entity coordinating the process will prepare a report that includes:

- › analysis of the reasons for relocation or de-accessioning;
- › review of any restrictions that may apply to the disposition of the artwork, based on contract review or the condition of the artwork;
- › appraised value of the artwork, if obtainable;
- › feedback from the artist, the donor, stakeholders and the public at large; and
- › in the case of relocation of an artwork, a recommendation for the new location for the artwork or for storing the artwork, and
- › in the case of de-accessioning an artwork, a recommendation for the disposition of the artwork, considering (in order of preference): transfer to the artist; sale or trade; loan or donation to an arts nonprofit; or destruction.

Approval

The entity coordinating the process will send the report and recommendations to the proper authorities for a final decision.

Planning for Relocation or Removal

It is common now in the commissioning of new artworks to consider issues of relocation or removal at the outset and recording them in the agreement with the artist and the owner of the artwork.

Artist agreements now commonly specify a time-limit for the useful life of an artwork, which might range from several years for a new media work to twenty years for a mural to a much longer time frame for a traditional sculpture. For integrated artwork, a time-limit might relate to the useful life of the infrastructure or the site where the artwork is located.

These conditions are spelled out to the extent possible in order to lessen the surprise of a relocation or removal process, when it occurs, and to make the intentions of the project sponsor and the artist clear from the outset.

Temporary Artworks

Temporary artworks are by definition time-limited, and therefore would not be subjected to a relocation or removal process.

Visual Artists Rights Act

All relocations and de-accessions must be undertaken in conformance with the Visual Artists Rights Act, which offers the artist a protection of his or her right of integrity and right of attribution.

10. PUBLIC ART IN PRIVATE DEVELOPMENT

Encouraging Developers to Consider Public Art

Several communities have published guides that encourage developers to include public art in their projects, and outline best practices for doing so.

Among those are:

Complete Guide for Developers to Public Art in Reston, Reston, Va.

Public Art Resource Guide for Private Developers, Jackson Hole, Wyo.

Add Value add Art, A Public Art Resource Guide for Developers, Pittsburgh, Pa.

+ art, A Developers Guide to Public Art, Nashville, Tn.

Public Art in Private Development Requirements

Numerous communities around the country require developers to include public art in their projects. In the mid-Atlantic area, Alexandria, Arlington, Gaithersburg, Montgomery County Md., Philadelphia and Rockville have various types of requirements. These are some of the questions related to setting up a public art in private development requirement. There is no single best practice, except that all of these topics should be addressed in adopted guidelines; the approaches to public art in private development depend entirely on the circumstances of the community.

What types of projects will it apply to?

Communities use various approaches. Requirements have been tied to specific zoning districts, to particular areas of the community, to developments of a particular scale or construction cost, and to whether a project is receiving a public benefit or a discretionary approval.

What will be required?

Communities use various approaches.

Most communities allow developers to fulfill a requirement by commissioning public art on site, or contributing cash to a fund. Some communities allow developers to fulfill a requirement by providing other kinds of arts facilities.

In the commissioning of public art, in some communities the type of art and budget are completely negotiable. Some communities establish budget minimums, either a flat rate or sliding scale based on project size.

What is reviewed?

Depending on the community, the general approach to the public art, the artist selection, the artist concept and the final project all must be approved.

Who reviews and approves?

Most communities tie the approval of public art to the overall entitlement process for a development. Reviewing authority can be vested in staff or a standing committee.

Who monitors?

Generally, the approving agency keeps records of the artwork and monitors ongoing compliance with the provision. Record keeping typically includes the original development conditions that must be adhered to, artist contracts and maintenance protocols.

Generally, developers are responsible for ongoing maintenance and conservation for the artwork, and are required to see approval for any changes that impact the artwork, including de-accession or removal.

Typical Roles and Responsibilities

Typical Public Agency Responsibilities (Arlington, Va.)

- › Provide background briefing on the County's approach to public art – particularly the County's vision, priorities and processes – to the development team (including design consultants, arts consultant and artist); review guidelines for site plan-initiated projects with entire team.
- › Provide art consultant information. Program staff can provide consulting services for a fee.

- › Facilitate Public Art Committee/Art Commission approval of developer's choice of artist.
- › Facilitate Public Art Committee/Art Commission review of artist's design concept.
- › Approve completed project.
- › Provide guidelines for signage, project documentation and maintenance.

Typical Developer Responsibilities (Arlington, Va.)

- › Implement public art projects according to site plan conditions and current County guidelines.
- › Retain an art consultant to oversee project.
- › Select and contract with artist.
- › Fund project, according to agreement with the County.
- › Ensure project is completed within necessary time frame.
- › Determine and implement a community education plan.
- › Own artwork, maintain it and ensure public access.
- › Provide documentation of completed project.

Sample Considerations for Developer Projects (Arlington, Va.)

The following special considerations articulate expectations regarding art projects commissioned by private developers.

Public art created by private developers should have a clear, positive impact on the quality of public places. The artist should, whether working independently or collaboratively with other designers, help conceptualize and produce a project of artistic and visual distinction.

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

Landscape/Plaza Integration. In the event that a development project includes a publicly accessible outdoor space, public art can be incorporated into the design of that space.

The goal should be to integrate the public spaces (visually, functionally or through programming) into the broader public realm, and for public art to support that. The art project must be visible and easily accessible from a public street, not behind or between buildings or in semi-private areas like courtyards. The space, and the art, must be designed to provide full benefit to the entire community, not just the users of the property.

