CASTLE ROCK PUBLIC ART COMMISSION PUBLIC ART PLAN

VISION

The Castle Rock Public Art Commission is the catalyst for art experiences accessible to the public, creating community vibrancy and reflecting the charm, heritage and beauty of Castle Rock.

Prepared by Art Management & Planning Associates, Inc.
Approved by Castle Rock Town Council October 17, 2017

Table of Contents

P2 Executive Summary

P3 Mission, Vision and Goals in Brief

P4 About the Public Art Plan

P5 About the Planning Process

P6 Goal 1: Continue to participate in Douglas County Art Encounters and expand programming.

P7 Goal 2: Develop a rigorous art selection process for all public art projects.

P11 Goal 3: Create pedestrian-scale art experiences downtown that add vitality and encourage people to walk around.

P14 Goal 4: Commission a new public art project at Philip S. Miller Park to deepen the visitor experience.

P16 Goal 5: Increase understanding and promotion of the public art program by achieving outreach projects.

P18 Goal 6: Take care of the public art collection by developing a maintenance and conservation policy.

P21 Recommended Budget Allocation for Goals 1-6

P22 Public Art Program Administration and Funding Options

Appendices

Appendix 1: Americans for the Arts, "Arts Resource Guide"
Appendix 2: 2007 Castle Rock Public Art Master Plan by Barbara Neal
Appendix 3: Example Public Art Project Images
Appendix 4: Community Input Report on Public Art, March 2017
Appendix 5: Public Art Commission Planning Workshop Synopsis, March 2017

Executive Summary

The Castle Rock Public Art Commission is the catalyst for art experiences accessible to the public, creating community vibrancy and reflecting the charm, heritage and beauty of Castle Rock.

The Castle Rock Public Art Commission (PAC) has committed to a well-conceived strategic planning process to create a guide for public art initiatives in the community of Castle Rock. In light of the town's beautiful location, the proximity to the Rockies and the access to natural areas and parks, public art can be a vital element in the town's look, feel and creative activities. The charming, small-town feel of downtown Castle Rock provides a picture-perfect canvas on which to realize public art projects in a variety of mediums and themes that capture the town's charm, heritage and beauty.

Public art in Castle Rock has an upward trajectory supported by widespread community interest and awareness of its benefits. A cornerstone of the planning process included a community questionnaire that garnered 140 responses about what the Town's people think and feel about public art (See *Appendix 4*). Ninety-one percent of respondents believe public art adds value to Castle Rock – improving the look and feel of public places, commemorating history and heritage and inspiring conversation. Long-standing events in Castle Rock have increased awareness of and increased positive attitudes toward public art, such as the Colorado Artfest at Castle Rock. Community organizations, such as the Downtown Alliance and the Chamber of Commerce, are fully engaged toward seeing the Town flourish with public art and have generated several projects to date.

With limited resources, the PAC has commissioned and purchased 24 public artworks since 2002 and has participated in the Douglas County Art Encounters exhibition since 2008 by displaying three-to-five sculptures per year. The Commissioners have accomplished these endeavors with the help of one Town staff liaison, community partners and many Town departments. Each Commissioner spent approximately 115 volunteer hours on program initiatives over the last year, for a total of approximately 805 volunteer hours. The program is funded by the generosity of the Philip S. Miller Charitable Trust in the amount of $25,000 per year.

Mission Statement

To bring distinctive public art to the community of Castle Rock and serve as the stewards of the public art program, creating, planning, overseeing and promoting public art initiatives through collaboration.

Vision Statement

The Castle Rock Public Art Commission is the catalyst for art experiences accessible to the public, creating community vibrancy and reflecting the charm, heritage and beauty of Castle Rock.

Goals

1. Continue to participate in Douglas County Art Encounters and expand programming.
2. Develop a rigorous art selection process for all public art projects.
3. Create pedestrian-scale art experiences downtown that add vitality and encourage people to walk around.
4. Commission a new public art project at Philip S. Miller Park to deepen the visitor experience.
5. Increase understanding and promotion of the public art program by achieving outreach projects.
6. Take care of the public art collection by developing a maintenance and conservation policy.

About the Public Art Plan

This five-year Public Art Plan considers the accomplishments and aspirations of the PAC and is compatible with the Town vision established in the 2020 Comprehensive Plan. It provides a framework to help focus the current and future PAC members on a work plan that can be achieved as an all-volunteer Commission with limited funding and part-time staff support.

The plan creates a mission and vision and sketches six strategic goals with action steps that can be accomplished with current resources.

> Goal 1: Douglas County Art Encounters has proven to be a successful venture that offers regional visibility and should be continued;
>
> Goal 2: The art selection process will be the backbone of success and will incorporate public participation;
>
> Goal 3: Activating downtown with public art by forming a collaboration with the Castle Rock Downtown Alliance is a long-term strategy;
>
> Goal 4: A new public art project at the Amphitheater at Philip S. Miller Park will deepen the visitor experience at a popular public gathering place;
>
> Goal 5: Meaningful public engagement initiatives are a key component to building the public art program; and,
>
> Goal 6: The many art assets in Castle Rock will be maintained to leave a legacy for residents and visitors to enjoy.

The Plan includes an analysis and recommendations on public art program administration and funding options. Additional information, such as public art industry practices, can be found throughout and in the *Appendices*. The synopsis of the March 2017 PAC planning workshop and the results of the Community Input Questionnaire on Public Art also are available in the *Appendices*.

About the Planning Process

The project consultant conducted the following initiatives to inform the creation of the five-year Public Art Plan. This planning initiative only scratched the surface of how Castle Rock can engage public art to make a more livable, vibrant Town. Most public art plan processes incorporate robust public input activities, for example, focus groups, one-on-one interviews, statistically valid surveys and public brainstorming sessions. These strategies are generally geared toward reaching different audiences so that many voices can be captured. This planning process was short and sweet, enabling the PAC to create an achievable plan within a matter of months, rather than a yearlong effort. The development of the next plan can begin in 2021 so that the PAC has a seamless strategy that begins in 2022.

1. **Conducted a Master Plan Workshop** for the Public Art Commission to help shape the direction of the public art program in Castle Rock. This two-hour workshop uncovered strengths, opportunities, aspirations and program measures.

2. **Reviewed Town of Castle Rock Plans, Policies and Procedures**
   - Castle Rock Comprehensive Plan 2020.
   - Parks and Recreation Department 2015-2017 Strategic Plan.
   - Festival Park Redesign, Book 1: Public Engagement Process Summary, July 1, 2015.
   - PAC Meeting Minutes January – December 2016.
   - 2017 Town Budget – Adopted Expenditure Detail.
   - Castle Rock Public Art Master Plan, August 29, 2007.
   - Castle Rock Municipal Code for Public Art Information.

3. **Interviewed Town Staff:** Conducted one-on-one interviews with Town Manager's Office, Parks and Recreation and Development Services Departments.

4. **Interviewed Community Leaders** at the Downtown Alliance and Chamber of Commerce.

5. **Conducted Community Input:** Published online questionnaire, collected 140 responses, reviewed and analyzed the responses to help identify a vision and future direction for public art in Castle Rock. Gathered input from Town Council through an online questionnaire.

6. **Researched Public Art Industry Best Practices:** This research findings are incorporated into the ideas recommended in the plan and offer examples of how programs are funded, policies and procedures that are in place and other relevant practices.

GOAL 1

Continue to participate in Douglas County Art Encounters and expand programming.

Regional partnerships like Douglas County Art Encounters provide an excellent way to cultivate art offerings that expand outreach and share manpower and program costs. Castle Rock has participated in this countywide sculpture exhibition since 2008 and has hosted three-to-six sculptures per year at various sites around the town. By refreshing the art locations annually with new pieces, the PAC enlivens the look and feel at each site on an ongoing basis. The art selection process is stipulated by the partnership, and the installation coordination is managed by the PAC staff liaison.

Action Steps

1. Host a public art opening or closing reception annually for the exhibition to build community awareness, which is an excellent way to bring people together through public art activities. Invite one of the artists to the reception for a short artist talk about their work and offer a lecture stipend.

   Recommended budget: $800, depending on location and if in-kind donations or sponsorships can be secured. Costs include: Lecture stipend ($300), catering and promotion.

2. Defer purchasing art from the exhibition for four to five years to accommodate **Goals 3** and **4**. When art is purchased from the exhibition, host a dedication ceremony with Town leaders and the community to build awareness and unite people.

3. Consider creating additional promotion activities, such as producing a brochure and featuring one artwork/artist per month on social media.

GOAL 2

Develop a rigorous art selection process for all public art projects.

The public art selection process is the backbone of any public art program. Public art is a community asset, selected and funded by the public. This process must be trusted by all involved, equitable and non-biased. Successful public art projects have a commitment from Town management and staff that support the process. The industry standard is to preclude only one person from selecting public art because the action is a community endeavor that has an impact communitywide. The national arts organization, Americans for the Arts, emphasizes that a defendable art selection process will be the best way to weather the storm through any controversy the artwork may pose (See *Appendix 1: "*Arts Resource Guide").**

Action Step and Recommendations

Mirror the 2007 Public Art Master Plan to create and implement a community art selection process for all public art projects regardless of the funding source. The PAC will be involved in the selection and approval of all art purchased or commissioned by the Town. The plan, created for the Town by Barbara Neal, dated August 29, 2007, identifies program processes and policies that are still relevant today (See *Appendix 2:* 2007 Castle Rock Public Art Master Plan). Outlined below are art selection process features in the 2007 plan, as well as additional recommendations, including Criteria for Artwork, Art Selection Process, Site Selection Process, Art Selection Methods and Approval Processes. Please refer to *Appendix 1:* Americans for the Arts, "Arts Resource Guide" for recommended art selection processes based on industry best practices.