Streetscape Integration. Public art integrated with streetscape design should be encouraged only to the extent that it supports the goals and recommendations of streetscape designs that are already established.

There are several approaches to public art that should be avoided.

Outdoor Sculpture. Sculpture located in private open spaces that do not serve any active pedestrian function (even if they are visually accessible) should not be construed as fulfilling any County public art requirement. Such spaces include decorative landscapes at street corners, in building setbacks, or next to portes cocheres.

Indoor Art. Interior art in private commercial and residential buildings, even in semi-public gathering places like atria or lobbies, should not be construed as fulfilling any County public art commitment. Exceptions could be made in cases in which the interior spaces are turned over to the County and managed for public use.

Commercial Expression. Projects that seek to promote the private nature of a development, by promoting commercial expression or creating a signature marking element, should not be construed as fulfilling any County public art requirement.

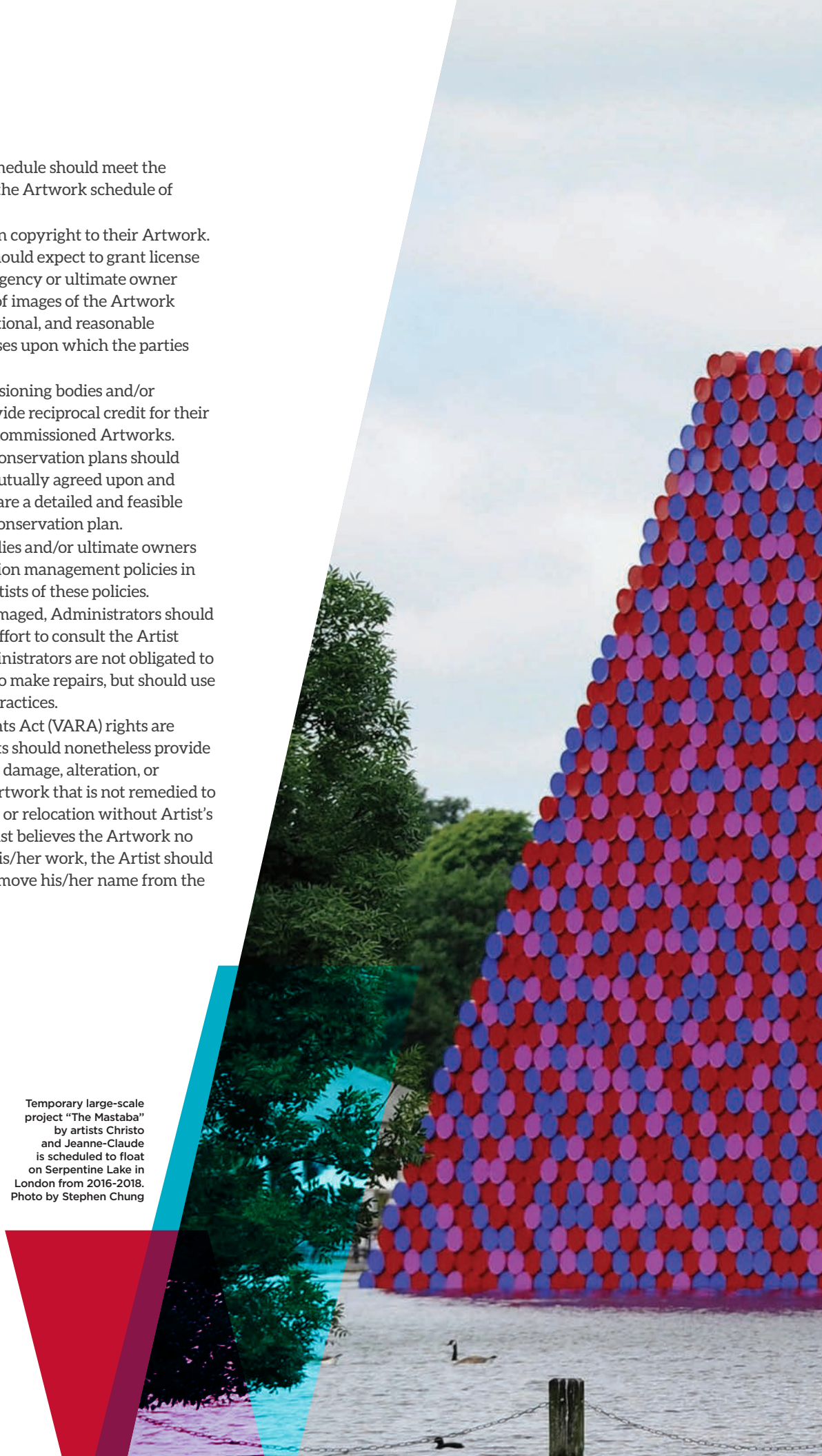
11. AMERICANS FOR THE ARTS, PUBLIC ART NETWORK, BEST PRACTICES FOR PUBLIC ART PROJECTS

These best practices were published in draft form by the Public Art Network in 2016. They are intended to guide public art administrators and practitioners in developing, drafting and executing public art projects.