1. Criteria for Artwork will include, but are not limited to, the following:

    A. Artistic excellence.
    B. Technical competence.
    C. Suitability to potential site: Conceptual compatibility, relationship to the function of the site, strong contribution to the historic, ethnic or other characteristics of the site.
    D. Structural and surface integrity.
    E. Accessibility by the public.
    F. Resistance to damage by vandalism, weather or theft.
    G. Ease of maintenance, minimal and low-cost maintenance.
    H. Compliance with applicable public safety codes.

2. Artist Selection Process
   GOAL: To select artwork of excellent quality and craftsmanship that is appropriate to the intended site.

   Each new project will be publicized to the arts community through existing artist registers and print media. The PAC has the option to limit eligibility to local or Colorado artists. Limiting residency eligibility should be considered carefully because there may be unintended consequences with limiting eligibility, such as other public art programs disqualifying local or Colorado artists from being eligible to apply.

   The PAC has decided to act as the Art Selection Panel for each public art project, and recommends the following community members join in as voting members on Art Selection Panels:

   A. One Town Council member.
   B. One relevant Town Board or Commission member.
   C. One site representative from relevant department.
   D. One-to-two community members.
   E. One representative of the architect or landscape architecture firm (if new construction).

3. Site Selection Process
   GOAL: To select sites for public art that will ensure that the artwork will be seen to its best advantage and be available to the public.

   Potential locations for public art are identified by the PAC according to the following criteria:

   A. Be visible and accessible by the general public, including persons with disabilities.
   B. Create a supportive setting for the artwork that is not filled with other visual distractions that would compete with the artwork.
   C. Should not endanger public safety or interfere with pedestrian or vehicular traffic.
   D. Evaluation should include the impact of a public art installation on the current environment or properties and usage.
   E. Possibility of future development plans — whether built environment or potential changes to the natural environment.
   F. Placement should not interfere with routine maintenance, landscaping maintenance or snow removal.

4. Art Selection Methods
   GOAL: At the onset of projects, the PAC will identify one of three art selection methods.

   A. Open Solicitation - Site-Specific Commission

      The Selection Panel identifies the site, develops the criteria (type of art and theme) and budget level for the project, issues the Request for Qualifications, accepts and reviews the application materials and images and selects one-to-three semifinalist artists/artist teams for the project, based on the criteria established for the project. These semifinalist artists are expected to visit the project site and speak with designated Panel members about the project. Each artist will then prepare a proposal, budget and timeline for the Panel. The Panel will interview each semifinalist artist and then select a finalist for the project. Each semifinalist will be given a design fee to compensate them for the site visit, proposal preparation and the interview. Travel stipends may be offered to artists from outside a 100-mile radius of the Town of Castle Rock.

   B. Invitational Solicitation - Site-Specific Commission

      The Selection Panel identifies the site, develops the criteria (type of art and theme) and budget level for the project, conducts a search for qualified artists, extends invitations to apply for the project, reviews the application materials and images and selects one-to-three semifinalist artists/artist teams for the project, based on the criteria established for the project. Semifinalist artists are expected to visit the project site and speak with designated Panel members about the project. Each artist will then prepare a proposal, budget and timeline for the Panel. The Panel will interview each semifinalist artist and then select a finalist for the project. Each semifinalist will be given a design fee to compensate them for the site visit, proposal preparation and the interview. Travel stipends may be offered to artists from outside a 100-mile radius of the Town of Castle Rock.

   C. Direct Purchase

      The Selection Panel identifies the site, develops the criteria (type of art and theme) and budget level for the project, issues the Request for Available Artwork or conducts a search for available sculpture, reviews the application materials and images of artwork available for direct purchase and selects a specific piece or pieces for installation at the site. The Panel

reserves the right to reject artwork if, upon inspection of the actual piece, it is not as represented in the images submitted.

5. Public Art Approval Process

As detailed above in Section 2, the Art Selection Panel is primarily composed of the PAC members; therefore, additional review and approval by the PAC may not be necessary as in other public art approval processes. If project budgets are less than $50,000, the PAC will forward the recommendation to the Town Manager for review and approval. If the project budget is $50,000 or more, the recommendation will be forwarded to the Castle Rock Town Council for final review and approval. It is important to note that the roles of the Town Manager and Town Council are to ensure that the art selection procedures have been observed for selection of artwork set forth in this Public Art Master Plan.

GOAL 3

Create pedestrian-scale art experiences downtown that add vitality and encourage people to walk around.

The Castle Rock Downtown Alliance envisions a vibrant and prosperous downtown. Public art offers a synergetic relationship with this vision. There are many ways to accomplish this, for example, artist-designed streetscape elements, such as artist-designed benches, banners, trash cans, bike racks and ground murals; sculptures and murals at gathering places and/or for wayfinding; and light installations for nighttime activation. Public art offers spontaneous discovery of small treasures. By commissioning a few public art projects over time, downtown will become known for unique street features that people look forward to seeing time and time again.

Action Steps

1. Pursue a relationship with Castle Rock Downtown Alliance (CRDA) to commission new public art annually. In the summer of 2018, the PAC should identify a subcommittee to work with the CRDA that will identify the project scope, including, goal for the artworks, type of art, locations, placement, installation logistics, project partners or sponsors and work out technical details, such as materials to use for ground murals.
   A. Recommended budget: $15,000 per year, 2019 to 2021 and may be extended.
   B. See list of project ideas below.

2. Determine which Town departments need to be integrated into the planning process, especially those that have purview over streets and public right-of-way. They will contribute the technical knowledge to assist with decision-making.

3. The PAC has chosen to facilitate the art selection process, and may hire a public art consultant as needed. The art selection process identified in **Goal 2** should be employed. For this project, the process could take more than 100 hours over several months — from facilitating the art selection process to contracting the artists and overseeing the installation. In brief, the art selection process sets the selection and evaluation criteria, and the Art Selection Panel is responsible for selecting the placement of art, type of art, theme and reviewing artist proposals. The project recommendation should be reviewed by the Town Manager for final approval.

4. Create and implement a public promotion campaign to build excitement around the art installations. Branding and storytelling will be key to enticing the community to participate and experience the art. The program could be set up as a pilot that will help gather input from the community about the types of experiences and art designs they would like to see downtown.

5. Install the first annual installation in late spring to early summer 2019, weather permitting. The art installations could be rolled out along with street festivals, farmers' markets or other events taking place downtown. A summer-long ribbon-cutting for art on the street.

Project Ideas and Recommended Budgets

1. Annual summer ground mural paintings or chalk-art project (See *Appendix 3:* Example Images).
   A. Program style: Artist-designs painted by community.
   B. Recommended budget: $8,000 annually.
   C. Quantity: Two murals each spring.
   D. Project timespan: 2019 to 2021 and may be extended.
   E. Possible locations: Pedestrian crosswalks, sidewalks wrapping the corners of intersections, bike lanes and parking space lines.
   F. Investigate whether the Castle Rock Transportation Fund can contribute a portion of the Downtown Crosswalks budget to this effort.

2. Artist-designed benches project (See *Appendix 3:* Example Images).
   A. Recommended budget: $2,500 each. Ideal budget is $4,000 to 5,000 each if additional funding can be obtained.
   B. Quantity: Two per year, placed at strategic locations.
   C. Project timespan: 2019 to 2021 and may be extended.

3. Poetry-about-town project (See *Appendix 3:* Example Images): This project provides the opportunity to expand the notion of public art from a solely visual art asset to literary art and ephemeral art.
   A. Commission local writers and/or students to create poetry about the Castle Rock experience. Create a poetry contest, with one-to-three poet winners per year.
   B. Install poetry in multiple sites, such as, shop windows, wheat-paste paper or paint on sides of buildings, stamped into sidewalks when replaced or engraved into or painted on sidewalks.
   C. Recommended budget:
      - $500+ per professional writer or $50 each for students.

- Installation options:
  - $2,000 for window installations (eight-to-10 locations).
  - $2,000 for engraved sidewalks (approximately $3-to-$6 per square foot)
  - $2,000 for wheat-pasting or mural painting (2-to-3 days' work)
  - To be determined if stamped into sidewalk during replacement.

GOAL 4

Commission a new public art project at Philip S. Miller Park to deepen the visitor experience.

Recommended by the Parks and Recreation Department as a fitting location for high-quality, permanent artwork, the Amphitheater at Philip S. Miller Park presents an opportunity to commission unique, site-specific artwork that reflects its charm, people and the beauty of the Town. Artwork at this site could have many purposes – from welcoming guests to serving as a wayfinding tool from the parking lot to walking the pathway to the entrance of the Amphitheater. Public art may also function as an element to engage visitors while they wait for the main attraction – ideas include poetry or proverbs sandblasted into the concrete seating. Art commissioned at this location will be spontaneous discoveries that can deepen the visitor experience.

Action Steps

1. Allocate $40,000 from the current Public Art Fund balance. The budget should cover all costs associated with the project, including, but not limited to: artist design fee, structural engineering, insurance, materials, fabrication, transportation, installation, site modifications, travel to and from the site, *per diem* expenses, project documentation, contingency to cover unexpected expenses and any other costs related to the project.

2. The PAC has decided to facilitate the art selection process, and may hire a public art consultant as needed. The art selection process identified in **Goal 2** should be employed. For this project, the selection process will likely take more than 150 hours over six-to-nine months, from facilitating the art selection process to contracting the artist and overseeing the art installation. In brief, the art selection process sets the selection and evaluation criteria, and the Art Selection Panel is responsible for selecting the placement of art, type of art, theme and reviewing artist proposals. The project recommendation should be reviewed by the Town Manager for final approval.