4. Administrators should clearly represent the scope and budget of project in Calls for Artists and communications.
5. Artists should truthfully represent their role and the nature of past work when presenting portfolios.
6. Artists should design to available budgets and propose what they can realistically deliver within budget, especially during design competitions.
7. Administrators/Consultants should not ask Artists to appropriate or use designs proposed by other Artists in a competition (e.g. cherry pick from among other competitors). Nor should Artists use other Artists' ideas or concepts proposed during a competition.
8. Any organization or entity commissioning Artwork should pay Artists for design proposals.
9. Administrators should ensure a legal and fair process for developing projects and selecting Artists.
10. All organizations and entities commissioning Artwork should consider their process for developing projects and selecting Artists in light of the principles in Americans for the Arts Statement on Cultural Equity.
11. As reasonably possible and consistent with existing privacy policies and legal requirements, Agencies should protect Artists' private information.
12. Arts professionals should be involved in the Artist selection process.
13. Administrators/Consultants should not receive money from Artists being considered or awarded a project.
14. To avoid actual conflict or the appearance of impropriety, real or perceived conflicts of interest should be disclosed, and impacted decision-makers should abstain from involvement in the process.
15. All projects should have a written Agreement that includes a clear articulation of: scope of work, budget and schedule.
16. All parties should have time to read and understand agreements prior to signing, and may seek legal and/or business counsel.
17. Agreements should clearly articulate the process by which project changes are approved and any changes should always be made in writing.
18. If substantial redesign of a contracted artwork or an entirely new proposal is requested, due to no fault of the Artist, the Artist should be compensated.
19. Realistic life span of an Artwork should be mutually agreed by all parties and written into the Agreement.
20. Artists should choose appropriate materials for artwork based on the expected life. Care should be taken when integrating components into the Artwork that are not warranted for the minimum warranty period required in the Agreement. Attention should be paid to integrated components that may void underlying warranties.
21. Artist warranties should not exceed two years.
22. With regard to manufacturer warranties for integrated components, Artists should be required to only pass along those warranties provided by the manufacturer.
23. Where reasonable, obtainable insurance is required by law, municipal policy and/or in an Agreement, Administrators should work with Artists to assess the true cost of this insurance so that Artists can budget. As only licensed professionals can obtain professional liability and/or errors and omission progressive insurance, Artists who are not licensed professionals should have this requirement waived. However, Agreements may require licensed sub-contractors carry professional liability or errors and omissions insurance.
24. Administrators should not ask Artists to take on unreasonable or inappropriate liability.
25. Artists should have Agreements with their subcontractors, and include all relevant requirements of the prime contract in the sub-contract Agreement.*

26. Project payment schedule should meet the cash flow needs of the Artwork schedule of deliverables.
27. Artists should retain copyright to their Artwork. However, Artists should expect to grant license to the contracting agency or ultimate owner for reasonable use of images of the Artwork for publicity, educational, and reasonable promotional purposes upon which the parties agree.
28. Artists and commissioning bodies and/or owners should provide reciprocal credit for their respective roles in commissioned Artworks.
29. Maintenance and conservation plans should be discussed and mutually agreed upon and Artists should prepare a detailed and feasible maintenance and conservation plan.
30. Commissioning bodies and/or ultimate owners should have collection management policies in place and notify Artists of these policies.
31. If an Artwork is damaged, Administrators should make a good faith effort to consult the Artist about repairs. Administrators are not obligated to work with Artists to make repairs, but should use best conservation practices.
32. If Visual Artist Rights Act (VARA) rights are waived, Agreements should nonetheless provide that, in the event of damage, alteration, or destruction of an Artwork that is not remedied to Artist's satisfaction, or relocation without Artist's approval, if the Artist believes the Artwork no longer represents his/her work, the Artist should have the right to remove his/her name from the Artwork.

Temporary large-scale project "The Mastaba" by artists Christo and Jeanne-Claude is scheduled to float on Serpentine Lake in London from 2016-2018. Photo by Stephen Chung







Definitions

Annual Public Art Work Plan

The Annual Public Art Work Plan is a plan that is prepared each year and outlines which new projects the Frederick Arts Council will initiate, indicating where the projects are located and what the proposed budgets will be. The Work Plan also outlines which projects are being carried over from previous years, and identifies two years into the future what goals and projects should be considered, even though future-year projections are subject to change. The Work Plan is prepared by the Public Art Coordinator, in collaboration with the Frederick Arts Council's Public Art Committee, and approved by the Frederick Arts Council Board.

Artist

An individual, or a team of people, who meets one or more of the following criteria:

- › realizes income through the sale, performance, publication or commission of original works of art;
- › has previously exhibited, presented, performed or published original works of art in museums, galleries or other recognized art venues and publications;
- › has formal training or education in a field of art; and
- › has received awards or other forms of recognition from arts juries, arts grant panels, and similar entities for his/her artistic abilities or accomplishments. Environmental design professionals, such as architects or landscape architects, can be considered artists if they otherwise meet the criteria in this definition.

Artist Residency

A program that provides artists with dedicated time and space for them to advance their creative practice. Residencies are often organized within an institution and allow the artists to draw on the resources of that institution

for their research and artistic purposes. In public art, residencies are often organized within public agencies, communities, non-profit organizations or businesses, with the expectation that the artist's creative output will include a public art project.

Artwork

Any permanent and/or temporary work as defined in the scope of work of an Agreement between an artist and a commissioning entity, excluding ancillary deliverables such as budgets and maintenance manuals.

Call to Artists

The general term for a request for artists to apply for a public art commission. A call to artists can be issued as Request for Proposals (RFP), which asks for the submission of both an artist's credentials and a conceptual proposal for an artwork, or a Request for Qualifications (RFQ), which asks for the submission of an artist's credentials.

Collaboratory

A cross-disciplinary research and development group consisting of artists, professionals and civic activists who share a desire to collaborate on publicly oriented art projects that will enhance the way cities are built, experienced and sustained.