3. Convene the Art Selection Panel to begin the selection process in late summer or early fall 2017 and install the art in 2018.

4. Request assistance from the Parks and Recreation Department to develop project criteria, such as placement, scale and type of art, and for advice on the logistics for installing art. The Parks and Recreation Department will have a

representative on the Art Selection Panel with voting rights from the Parks Commission and/or the staff. This will ensure the Department's perspectives are taken into consideration. Final public art project approval is by the Town Manager for projects under $50,000.

5. Provide regular project updates to the community through the Town newsletter, local media and social media. Keeping people apprised of the process will help build energy and excitement around the culmination of the projects. When the artwork is installed, host a dedication ceremony to celebrate the accomplishment.

Goal 5

Increase understanding and promotion of the public art program by achieving outreach projects.

Community outreach is more than gathering data from residents; at its best, it engages community members to be active participants in the planning of their community. Learning the aspirations of residents and how they want to experience life can be facilitated through a variety of meaningful and fun outreach activities.

> "When we play games, we tap into positive emotions like curiosity, optimism, creativity and even love. Studies show that we're more likely to cooperate with someone in our real lives after we've played a social game with them and that play builds trust between strangers. By using play as a tool for engagement, we're able to fully tap into the community's creative potential to help us imagine the future" (Brian Corrigan, Colorado's leading Creative Strategist, www.briancorrigan.net).

Action Steps

1. Participate annually in Colorado Artfest at Castle Rock by hosting a booth and providing a fun, art-making activity. The art activity will increase engagement and encourage passersby to stop and talk. A financial and time commitment from the PAC members to activate, manage and participate in outreach projects is critical to success, because the PAC members are the stewards of public art in Castle Rock and act as the main spokespeople for its initiatives.

    A. Recommended activity: Temporary community sculpture with PVC pipes (See *Appendix 3:* Example Images). Request a booth with room nearby to set up the sculpture activity (under a shady tree is best).
    B. Develop talking points for each PAC member in attendance and provide a means to capture stories and ideas collected, such as, on large cardboard sheets, large butcher paper roll or on a hand-held chalk board, and take selfies with the contributors (See *Appendix 3:* Example Images).
    C. Purchase materials for the sculpture-making activity. Project costs include plumbing pipes and joints of all sizes, moving boxes to hold pipes and storage location between events.
    E. Recommended budget for materials is $1,000, for the first year, or secure an in-kind donation from a local construction or plumbing company. Each additional year may only require the cost of replacement parts.
    F. Share stories collected in Website photo collage and on social media posts, and use them during annual planning.

2. Repeat the Community Questionnaire on Public Art in 2018, which can be completed through free services such as SurveyMonkey®. Try to use the same questions with few changes so you can gather long-term data.

    A. Share information on the public art page of the Town website and through social media.
    B. Send a press release announcing information.
    C. Use the information during annual planning activities.

3. Request to include two-to-three questions in the 2019 Castle Rock Community Survey.

    A. Share information on the public art page of the Town website and through social media.
    B. Send a press release announcing information.
    C. Use the information during annual planning activities.

GOAL 6

Take care of the public art collection by developing a maintenance and conservation policy.

As the stewards of public art in Castle Rock, the PAC is responsible for ensuring the legacy of its art collection. This means recommending policies and procedures to Town Council and overseeing their implementation. The 24 artworks in the collection should be assessed, at minimum, bi-annually, for their condition and maintenance needs. Regular maintenance should be scheduled and conducted by professional art handling subcontractors to prevent damage to artworks due to normal wear and tear.

Action Steps

1. Mirror the 2007 Master Plan policies on maintenance and conservation to create and implement the policy. The plan, created for the Town by Barbara Neal, dated August 29, 2007, identifies program processes and policies that are still relevant today (See *Appendix 2*). Outlined below are art maintenance policy features from the 2007 plan, as well as additional recommendations, including Maintenance and Conservation and Inventory Process.

   A. Maintenance and Conservation Policy
   GOAL: To provide appropriate and timely care for these public art assets through regular maintenance, regular inventory and assessment, and conservation as needed.

   Definitions pertaining to maintenance and conservation:

   Maintenance is considered to be regular cleaning and minor, non-aesthetic repair, as specified in the maintenance instructions provided by the artist.

   Conservation refers to a broad concept of care of works of art encompassing three activities: Examination, preservation and restoration.

   Preservation entails actions taken to retard or prevent deterioration or damage in works of art, and to maintain them in as unchanging a state as possible.

Restoration is the treatment of a deteriorated or damaged work of art to approximate as nearly as possible its original form, design, color and function with minimal further sacrifice of aesthetic integrity.

B. Inventory Process for Public Artwork

List each work of art on the master inventory of public art and include the appropriate maintenance schedules and instructions as specified by the artist. Include the following additional documentation on each artwork:

i. Acquisition documents and a unique accession number.
ii. Curatorial information to include:
   - Artist's name, address, phone numbers, e-mail address, website.
   - Artist's biography.
   - Title of artwork and date completed.
   - Edition, if appropriate.
iii. Purchase price and insurance value.
iv. Narrative description of artwork.
v. Other descriptive or identifying information.
vi. Location of artwork.
vii. Conservation information to include:
   - Materials and sources used in the artwork.
   - Methods of fabrication and who did the work.
   - Installation specifications.
   - Method and frequency of maintenance.
viii. Administrative information to include:
   - Legal instrument of conveyance.
   - Artist contract.
   - Significant agencies or organizations involved and their roles and responsibilities.
   - Significant dates.
   - Permits and project costs.
   - Insurance information.
ix. Photographic, architectural/engineering and media documentation.

2. Conduct an art condition assessment project to evaluate the condition of the artworks in the collection and to develop a five-to-10-year maintenance plan. The plan will make recommendations on how to take care of each artwork and the costs that are associated with the care. This long-range plan will enable the PAC to seek adequate funding for regular maintenance of public art on an annual basis.

A. Recommended process: Publish a Request for Proposals (RFP) for qualified art conservation and maintenance companies to be considered to conduct an art condition assessment and develop a maintenance plan. The RFP process will enable the PAC to determine the budget needed for this task and to seek funding accordingly.

B. This type of project can range from $2,000 to $10,000 for 24 pieces of art.

3. Submit the condition assessment report to Town Council and develop a recommendation for Town Council on the funding mechanism for maintenance and conservation projects. Recommendation to Council may include an annual request based on the current year's maintenance needs or by allocating funding from the PAC's annual budget allocation. Ensure that the artworks receive regular maintenance in accordance with the artist(s) instructions and the report developed in Action Step 2 above.

Recommended Budget Allocation for Goals 1, 3, 4, 5 and 6

Goal 1: Art Encounters	2017	2018	2019	2020	2021
Artist stipends	$4,800	$4,800	$4,800	$4,800	$4,800
Judging	$250	$250	$250	$250	$250
2017 Pedestal	$2,000	-	-	-	-
Opening Reception	$800	$800	$800	$800	$800
Art Purchase	$16,000	-	-	-	-
Total Goal 1	**$23,850**	**$5,850**	**$5,850**	**$5,850**	**$5,850**

Goal 3: Downtown Vibrancy	2017	2018	2019	2020	2021
Public Art Projects	-	-	$15,000	$15,000	$15,000
Total Goal 3	-	-	**$15,000**	**$15,000**	**$15,000**

Goal 4: Philip S. Miller Park Commission	2017	2018	2019	2020	2021
Public Art Project	-	$40,000	-	-	-
Total Goal 4	-	**$40,000**	-	-	-

Goal 5: Community Outreach	2017	2018	2019	2020	2021
Artfest Art Activity	$1,000	$200	$200	$200	$200
Total Goal 5	**$1,000**	**$200**	**$200**	**$200**	**$200**

Goal 6: Art Maintenance	2017	2018	2019	2020	2021
Assessment Report	-	$5,500	-	-	-
Maintenance Projects	-	$5,000	$5,000	$5,000	$5,000
Total Goal 6	-	**$10,500**	**$5,000**	**$5,000**	**$5,000**

TOTAL PROGRAM COSTS	**$24,850**	**$56,550**	**$26,050**	**$26,050**	**$26,050**

PUBLIC ART FUND BALANCE AS OF 1/12/17 $87,000	2017	2018	2019	2020	2021
Public Art Annual Appropriation	$25,000	$25,000	$25,000	$25,000	$25,000
Year-End Public Art Fund Balance	**$62,150**	**$30,600**	**$29,550**	**$28,500**	**$27,450**

Public Art Program Funding and Administration

The question for every community investing in public art is: "How much public art is enough to accomplish the vision?" (Barbara Neal, leading Public Art Consultant). Some communities in Colorado allocate budgets of $500,000 per year or more to activate their public places – Aurora, Fort Collins, Denver. Those communities have sophisticated public art selection processes and funding that are incorporated into the municipality's Capital Improvement Program, and some also have public art in private development requirements that supplement the municipal commitment. Some Colorado communities have very little or no budget allocated for art in public places; therefore, they depend on the generosity of artists to lend their artwork for temporary exhibition – Cherry Hills Village, Colorado Springs, Northglenn. It is important for a community to define their commitment to public art and the impact level desired, then commit the funding level needed to support the endeavor.

At Castle Rock's current annual budget appropriation for public art, $25,000, combined with the 2017 beginning Public Art Fund balance, approximately $87,000, the PAC has the funding capacity to accomplish **Goals 1 to 6** in the Public Art Plan over five years (2017 to 2021). **Goal 6: Art Maintenance** needs further analysis to determine the long-term funding needs and a funding strategy. This Public Art Plan recommends setting aside $5,500 for an art condition assessment project to be completed by a qualified art conservation and management consultant, and $5,000 per year for art maintenance projects, pending the condition assessment report findings.

Another consideration to the program level is the capacity of the Town staff and PAC members to accomplish public art initiatives outlined. The staff liaison does not have the capacity to realize additional work, and this Plan recommends new strategies that come along with new workload implications. New public art commissions, **Goals 3 and 4**, will require additional labor to facilitate the art selection process. The PAC members have decided to roll up their sleeves to facilitate the art selection process, and may hire a public art consultant as needed. This decision may create additional work for the staff liaison.

To facilitate a non-biased, equitable, accountable and transparent art selection process, several policy and procedure documents are needed, including a conflict of interest statement for voting Art Selection Panel members and scoring procedures, scoring criteria and score sheets for voting (to be held in permanent record). The artist submission process will also need to be determined, and the PAC members must accept the artist submissions, communicate with submitters and process the submissions for review; after which, artists must be notified of the selection results. The Art Selection Panel meetings must be recorded by way of meeting minutes and

Panel members must be managed. This is just brief synopsis of the details that go into facilitating an art selection process.

Furthermore, the PAC will have to jump in to accomplish the other four goals: 1, 2, 5 and 6. The implications of the six goals on workload are summarized below. The PAC should consider forming subcommittees that could include additional community volunteers to accomplish the workload.

Workload Implications

Goal 1: Douglas County Art Encounters

- PAC members to coordinate new event and continue current art selection process.
- Staff liaison to continue current workload.

Goal 2: Develop art selection process

- PAC to develop a strategy as indicated above to facilitate the art selection process. May take a subcommittee to make recommendations.
- Staff liaison to prepare PAC Agenda item documents as needed and submissions to Town Manager and/or Town Council, as required.

Goal 3: Downtown vibrancy

- PAC members to form subcommittee to work with Downtown Alliance. Responsibilities must be assigned for project management and oversight, and communication with the public and businesses.
- PAC to facilitate the art selection process developed in Goal 2.
- Staff liaison to execute the contracts with artists and oversee contract milestones, unless the PAC manages this task.
- Town staff, PAC members or Downtown Alliance staff to be identified to oversee art installations.

Goal 4: Philip S. Miller Park commission

- PAC member(s) to act as Art Selection Panel.
- PAC to facilitate the art selection process developed in Goal 2.
- Staff liaison to execute the contracts with artists and oversee contract milestones, unless the PAC manages this task.
- Town staff or PAC members to be identified to oversee art installation.

Goal 5: Community outreach

- PAC members to develop art activity and coordinate logistics.

- PAC members to provide hands-on, onsite implementation of activity.
- PAC members to develop questions for questionnaire and survey. PAC to implement processes.
- Staff liaison to assist securing booth at Artfest.

Goal 6: Art maintenance

- PAC members to work on formalizing maintenance policy at regular meetings. May take a subcommittee to make recommendations.
- Staff liaison to prepare agenda item and documents for meetings and submit to Town Manager and/or Town Council, as required.
- Staff liaison to oversee contract with service providers and provide update reports to PAC.

Public Art Collection Maintenance and Conservation

Most public art programs nationwide report insufficient funding available for or directed toward maintaining public art collections. In the most recent study of the field, Americans for the Arts reported that 89 percent of the 200 public art programs that responded had a budget of $5,000 or less for public art maintenance. Many public art programs that fund maintenance and conservation of art do so by setting aside a percentage from the percent-for-art funding source, from 1 to 25 percent.

As public art collections grow and age, maintenance can become a significant expense. Artwork that is not maintained properly can require even greater expense when conservation is necessary. More often now, public art programs nationally are moving to commissioning fewer permanent artworks (20 years, plus) and more temporary (five years or less) art installations so they are not faced with the heavy burden of long-term maintenance.

The current Castle Rock public art collection is modest, approximately 24 artworks. Although this project did not set out to assess the condition of the artwork and develop maintenance recommendations, it can provide a realistic approximation. It is likely that the current collection does not need more than $5,000 of regular cleanings per year. This figure could double over the next five to 10 years if regular purchases and new commissions occur. This approximation assumes the use of qualified and experienced vendor for art-maintenance services.

Through **Goal 6,** the PAC will learn the actual maintenance needs of the art collection and will be able to make a funding recommendation to Town Council. Whether the funding is allocated out of the current PAC funding mechanism or another stream is determined and employed, it is the PAC's responsibility to ensure the artworks are being taken care of on a regular basis.

Funding Mechanism for Public Art in Castle Rock

According to the Castle Rock Community Questionnaire on Public Art completed by this project, residents are supportive of a more formal public art program with 91 percent believing that public art adds value to their community. The questionnaire respondents were evenly divided on whether the artwork for the community should be privately funded (fundraising, donations, grants and developer fees) or funded entirely by the town. Many thought it should be a combination of public and private sources. This topic is an area for further research and outreach by the Town of Castle Rock.

At this time, the PAC has the financial capacity to achieve the goals outlined in the plan with the current funding mechanism and at the current level. The PAC can accomplish these goals with the members fully committing to tasks, within the current capacity of the staff liaison and with the assistance of a public art consultant for new commissions. Once the PAC accomplishes the goals recommended in this Public Art Plan and the community truly can see the dynamic impact of public art, it may be time to discuss additional funding mechanisms and bring a recommendation to Town Council. Until such time, the recommendation of this plan is to accomplish the goals of the Public Art Plan and provide the best programming possible within the current means.

Percent-for-Art Funding Model

There are several types of funding streams for public art programming, but, by far, the most common is a percent-for-art model. A percent-for-art ordinance or policy is where a percentage of a municipality's capital improvement project budget is set aside for public art (Americans for the Arts). Should the Town of Castle Rock choose to consider a percent-for-art funding mechanism, this section describes what that might look like. For the purpose of this example, the calculation used is 1 percent of capital project budgets. A public art program funded by 1 percent of Castle Rock's capital projects would yield a flourishing funding stream of $110,050 per year, for a total of $135,050 per year when added to the current funding amount. This assumes the development trend over the next few years is similar to 2017.

A percent-for-art model offers a program level that would have a noteworthy impact on Castle Rock, and results in increased capacity needs to accomplish public art projects. The implication of a $110,050 annual budget is hiring additional staff or contracting a public art consultant to achieve the program objectives. Program administration at this level would be too great for the PAC to fulfill or the staff liaison to absorb. Tasks would entail developing long-range plans for art acquisition, community outreach and engagement, facilitating the art selection process,

collaborating with Town departments, working with commissioned artists to oversee contract milestones, overseeing art installations and managing maintenance projects.

The capital funds listed in the example below were selected from the 2017 Adopted Budget Expenditure Detail found on the Town website. Inclusion of specific funds was based on the understanding that they are construction projects with public impacts, both visually and socially. Further analysis is needed to determine if the construction projects are funded by grants or by other funding sources that prohibit public art expenditures.

A percent-for-art funding option can be achieved through an annual budget request or mandated by an ordinance passed by Town Council. Specific Town departments working on capital projects may voluntarily choose to place public art with their construction budgets, for example the Town Hall renovation. These projects also should be facilitated through the PAC art selection process to ensure equity and non-biased art selection.

Estimated Public Art Budget - Example Year: 2017 Capital Budgets

Fund and Project	2017 Budget	Estimated Public Art Budget at 1% of Construction
*Transportation Capital Fund (pg. 65)		
Impr Hwy 86 & Allen Way	$360,000	$3,600
Hwy 85 & Meadows	$107,000	$1,070
Impr Hwy 86 & 5th Street	$175,000	$1,750
Ridge Road Widening	$400,000	$4,000
Plum Creek/Wolfensberger	$150,000	$1,500
Total Transportation Capital Fund	$1.19m	$11,920
*Transportation Fund (pg. 52)		
Meadows Parkway	$1.98m	$19,800
Downtown Cross Walks	$161,000	$1,610
3rd and Perry roundabout	$1m	$10,000
Prestwick Drive	$432,000	$4,320
Emerald Drive	$1.33m	$13,300
Total Transportation Fund	$4.9	$49,030
Fire Capital Fund (pg. 62)		
New Fire Station	$4.76m	$47,600
Golf Division (pg. 127)		
Site Improvements	$150,000	$1,500
Total Construction Projects Contributing to Public Art – Example: 1% of Budgets	$11m	$110,050

* Further analysis is needed to determine if the construction projects that are funded by grants or other funding sources prohibit public art expenditures.

Public Art in Private Development

Private development projects have the great responsibility to shape the look and feel of our urban landscapes. When a municipality sets high design standards for its public places, both the community and the economy benefit. The benefit accrues when the city and the developers have adopted an intentional and comprehensive program for public art in private development. More than 100 cities nationwide have incorporated public art standards in the design of private developments. According to Americans for the Arts, noted in the 2013 "Resource Guide for Public Art in Private Developments," when public art is thoughtfully incorporated into developments, they can put a city "on the map" and make it more competitive for tourism and business attraction.

Most public art in private developments are required by city code. In a development environment where savvy developers already are providing public art within their development, a mandate may not be needed; rather, early in the planning process, negotiations can take place to encourage the developer to include public art in the development design process. For example, offering incentives such as increased project floor space in exchange for providing public art.

This Public Art Plan project does not set out to identify if a private public art program would work in Castle Rock, and, if so, how. However, the Town Manager's office provided an estimate of how much square feet of private development projects are planned over the next few years. At 200,000 square feet of development forecasted, the Town has the opportunity to create a requirement or incentive program for developers to place public art at their developments.