Commemorative Artwork

An artwork whose purpose is to commemorate an individual, organization, event or topic.

Concept Design

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

Conservation

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

Curator

A fine arts professional who assists in the development of a public art project, primarily by locating an artist suitable for a project, assisting the artist in developing a concept and assisting in the implementation of the project.

Donation

An artwork that is given to the City or the County as a gift.

Final Design

An artist's finished design for a public art project, submitted after all design investigation and community engagement is complete. It includes renderings, drawings and certifications necessary for approval for fabrication and installation.

Limited Competition

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

Maintenance

The routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, changing light bulbs, lubrication of moving parts, etc.).

Project Plan

A document that guides the planning and execution of a specific public art project. It sets out the basic framework of the project, such as goals and location; budget and funding; timeline; the artist selection process and community

engagement process; a marketing plan; a list of internal and external stakeholders; and protocols for collaboration with other entities. A Project Plan is developed by the project's Task Force and is approved by the Frederick Arts Council's Public Art Committee.

Public Art

An original work of art in any media, existing in a single copy or in a limited edition, produced by an artist or by a team of artists, and planned and executed with the intention of being staged in the physical public domain, usually outside and accessible to all.

Public Art Commission

The Public Art Commission is authorized by City Council resolutions to advise on the acquisition of art by the City and the display of public art on property owned or controlled by the City or located within the Historic Preservation Overlay District.

Public Art Committee

A committee of the Frederick Arts Council board that provides oversight for the Arts Council's public art activities. The Task Force recommends an Annual Public Art Work Plan to the Frederick Arts Council board and recommends task forces for various public art projects. It is appointed by the Board of the Frederick Arts Council and can include board members and others, as the Board determines appropriate.

Public Art Coordinator

The person who is responsible for the day-to-day management of the Frederick Arts Council's public art initiative. The Coordinator could be a Frederick Arts Council employee or a consultant. Key responsibilities include facilitating the management of public art projects, including budgeting, scheduling, artist selection processes, community engagement processes, contracting

and design/fabrication/installation oversight; and maintains communication with artists, Arts Advisory Board, City Council and other stakeholders.

Request for Proposals (RFP)

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

Request for Qualifications (RFQ)

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

Roster

A registry of artists who are pre-qualified to be considered for various projects sponsored by the Frederick Arts Council; for example, a roster of muralists. The registry would include specific criteria for the inclusion of artists, depending on the nature of the project.

Task Force

A group appointed by Frederick Arts Council to handle a specific task related to the administration of the Public Art Program, such as providing guidance to a specific public art project. Task forces include both Commission members and others with expertise specific to the task at hand. Task forces are appointed with fixed responsibilities and, usually, for a fixed duration of time.

Temporary Public Art

Works of art that are created to be in a public place for a limited period of time, generally less than five years.

Appendix: Survey Results Regarding Public Art in Frederick

The Frederick Arts Council conducted a survey as part of a fact-finding initiative within Public Art Master Plan research process.

Garnering about 300 responses, the results were analyzed by the national research firm M & RR, revealing preferences in trends and types of public art in Frederick. For further information go to: <https://www.m-rr.com/artsurvey.pdf>

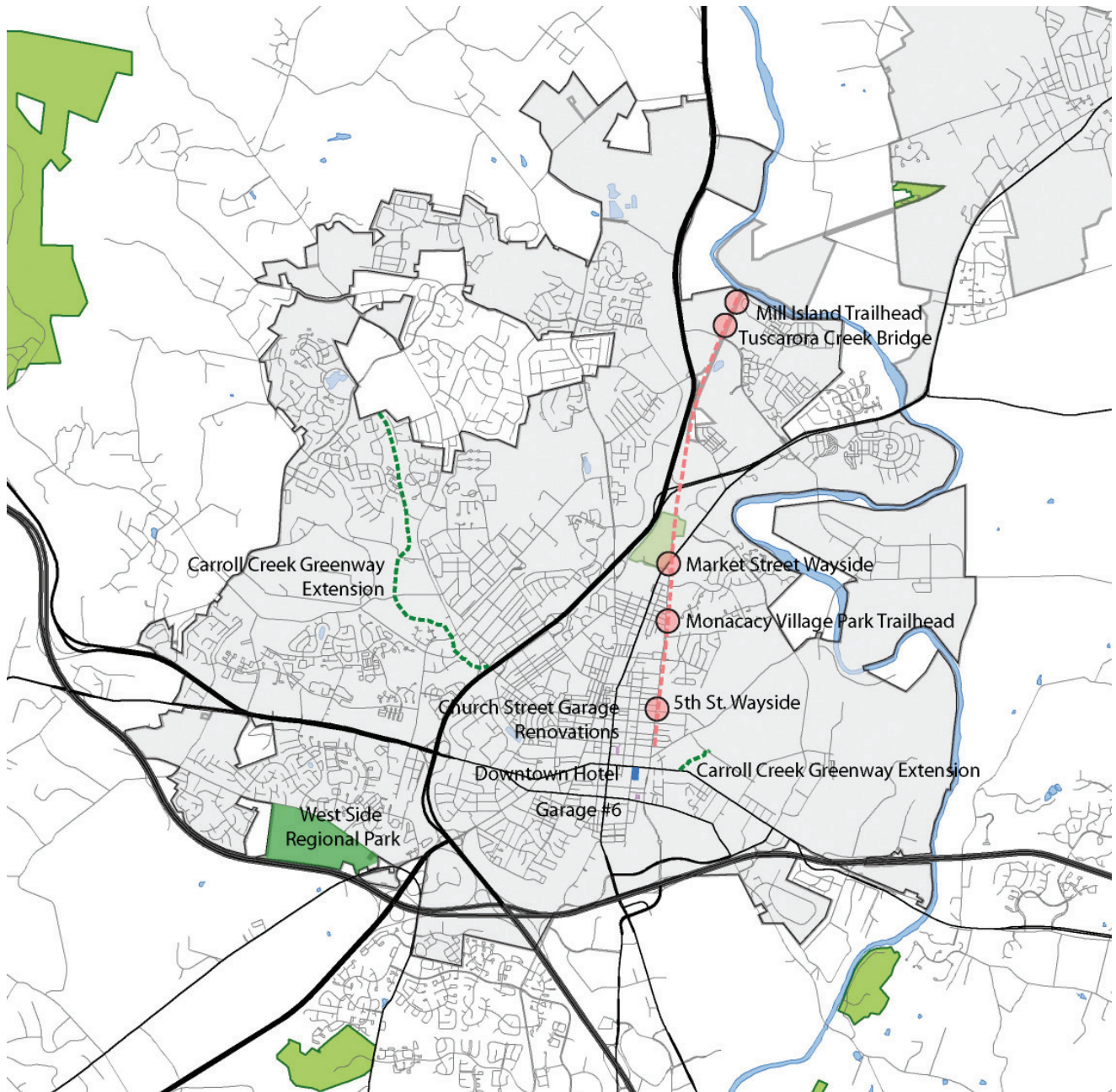
Participants in Interviews and/or Focus Groups Included:

Joe Adkins	John Dimitriu	Committee	Jeremey	Liz Springer	Leighanne
Katie Albaugh	Pete Plamondon	Michalina	Kotright	Wheeler Stone	Brader
Esperanza	Jenny	Eisenberg	Douglas	Ann Terbush	Shana Hafele
Alzona	Willoughby	Audrey	Moulden	Schaefer	Gov. Thomas
Becky Axilbund	Margarita	Farnsworth	Lisa Murphy	Melissa Thorn	Johnson
Marilyn Bagel	Delgado	Pat Faux	Monica Pearce	Cindy Unangst	High School,
Brandon	Bruce Dell	Alan Feinberg	Kyle Pfalzer	Sandy	Academy for
Boldyga	Steven Dobbin	Julia Ferguson	Scott Ryser	Wagerman	the Fine Arts
Chuck Boyd	Dale Dowling	Daniel Kuebbing	Kelly Phebus		Urbana High
Kathy Callahan	Rick Harcum	Jim Gugel	Pam Robey	Students:	School IB Fine
Brady	Downtown	Susan Hauver	Ted Robinson	Art Students	Arts Class
Paul Hanyok	Frederick	Hicks Bob	William Ruehl	Hood College	
Sue Cipperly	Partnership	Hicks Robert	Tom Semmes	Students:	
Ashley Collier	Design	Jim Gugel	Dan Singh	Jacklyn Scott	
Maria Dalton	Committee	Terri	Heather Smith	(Graduate	
Matt Davis	Downtown	Householder	Chelsea Sparks	Program)	
Lisa Murphy	Frederick	Alice Hoxie	Weiss	Timothy Roberts	
Tim Davis	Partnership	Chris Jakubiak		Corissa Collins	
	Promotions				