For example, the Town may choose to require or negotiate a per-square-foot dollar allocation to go toward public art; perhaps 50 cents per square foot would be an amount to consider in Castle Rock (Tempe, Ariz., requires 44 cents per square foot and Coral Springs, Fla., requires 62 cents per square foot). At 200,000 square feet of developments, that amount would garner $100,000 per year in public art projects in private developments. The greatest pro to building a program of this type is the potential to create public artworks through a non-municipal funding source. However, the administrative cost to oversee a program in private development is likely to exceed any proceeds gained.

The greatest pro to building a program of this type in Castle Rock is the potential to create public artworks through a non-municipal funding source. However, a private public art in private development initiative may not have the teeth to succeed in Castle Rock considering the administrative burden. Also, the Town may not want to place any further perceived barriers to development on the development community. A soft approach may be called for in this case; one in which developers are incentivized to place public art within their development rather than required.

There are many incentives that may work in Castle Rock, ranging from increases in floor area ratios to reductions of other requirements. A thorough investigation should be pursued with the Downtown Alliance and the Planning Department. See Project for Public Places for more information, https://www.pps.org/reference/artfunding/.

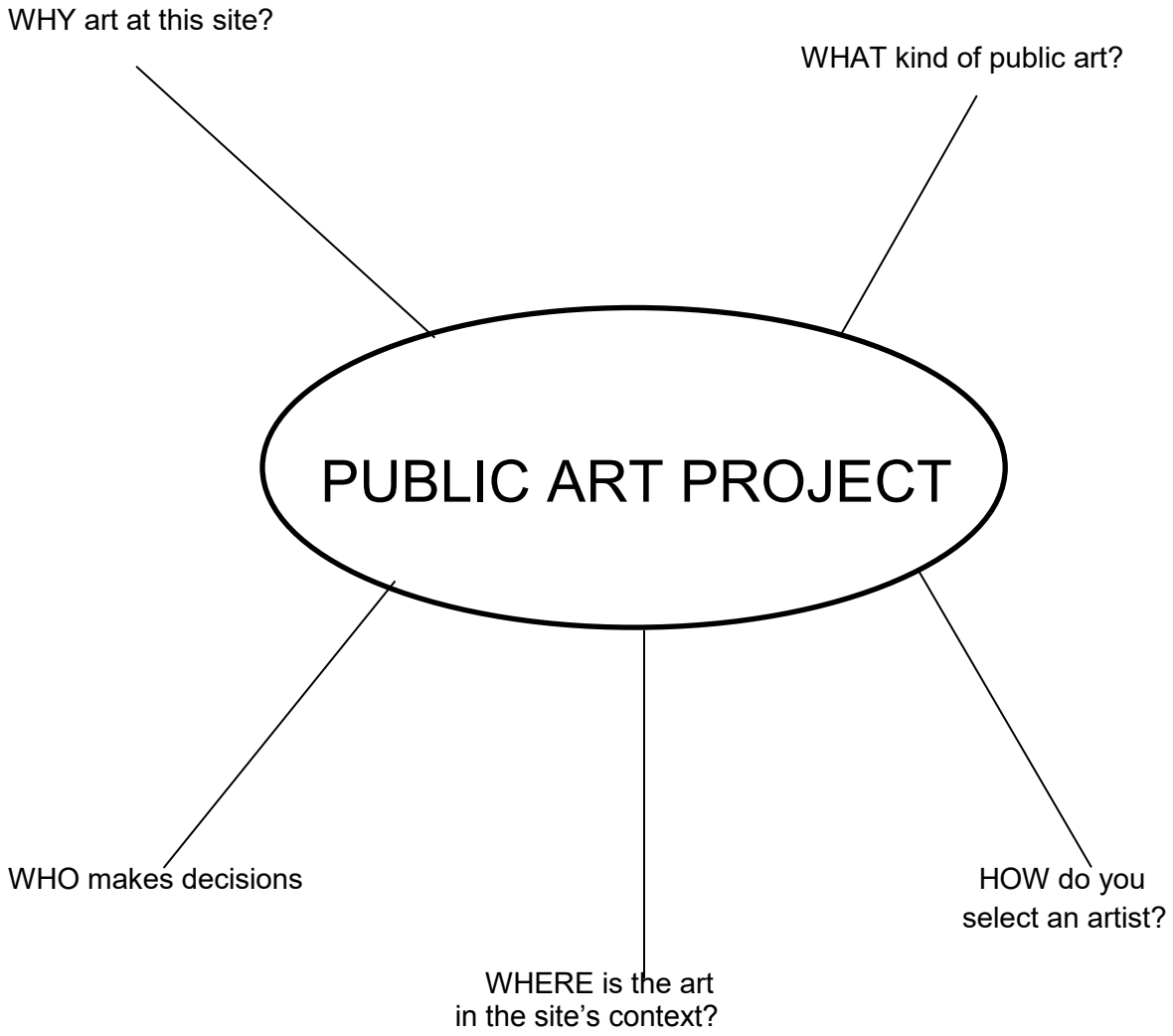
Other Funding Options

There are other areas of research that can be explored to find additional funding sources. Below is a list of potential funding sources.

- Investigate potential to capture any surplus funds from other Town programs.
- Community Development Block Grants for streetscape enhancements.
- Conservation Trust Fund.
- Open Space Funds.
- Federal Transportation or Colorado Department of Transportation grants.
- Tax Increment Financing.
- Proceeds from sales of city land
- Grants: National Endowment for the Arts or Scientific and Cultural Facilities District (if Castle Rock votes to be in the District).
- Partnerships:
    - Castle Rock Downtown Alliance.
    - Castle Rock Chamber of Commerce.
    - Proceeds from events or farmer's markets.
    - Partner with neighborhoods for community grants.
- Philanthropy.

Appendix 1
Public Art Industry
Best Practices
Americans for the Arts
Art Selection Resource Guide

Artist Selection Process Resource Guide | 2013



Public Art Network
A Program of Americans for the Arts

CONTENTS

Introduction **2**

Who Makes Decisions? **2**

Appointing a Selection Committee 4

Selection Committee Responsibilities 4

How Do You Select Artists? 5

Selection Process Options 5-6

Types of Calls for Artists 6

How Do You Write a Call for Artists? 7

Call Elements: Definitions and Descriptions 7-11

Getting the Word Out: Where to Advertise 11

What Happens After An Artist is Selected? 11

Sample Request for Proposals (RFP)
Sample Request for Qualifications (RFQ)

The Public Art Network: A Program of Americans for the Arts

Americans for the Arts Public Art Network (PAN) develops professional services for the multitude of individuals and organizations engaged in the diverse field of public art. PAN is the only professional network in the United States dedicated to advancing public art programs and projects through advocacy, policy, and information resources to further art and design in our built environment.

PAN serves a membership of more than 1,000 public art programs *and* artists nationwide, and develops strategies and tools based on best practices for improving communities through public art. Artists, communities and organizations, and art and design professionals come together through online resources, professional development and education opportunities, knowledge-sharing practices, and strategic partnerships. For more information about PAN or Americans for the Arts, email pan@artsusa.org or visit www.Americansforthearts.org/PAN

INTRODUCTION

Whether your public art program has been writing calls for artists for years or your organization is just getting started with commissioning public art, this *Artist Selection Process Resource Guide* contains information about best practices that will help you navigate the process. The guide will outline the best ways for your community or organization to develop opportunities that clearly describe your projects that provides applicants with the information they need to evaluate whether they are a good match for your project and community.

WHO MAKES THE DECISIONS?

Before you begin the artist selection process, the first step is to establish how the project will be managed and to identify the required steps for approval. In every case, strong administrative management can ensure that the best artwork is created in a fair, balanced, and properly funded manner. Have in place a mechanism and/or structure for evaluating proposals, making selection decisions and communicating with representatives of the local arts community. Changing the process in midstream can only lead to confusion and lack of trust in the program on the part of the community and the artists whose work you are trying to bring to your community to make it a greater place to live. Remember, standing by the best process can be the best way to weather any controversy that may arise.

Who Reviews and Who Approves?

Many programs have ordinances, policies and procedures in place regarding how a site is selected, how an artist is chosen and who reviews/approves the proposed artwork. New programs need to have a full understanding of how their given governmental or non-profit support structure works before engaging in an art selection process. Make sure everyone agrees on the final approval process well before starting the selection process. It is recommended that every effort be made to de-politicize the process by limiting involvement of elected officials and curbing the impulse to conduct public polls on the web.

A review by either city staff or an arts council/commission typically includes approval of a conceptual approach and schematic design. Reviews and approvals can be as complex as having all facets of the process be reviewed by city arts staff, public art advisory committees, city manager, city council and mayor. On the other hand, they can also be as simple as a review by city staff to make sure the proposal conforms to a city policy. These oversight responsibilities should be conducted by knowledgeable persons or committee member/s.

Everyone knows that if you ask for an opinion you will be sure to get many. Public opinion does not always ensure good art. Great art is the result of great vision. No matter if a city has a weak public art policy or a strong public art ordinance, the involvement of the public should be limited. Social media has given rise to soliciting opinions from a “public” who may not even know anything about your community and may live in another country or continent. On-line voting initiated by local media does not ensure quality control of the creative process. Too many irons in the fire can lead to “art by committee” with the artist frantically trying to accommodate everyone’s ideas while his/her own get lost in the shuffle.

Appointing a Selection Committee

The artist or art work may be selected by an established public art committee; by a board or commission with defined roles; or by an *ad hoc* review committee that has been put together for the sole purpose of selecting the artist and approving the work. Ideally such a committee should consist of individuals who can candidly educate each other on art, the construction project, site details as well as characterize the community. Participants should be willing to engage in debate and be able to judge their peers objectively. There is an art to appointing members to a selection committee. Personalities, knowledge, role in the construction project or relationship to a community are important things to consider.