Public Art Community Workshop at New Spire Arts

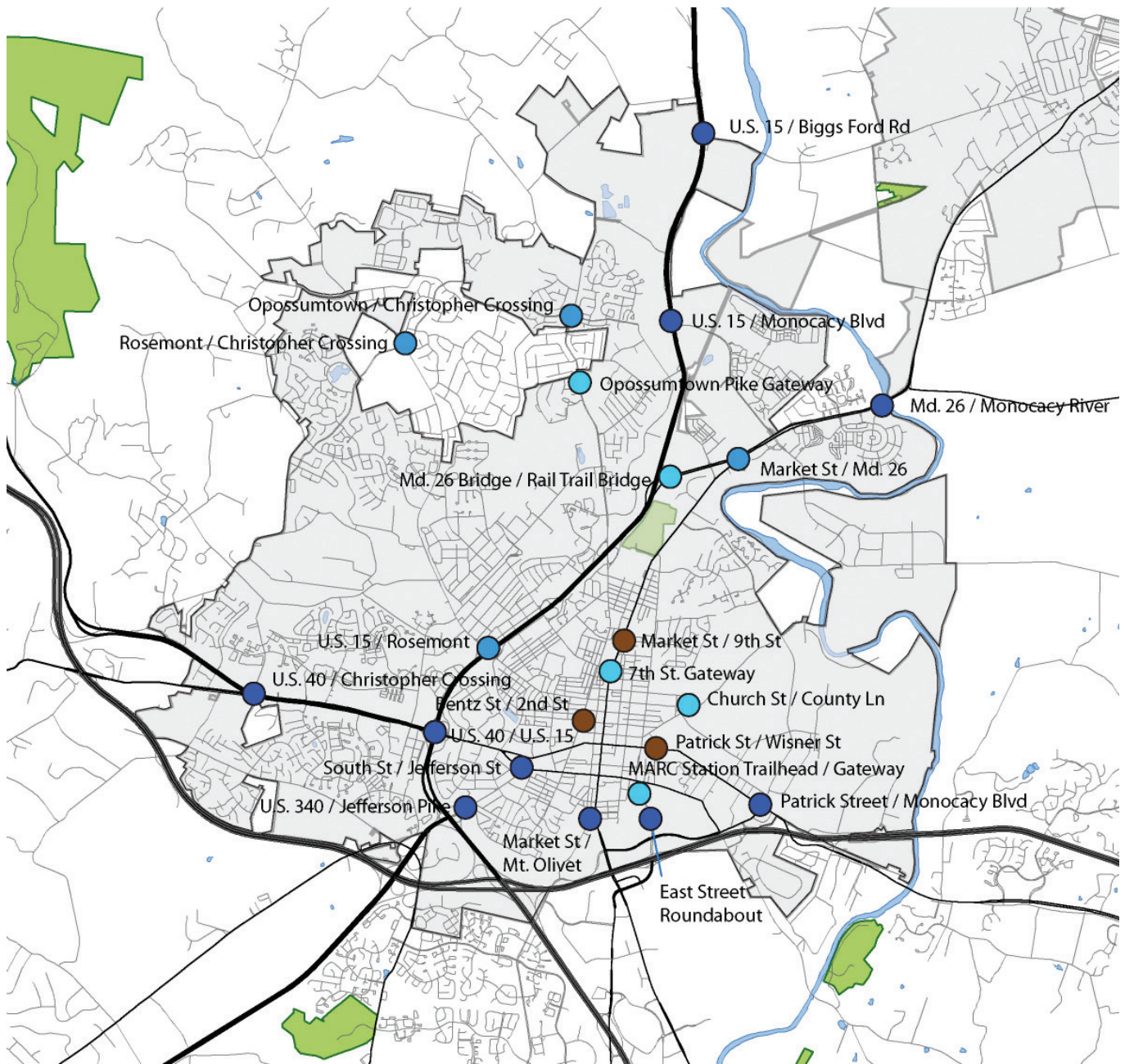
Jillian MacMaster	Catherine DiGennaro	LantiguaNina (?)	Maura Parrott	Soumphonthphakdy
Christina Aquino	Dale Dowling	Michele Lauret	Zak Parsons	Mark Spurrier
Carrie Artis	Steph Doyle	Tina Leone	Karen Peacock	Debra Spurrier
Donna Ascanio	Denise Droneburg	Matt Long	Erik Perkins	Amy Steinhoff
Jeanine Aubertin	Lorraine Ebbin	Elizabeth Lucas	Joanne Petersen	Shelley Stevens
Marilyn Bagel	Michalina Eisenberg	Mike McGrath	Tyler Poorman	Louis Stewart
Laurie Ballow	Michael Farrell	Bill McLauchlan	Katie Powderly	Rachel Stewart
Jeannette Bartelt	Alan Feinberg	Christine Meer	Barbra Quinn	Sue Trainor
Joan Bashore	Joan Gillett	Doree Miles	Judy Rice	EdmundVicentela
Jeannine Brewer	Gillian Grozier	Joe Miller	Paula Rubin-Wexler	Bill Watson
Carl Butler	Stephanie Haines	Claire Mixson	Kelly Russell	J. Woodall
Rose Chaney	H. Hernan	Caitlin Morris	Laura Rutledge	Tara Woodward
Ash Cheshire	Maria Herrera	John Nickerson	Kari Saavedra	Stephen Yarnall
Sharon Clark	Melissa Hissey	Tammy O'Connor	Robin Sagoskin	Bess Yearsley
Trevor Combs	Ashley Hoffman	Darcy O'Daniel	Dedra Salitrik	T. York
Charles Crum	Linda Hubshman	Daniel Ojeda	John Salitrik	
Deborah Davis	Billie Jackson	Jimi Oladimeji	Crystal Sanders	
Sarah Diaz	Karen Kerber	Gwen Ottinger	Cynthia Scott	
Leeann Dickerson	Clark Kline	Sandra Oxx	Daniel Singh	
Carol Dickson	Lusmerlin J	Gail Padgett	Ratha	