Voting members on a selection committee should include arts professionals, the project's building and/or landscape architect or engineer, a representative of the participating city/county/state bureau, and at least one citizen at large who represents the community where the project is located. It is recommended that the public art staff and project manager from the public bureau be non-voting members. A conflict of interest policy should be required to participate.

Each committee member serves through the completion of one public art project. For complex projects, a sub-committee may be appointed to make recommendations to the full committee. At least two of those sub-committee members must be artists.

Selection Committee Responsibilities

Clarify the role of the Selection Committee with the "powers that be" before starting the process. Will the committee have the final say on who is selected? Do they approve the final design or is their job completed once the artist is selected? Typically committees approve all selections by a majority vote or consensus; yet there are instances where scoring may be required.

Assigned committee responsibilities can vary depending upon how a particular jurisdiction operates. For example, while project goals, sites and suitable art forms can often be determined prior to the convening of the selection committee, some programs opt to assign these responsibilities to an appointed selection committee. Other tasks can include developing the project's goals, sites for artwork, and suitable art forms.

A committee should always reserve the option to make no selection from submitted applications and to reopen the competition or propose other methods of selection if no proposal is accepted. This is something that can be stated in the Call for Artists.

HOW DO YOU SELECT ARTISTS?

No single selection process is the best for every public art commission. Geography, demographics and a municipality's culture all play significant roles. Many established programs have developed processes well-refined over time based on experience as well as feedback from artists.

Public art programs and organizations commissioning public art projects can enlist artists to be considered in a variety of ways. These include calls for artists, juried slide registries, and direct invitations. Online calls for artists have grown in use over the past few years and represent a significant cost time savings for both artists and organizations.

There are thousands of artists interested in creating art for public spaces. A list of on-line resources is listed at the end of this guide. Many municipal or state agencies have pre-qualified artist rosters. juried in by arts professionals, that include artists with demonstrated capabilities and a strong esthetic and that may be available to view on-line. At the end of this guide, there is a list of where you can advertise a public art opportunity. There are also many curators, public art administrators and local arts agencies employees who have a vast knowledge of artists and their work.

Selection Process Options

Selection processes include open or limited competitions, invitationals, or direct selection. An *open competition* is broadly promoted (either regionally, nationally or internationally) to encourage numerous applicants. A *limited competition* is directed to a specific group of artists, sometimes narrowed by discipline, often by geographic location (only the state of...) On occasion the size of the project budget for art dictates limiting the reach of a call and the selection process to direct purchase.

Invitational. The art experts on your Selection Committee as well as the public art manager can draw up a short list of artists to interview for a project. Depending on the budget and scope of a project, interviews should be preceded by a site tour and the artists need to be given or referred to any relevant materials associated with the building site or arrange a group meeting with the design team so that the artists have a general understanding of the opportunities and limitations for a particular site. During the interviews, the artists should be asked to share images of past work, discuss their creative process and how they might approach this particular opportunity. This model, when occurring while the project is still in design, allows the selected artist an opportunity to work with the design team, agencies and community to develop a work that responds to the specific criteria of the site and building program.

Limited Invitational. Invite three to five artists to present a conceptual proposal and pay them a stipend. Site tours and relevant printed materials should be shared with the finalist. Costs for travel and lodging should also be covered. Most artists do not have a large firm that supports them as do most architects. This model is often used when a committee or agency would prefer more visual information about how an artist might approach a site. Following the selection of an artist using this process, there would be a design phase contract issued in which the artist would continue to work with the client to fine-tune the proposal. Do not expect to get details regarding engineering, construction

or fabrication methods at this point in the process. A committee should approach the conceptual proposal option with an open mind since during the design phase, many things can change.

Direct Selection. In this model, an artist is invited to do a project by the selection committee/developer/ curator/visionary/benefactor/mayor, etc. This is the simplest method yet it depends upon the knowledge and ability of the person selecting the art work to make an informed decision for the community at large.

Types of Calls for Artists

There are two traditional types of Calls for Artists: **Requests for Qualifications (RFQ)** and **Requests for Proposals (RFP)**. Current best practices supported by PAN endorse payment to the artist for any creative work related to the development of a concept. An RFP specifically and routinely incorporates a fee for the artist in addition to the reimbursement of travel expenses. There has been discussion within the field of public art about the appropriateness of RFPs versus RFQs, including the possibility that a Call for Artists may include a request for brief comment (rather than a full proposal) on the artist's approach to the project.

A Request for Qualifications (RFQ) invites artists to send their qualifications to be reviewed by the selection committee, but does not require a specific proposal to be submitted. RFQs are used to choose artists based on their past and current art and achievements. Often, a statement of interest that addresses the goals of the project is requested. This can be a complicated, costly and prolonged process, but a wide range of artistic styles can be viewed and a committee has the ability to discuss the merits as it applies to the project.

Selection committees using a Request for Proposals (RFP) willingly spend proposal funds upfront to be able to review a small number of proposals prior to selecting an artist to work on a project from design development through installation and dedication. It is strongly recommended that programs not ask for concepts or proposals as part of the general application. This places the artist in the unfair situation of having to submit an idea based on little background except perhaps what can be gleaned from the RFQ and the internet (e.g., photograph of the site).

PAN does not recommend issuing an RFP in which artists are asked to produce drawings/ideas based on limited information. Many talented and successful artists refuse to be involved in such competitions. Creating ideas is the "currency" of artists, giving away ideas for free is not fiscally responsible.

HOW DO YOU WRITE A CALL FOR ARTISTS?

A Call for Artists is an opportunity notice that gives artists the necessary information about a project in order to apply. The site description, budget, timeline, eligibility guidelines and public art goals are some of the basic requirements to be included in any Call for Artists/RFQ. Issuing a Call for Artists is a standard practice in the public art field. There are currently over 350 public art programs in the United States can be found in both rural and urban areas; in federal, state, county and city government agencies; or private nonprofit or for-profit organizations run independently or as part of a local arts agency.

All versions of Calls for Artists can take place online to alleviate the processing of multiple (sometimes hundreds) of submission materials. Currently (in 2013), there are three on-line options (callforentry.org, slideroom.com, and publicartist.org) with many programs opting to create their own on-line application system. These options are changing rapidly and it is best to conduct on-line research regarding the best choice for your program.

Call Elements: Definitions & Descriptions

Once you've decided to write a Call for Artists, there are essential pieces of information that should be included. Below is a reference list that includes advice on how to clearly convey your information.

Call Summary

A brief project summary. The Call Summary helps artists quickly decide whether they are interested or eligible for the call and lets organizations posting the call decide how it should be promoted. Include the project name,
commissioning organization, application deadline, project timeline, budget, geographic eligibility requirements, and whether it is an RFQ or RFP.

Project Description

An overview of the artist's scope of services. Describe whether it is a design-team project, commission for new work, integrated art, functional art replacing functional items, master plan, artist residency, purchase of existing art, or other type of opportunity. Include a description of the organization overseeing the project.

Art Goals or Criteria

A list of any predetermined objectives for the art established by the commissioning organization, funder, or community. The specificity of the objectives will vary by commissioning organization and reflects the characteristics of each project. The list can be broad – e.g., create a sense of place within the community – or specific – e.g., design streetscape elements that reflect the industrial history of the neighborhood.

Site or Art Location Plans

Site plans, maps, photographs, or other visual information of the site or art location. Describe the site's function; include what activities will happen there and who uses it. Be sure to include whether or not the site is open to the public, or if the public can see but not enter the site. Include a description or history of the site and community where the art will be and list additional resources for the artist to research.

Often a site for the art is determined prior to selecting an artist. Site is determined by the administrator or public art committee along with the design team in consultation with city staff. An alternative approach is to select an artist and let them be part of the decision about the best site.

Art Location Description

A description of where the art will be within the project site. Sometimes the location for art is predetermined by the funder, commissioning organization, or community before a Call for Artists is distributed. If this applies to your project, provide a highly detailed description of where the art will be located within the site, especially for an RFP. The description should include, but not be limited to: Engineering and architectural information about the location's structure, materials used at the location, visibility within the site, and lighting information. If the art location is not predetermined, state whether or not the artist will be free to participate in selecting the art site.

Budget

The amount of funding allocated to art for the project. Clearly state the budget for art and what is expected to be covered (not all projects have the same expectations of project costs covered by the art budget). For instance, in a design-team project, the budget may include only the costs of artists' fees and travel. In the commissioning of art, project costs may include the artist's fee, travel, engineering, materials, fabrication, transportation, documentation, and oversight of installation but not actual installation costs.

Often costs for insurance, taxes, studio overhead, and miscellaneous items are not included in an artist's budget by the artist or commissioning agency. It should be clear from the beginning which costs may legitimately be included in the artist's budget and which are covered by others. Finally, in some cases an actual art project budget has not been set at the time an artist is selected. It is important to determine the amount that is secured for the project and the art and what has to be raised to realize each.

Artist Eligibility

The qualifications that an artist must meet in order to be eligible for a project. Questions to consider include:

- Must the artist live/work in a certain geographic area or is the call open to artists nationally?
- Is the call only open to professional artists or are students eligible?
- Are artist teams eligible for the project?
- Must the artist have completed a project with a similar budget, scale, and scope?

If you are seeking to reach out to certain types of artists, include a sentence encouraging artists that meet those objectives to apply. For example, if the commissioning organization is seeking to reach out to emerging artists, include a statement such as "professional artists who are new to the field of public art are encouraged to apply." Or if the project is one that will involve a high level of community interaction in a specific setting, include a statement such as "artists who have experience interacting with community are encouraged to apply."

This is also the place to include an equal opportunity statement that may be required by the commissioning organization, local municipality, funder, or owner.

Application Requirements

The list of materials artists should send by mail or online with their applications. Be very specific about the information artists should include with their application since it determines how it is

presented to the panel reviewing applicants and selecting artists. Typical application requirements include:

- Visual support materials
- Annotated lists
- Statement of interest, often restricted to a number of words (e.g. 200 words)
- Resume or short biography
- Self-addressed stamped envelope (SASE) for the return of hardcopy materials
- Project proposal (for RFPs)

Visual support materials can include digital images in specific formats, slides, videos, CDs, and prints or photocopies. If requesting digital images , list the number of images artists may submit and how they should be labeled. If a panel is reviewing digital images, CDs or video, in addition to the number of images be specific about length of time for moving images and the formats the panel will be capable of viewing. Identify the number of copies of support materials the artist is to include.

Examples:

- **For visual art, up to a total of 10 images of past work on a CD**. All images must be in JPEG format (.jpg), and 1024 pixels (14.222 inches) on the longest side, formatted at 72 dpi. Each image filename must be named as follows: artist's last name, first initial, underscore, and number corresponding to the number on the image list (e.g. smithp_01.jpg). No personal websites will be reviewed. If using a Mac, be sure to use the appropriate Windows filename extension (e.g.: "smithp_01.jpg" rather than "smithj_01")

- **For performance or media art, video documentation formatted on a DVD** as a Windows Media Player or QuickTime file ***without an auto start menu***. Each CD/DVD can contain **up to 3 video samples**, with a total running time of no more than 10 minutes for all samples collectively.

- **For media art, audio documentation** must be formatted on a CD/CD-R containing **up to 5 audio samples**, with a total running time of no more than 10 minutes for all samples collectively.

The annotated image list allows the artist to describe the visual support material and usually includes: description, material, location, budget, client or commissioning organization, and any other relevant project information.The statement of interest allows artists to introduce themselves and describe their specific interest in a project, their potential approach to the project or creating public art, answer any specific questions presented in the RFQ and describe any past relevant experience.

If artist teams may apply, clearly state if you require additional visual support materials, resume, and references for each team member. If you are inviting and paying artists to develop proposals, clearly list the types of submission materials you would like the artist to submit to best present their work to the review panel. Typical proposal submission materials include: project description, drawings, renderings, model, photographs, materials list, budget, timeline, references, fabrication, installation, and maintenance information.

Deadline

The date when an application must be either received or postmarked. List the date by which an application must be either received at the mailing or online address or postmarked. Be sure to state if overnight or express delivery is NOT permitted.

Submission Address

The address to which application is submitted or mailed. Include the online address or mailing address. If overnight or express shipping is allowed, be sure that the address is not a post office box. Supply an alternate address for this type of
delivery. If only online submissions are acceptable, clearly state thatthere will be no mailed submissions accepted.

Selection Process

A description of how the applications will be reviewed and an artist selected. Include the types of people who are on the selection panel, e.g., art and design professionals, community representatives, agency representatives, and funders. Include the number, or range, of finalists that will be selected and what will be required of the finalists, including interviews, proposals, dates for presentations, and travel. Typically, there are three finalists, but no more than five. If finalists are subject to interview, state if a fee and travel expenses are covered as well as timeline for interviews and who will participate in the interview process and make the final artist selection.

If proposals are required, provide artists with information about what is included in a proposal, timeline, budget, etc., and fee for proposal, travel, and presentation, and decision-making schedule.

Selection Criteria

A list of the criteria established by the commissioning agency or artist selection panel that will guide the evaluation of applications. Listing the selection criteria establishes the priorities of the artist selection panel. The list also assists artists when considering whether they should apply for a project. For example, if the criteria for the RFQ includes artistic excellence, evidence of working in the field of public art for more than five years, and experience working in community settings, artists new to public art will be informed that their qualifications are not a good fit for the project.

Project Timeline

The timeline the project will follow from artist selection to project completion. The timeline includes dates for the following milestones, as they apply: Submission deadline, panel review, finalist notification, interview schedule, proposal presentations, final artist selection, contract, design review phases, fabrication and installation schedule for art coordinated with project construction, and completion date.

Sources for Additional Information

A list of resources the artist may consult for additional project information on the project, site, commissioning organization, community, area history, etc. Providing artists a list of resources they can consult about different aspects of the project can help them decide if they want to apply and if their work is a good fit with the project parameters. In the case of an RFP, the list can be a launching point for research. Include website addresses, publications, contact information for organizations, and other information that would be helpful and relevant to artists as they research the project.

Resources for Questions

The contact information for the person or organization to be called if the artist has questions or needs additional information. Be clear about whether telephone calls or email inquiries are accepted or if questions may only be submitted by fax or email. Also state if there is a deadline by which questions must be submitted.

WHAT HAPPENS AFTER AN ARTIST IS SELECTED?

Proposal Contracts/Design Phase Contracts

Before an artist or artists begin their research to develop a proposal or proposals – their ideas – they are placed under contract and paid to work on the project. Organizations use RFPs when they choose to work with a small pool of artists, or a single artist, based on their qualifications, to develop a detailed proposal for the site or project based on limited exposure to the project. An RFP does not guarantee the artist(s) will be selected to implement their ideas or proposed art but PAN advocates that each artist is paid a stipend and travel expenses for proposal development and presentation, beyond a request for a brief comment on the artist's initial thoughts on an approach to the commission. Some governmental regulations require the solicitation of proposals for selection, and prior to contracting, for implementation of a proposal.

GETTING THE WORD OUT: WHERE TO PROMOTE YOUR CALL FOR ARTISTS

Public Art Network Listserv

Available to members of Americans for the Arts/PAN, this networking tool connects colleagues and acts as a research engine, newsletter, and stage for critical dialogue. Artist opportunities are frequently posted on the listserv as well as in the PAN e-mail broadcast. To join, visit: www.Americansforthearts/PAN or e-mail membership@artsusa.org . To submit information for the PAN Weekly, e-mail pan@artsusa.org.

Artists Register

https://artistsregister.com/opportunities

CaFÉ

http://www.callforentry.org

Public Art Programs that maintain lists of national/international opportunities:

4Culture (Seattle/King County)
http://www.4culture.org/

City of Las Vegas Arts Commission
http://www.lvartscommission.com/artist-opportunities/

City of Phoenix
http://phoenix.gov/arts/publicart/callstoart/natlopps/

Questions to ask before starting a project (from LK)

- **Where does public art fit into the local governmental structure?** Is it administered through Arts and Culture, Parks and Recreation, Economic Development? Wherever it's housed, how does that affect the process? Is there an appointed Arts Commission or an established cultural council? What are their responsibilities?

- **What is the approval process for your municipality?** Who signs contracts and makes payments? Who appoints selection committees? Who approves proposals? Have you ever negotiated a contract with an artist? If not, identify resources to consult on best practices for contracting an artist to design, fabricate and install an artwork.

- **Has the community ever placed, or supervised the installation of public art?**

- **Who will maintain the art**? Is there a maintenance plan? Has an art conservator reviewed the design?

- **Do you know who the artists are who live and work in this community?** How do you advertise your public art opportunities?

Appendix 2
2007 Castle Rock Public Art Master Plan
By Barbara Neal
August 29, 2007

Town of Castle Rock

PUBLIC ART MASTER PLAN
August 29, 2007

Public Art Master Plan References

Town Vision 2020
Cultural Master Plan (in process)
Parks and Recreation Master Plan

Goals for Public Art in the Town of Castle Rock: To acquire public art unique to Castle Rock that reflects the community, and place it in public spaces in the Town of Castle Rock for our community and visitors to enjoy. This public art will generate community pride and contribute to the vitality of our community. The artwork will contribute to the quality of life in many ways; it reminds us of our heritage, it can be a celebration; it can prompt new ways of seeing and inspire conversation and reflection.

Administration

The public art program for the Town of Castle Rock is administered by the Public Art Commission, a group of seven citizens with interest in the visual arts. The members of this Commission are appointed by the Town Council and may serve an unspecified number of two-year terms. Criteria for the members of the Public Art Commission include an interest in public art, involvement in the arts or professional experience in the visual arts. A list of the members is attached. The Commission has no staff but will receive staff support from the Town administration. The work of the Commission is guided by a Conflict of Interest Policy.

Source(s) of Funding

Funding for the acquisition of public art for the Town of Castle Rock comes from an allocation by the Town from the Philip S. Miller Trust. Additional funding may be sought from other private or public sources. The Public Art Commission recommends adopting and implementing an ordinance that authorized a percent for art applied to the Town's capital construction projects.

SITE SELECTION

Site Selection Process

GOAL: To select sites for public art that will ensure that the artwork will be seen to its best advantage and that it will be available to the public.
Potential locations for public art are identified by the Public Art Committee according to the following criteria:

- Visibility and accessibility by the general public. The location must also be accessible to persons with disabilities.
- Locations for public art should create a supportive setting for the artwork and not be filled with other visual distractions that would compete with the artwork.

- Artwork placed at this location should not endanger public safety or interfere with pedestrian or vehicular traffic.
- Evaluation of the location should include the impact of a public art installation on the current environment or properties and usage.
- The possibility of future development plans whether built environment or potential changes to the natural environment should also be considered.
- Placement of the artwork should not interfere with routine maintenance, landscaping maintenance or snow removal.

Possible locations for public art could include and are not limited to:

- Parks and open space areas
- Trails
- Public buildings to which the public has access; interior and exterior sites
- Traffic circles/medians
- Bridges and overpasses
- Sidewalks – benches that are functional and decorative
- Street corners or civic plazas
- Gateways

Prioritization of projects will be determined by the Public Art Commission based on availability of funding, timing of potential changes to the site, distribution of artwork throughout the Town of Castle Rock.