Appendix: Maps



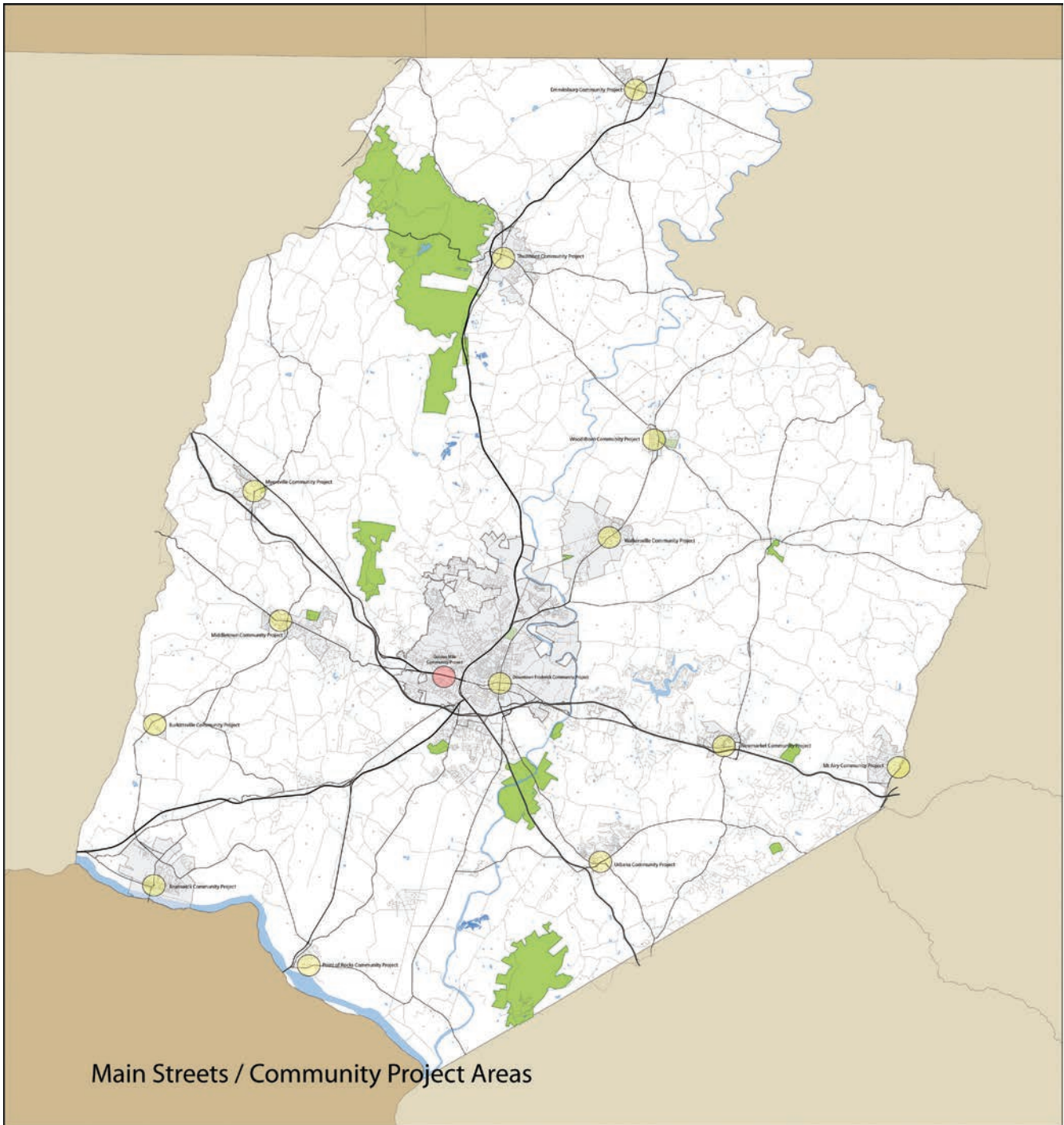
City Capital Projects

This map illustrates City capital projects, selected from the FY19 Capital Improvement Program, that could be opportunities for public art.

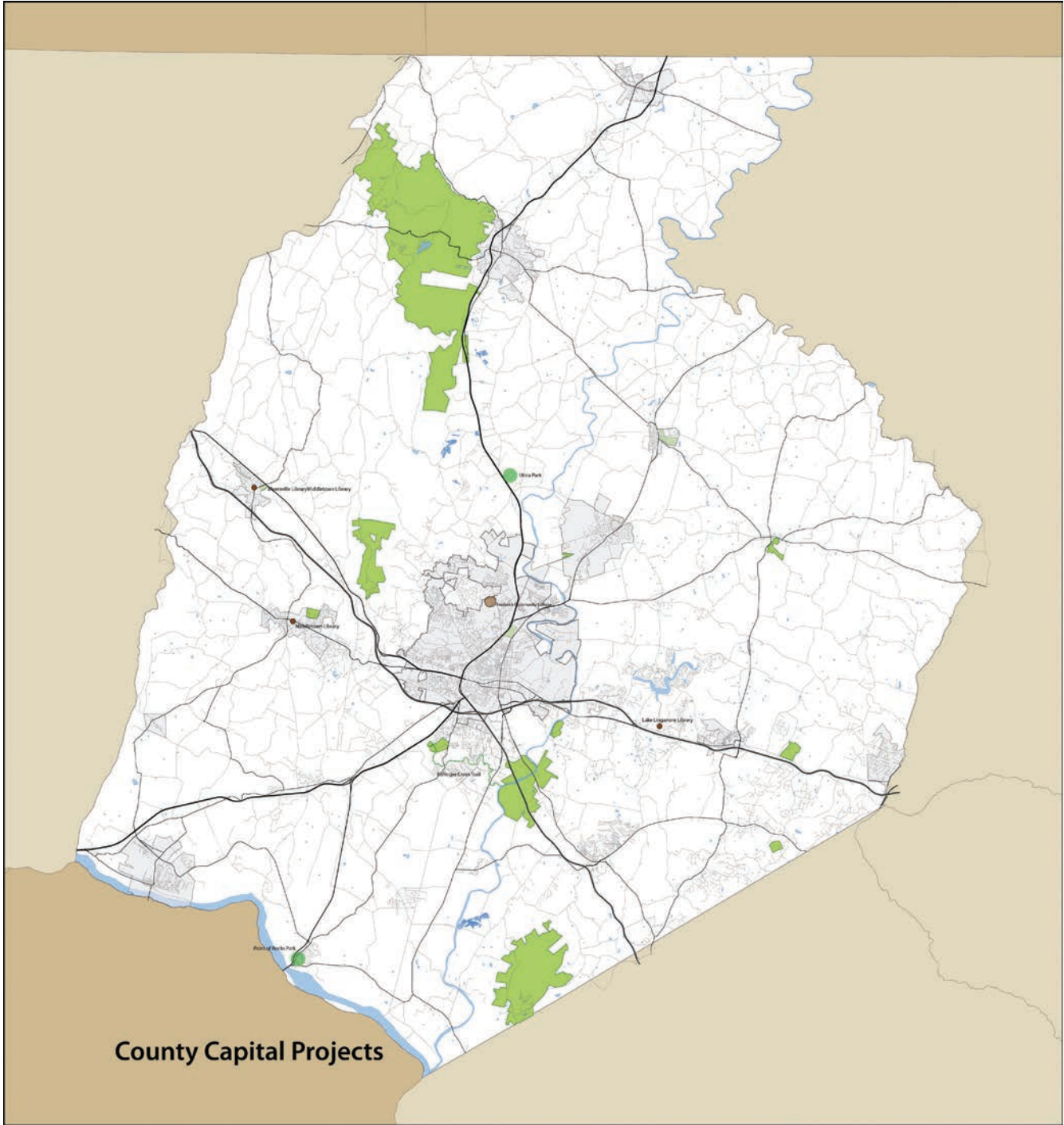


City Gateways

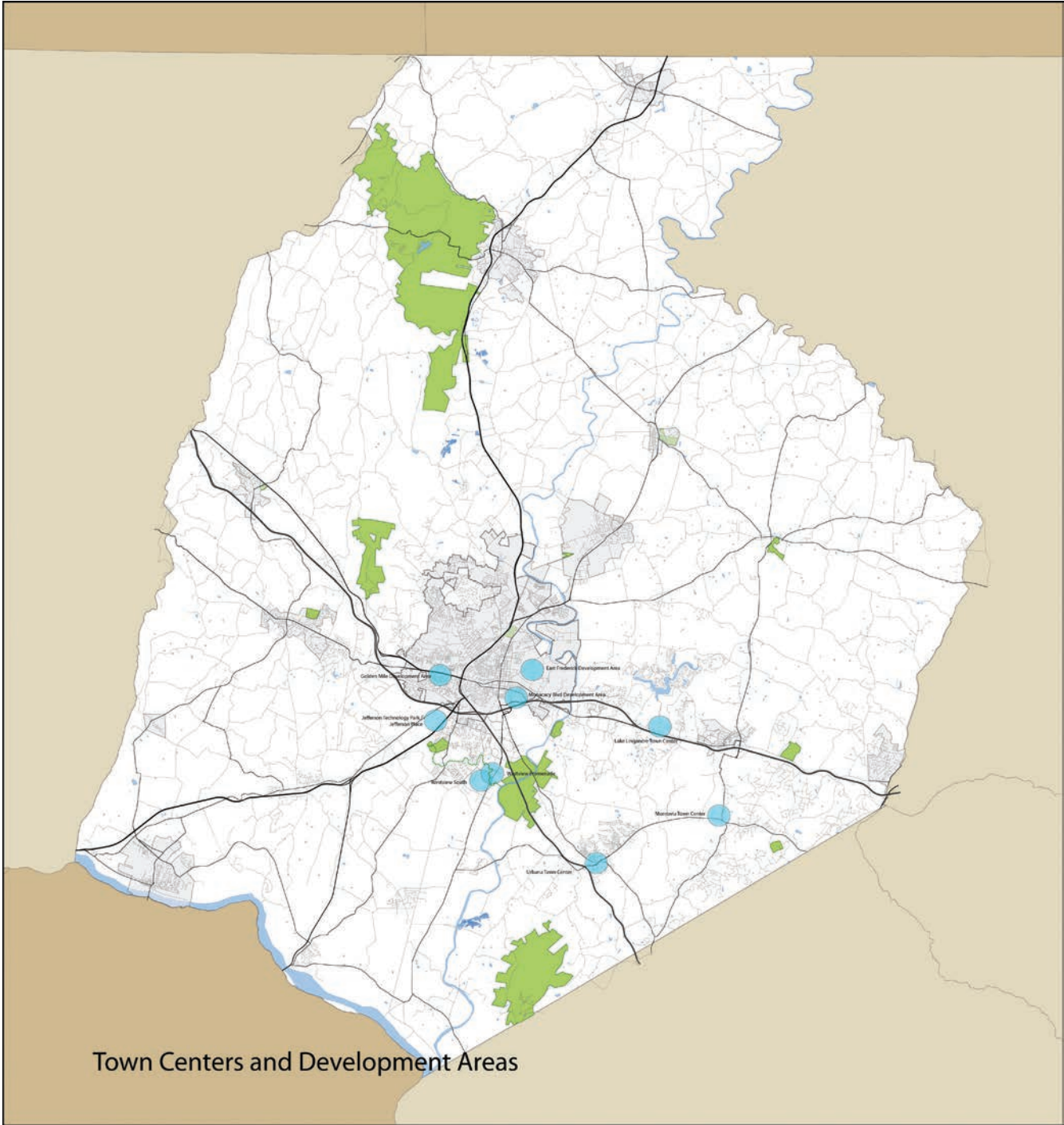
This map illustrates locations in the City of Frederick indicated as potential gateways in the City's comprehensive plan and other planning documents.



This map illustrates areas that could be considered for public art, either because they are the focus of Main Street and community preservation effort, or they are areas of development and redevelopment.



This map illustrates County capital projects, selected from the FY19 Capital Improvement Program, that could be opportunities for public art.



Our vision is a Frederick where public art connects residents and visitors, expresses an authentic and unique sense of place, drives economic prosperity through creativity, and advances a culturally inclusive and empowered future.

FAC's Sky Stage
by Heather Clark
with MIT



11 West Patrick St., Suite 201
Frederick, Maryland 21701

301-662-4190

frederickartscouncil.org