ARTWORK

Definitions of artwork include, but are not limited to the following:

- Sculpture: in the round, bas-relief, mobile fountain, kinetic, and electronic, in any material or combination of materials;
- Painting: all media, including portable and permanently affixed works;
- Graphic arts; printmaking and drawing;
- Mosaics;
- Photography;
- Crafts: clay, fiber and textiles, wood, metal, plastics, glass, and other materials both functional and nonfunctional;
- Mixed media: any combination of forms or media, including collage;
- Media art: film, video, audio or any combination of electronic media;
- Earth works and environmental installations;
- Decorative or ornamental elements that are designed by professional artists.

The following elements will generally not be considered acceptable forms of art under this program:

- Directional elements such as supergraphics and signage;

- Objects that are mass produced in a standard design such as playground equipment, bike racks, benches and chairs;
- Reproductions of original works of art, except in such cases as film, video, photography, printmaking or other media arts;
- Landscape architecture and gardening except where the elements are designed by an artist and are an integral part of a larger piece of the commissioned artwork;
- Renovation of historic façades or other historical elements functional to the project;
- Services or utilities necessary to operate or maintain artworks over time;

Criteria for artwork will include, but are not limited to, the following:

- Artistic excellence;
- Technical competence;
- Suitability to potential site;
    1) Conceptual compatibility
    2) Relationship to the function of the site
    3) Strong contribution to the historic, ethnic or other characteristics of the site
- Structural and surface integrity;
- Accessibility by the public;
- Resistance to damage by vandalism, weather, or theft;
- Ease of maintenance, minimal and low cost maintenance;
- Compliance with applicable public safety codes.

SELECTION OF ARTWORK

Selection of artwork will employ one or both of the following processes for each project: Commissioning of new artwork or direct purchase of existing artwork.

Artist Selection Process

GOAL: To select artwork of excellent quality and craftsmanship and appropriate to the intended site.

Each new project will be publicized to the visual arts community through existing artists registers such as www.artistsregister.com and through electronic and print media. The Commission has the option to limit eligibility to Colorado artists.

The selection panel for each public art project is composed of, at minimum:

- Members of the Public Art Commission
- Visual artists (two dimensional work)
- Visual artists (three dimensional work)
- Technical advisors
- Site representatives

- Community members
- Business representation
- Other professional representation as needed
- Donor representation, if appropriate to the project

Commission:

The selection panel identifies the site, develops the criteria and budget level for the project, issues the call, reviews the application materials and images and selects three semifinalist artists/artist teams for the project based on the criteria established for the project. Semifinalist artists are expected to visit the project site and speak with designated panel members about the project. Each artist will then prepare a proposal, budget and time line for the panel. The panel will check references for each semifinalist in advance of the interview meeting. Each semifinalist artist will be interviewed by the panel and the panel will then select a finalist for the project. Each semifinalist will be given a design fee to compensate artists for the site visit, proposal preparation and the interview. Travel stipends may be offered to artists from outside a hundred mile radius of the Town of Castle Rock.

Direct Purchase:

- This applies to artwork for projects with a budget over $5,000.00. The selection panel identifies the site, develops the criteria and budget level for the project, issues the call, reviews the application materials and images of artwork available for direct purchase and selects a specific piece or pieces for installation at the site. The panel reserves the right to reject artwork if, upon inspection of the actual piece, it is not as represented in the images submitted.
- Direct purchases under $5,000 will be reviewed and approved by the Public Art Commission in accordance with selection policies and criteria.

Panel selections and recommendations will be presented to the Castle Rock Town Council for final review and approval. *It is important to note that the role of the Town Council is to ensure that the procedures for selection of artwork set forth in this Public Art Master Plan have been observed.*

MAINTENANCE AND CONSERVATION

Maintenance and Conservation

GOAL: To provide appropriate and timely care for these public art assets through regular maintenance, annual inventory and assessment, and conservation as needed.

Definitions pertaining to maintenance and conservation:

- Maintenance is considered regular cleaning and minor, non-aesthetic repair as specified in the maintenance instructions provided by the artist.

- Conservation refers to a broad concept of care of works of art encompassing three activities; examination, preservation and restoration.
- Preservation entails actions taken to retard or prevent deterioration or damage in works of art, and to maintain them in as unchanging a state as possible.
- Restoration is the treatment of a deteriorated or damaged work of art to approximate as nearly as possible its original form, design, color, and function with minimal further sacrifice of aesthetic integrity.

Inventory process for public artwork may correspond to the inventory procedures used by the Town of Castle Rock and should include the following elements:

- List each work of art on the master inventory of public art and include the appropriate maintenance schedules and instructions as specified by the artist.
- Include the following additional documentation on each artwork:
    1. Acquisition documents and a unique accession number
    2. Curatorial information to include:
        a. Artist's name, address, phone numbers, e-mail address, website.
        b. Artist's biography
        c. Title of artwork and date completed.
            1) Edition, if appropriate
            2) Purchase price and insurance value
            3) Narrative description of artwork
            4) Other descriptive or identifying information
            5) Location of artwork
        d. Conservation information to include:
            1) Materials and sources used in the artwork
            2) Methods of fabrication and who did the work
            3) Installation specifications
            4) Method and frequency of maintenance
        e. Administrative information to include:
            1) Legal instrument of conveyance
            2) Artist contract
            3) Significant agencies or organizations involved and their roles and responsibilities
            4) Significant dates
            5) Permits and project costs
            6) Insurance information
        f. Photographic, architectural/engineering and media documentation

- Ensure that the artwork receives regular maintenance in accordance with the artist(s) instructions by allocating 5% of the Public Art Commission's annual distribution to be set aside for maintenance and/or conservation.
- Conduct an assessment of all works of art in the collection of the Town of Castle Rock on a regular basis to develop a condition report that represents the current condition of the artwork.

- Arrange for professional conservation of all works of art in a planned and orderly manner and provide any services necessary to the preservation and/or restoration of the artwork subject to available funds.
- Develop a strategy to create and build a conservation fund to cover expenses for conservation of the public art in the Town of Castle Rock.

DEACCESSIONING

Deaccessioning Procedure
GOAL: To manage the public art collection in the Town of Castle Rock so that the artwork is secure and maintains its integrity.

Definitions pertaining to deaccessioning:

- Deaccessioning is the removal of an artwork from the collection.
- Relocation is moving an artwork and re-siting it in a more advantageous location if the original site is no longer suitable.
- Disposal refers to actions that result in the cessation of ownership and possession of an artwork. It may ultimately refer to destruction of the artwork after appropriate deaccessioning procedures are followed.

Deaccessioning is accomplished through the following process:

- The Public Art Commission shall initiate a review process for deaccessioning or relocation of artwork as part of the regular care and management of the public art collection of the Town of Castle Rock.
    1. The Selection Panel that approved acquisition of the artwork will reconvene, if feasible, to review the request for deaccessioning or relocation.
    2. If not feasible, the Public Art Commission, or its designee, will convene a committee with representation from the community and professional expertise to develop recommendations regarding deaccessioning or relocating the artwork under review.
    3. The recommendations from this committee will be referred to the Town Council for review and action.
- A request for review of a work of art may be submitted by the artist, a member of the Castle Rock community or an outside party.
- A request for review for relocation of an artwork that was commissioned for a specific site will be considered for one or more of the following reasons:
    1. The site is being eliminated or changed and the artwork is no longer suitable.
    2. Security of the artwork can no longer be ensured.
    3. The artwork endangers public safety.
- A request for a review for deaccession should include:
    1. The reason deaccession is requested

2. The estimated current value of the work
3. The acquisition method and cost
4. Written evaluation from disinterested and qualified professionals such as an engineer, conservator, architect, safety expert or art historian
5. Photographs indicating the current status of the work
6. Contract with the artist or any other relevant agreement concerning the artist's rights
7. Written recommendations of other concerned parties including members of the Castle Rock community, the artist and the outside party
8. Cost estimate of deaccession and identification of the funding source for deaccessioning
9. Written correspondence concerning the work

- If deaccessioning or disposal of a work of art is being contemplated, a recommendation from the review committee based on these policies and the following information shall be reviewed and discussed at an open public meeting.
    1. Discussion of the recommendation with the artist, if s/he can be notified by reasonable means
    2. Written opinions of several independent professionals qualified to make recommendations (conservators, architects, engineers, safety experts, art historians, etc.)
    3. Review of all evidence of public comment and debate
- If recommended solutions or other reasonable measures do not exist to address the concerns, the Town of Castle Rock shall consider the removal or disposal of the work.
- If removal or disposal is directed; the Public Art Commission shall consider, in order of priority, the following:
    1. Relocation or resiting
    2. Removal of the work and placement in storage, with the intent of finding a new site for the work. If a new site is not found in a five-year period, disposal of the work shall be considered
    3. Removal and deaccessioning of the work from the collection by sale, trade or gift
    4. Destruction of the work
- Works that are deaccessioned can be disposed of in the following manner, excluding any prior contractual agreement entered into by the Town of Castle Rock with the artist or donor at the time of acquisition:
    1. For the current market value to the original artist or his/her heirs
    2. As a gallery consignment
    3. At auction, in accordance with the standard practice with a predetermined opening bid
    4. Or after exhausting above disposal methods, transferring ownership without consideration to:
        a. The artist or the estate of the artist

b. A non-profit agency
c. A government agency

- Funds received from the sale of deaccessioned art shall be utilized by the Public Art Commission for future purchase of public art selected by the process articulated in the Public Art Master Plan for the Town of Castle Rock.

DONATIONS AND GIFTS

Donations and Gifts

GOAL: To expand the public art collection in the Town of Castle Rock by accepting gifts and donations that meet the selection criteria established by this Public Art Master Plan.

Process for acceptance and ownership of gifts and donations of artwork to be placed in public areas:

- The Town of Castle Rock will use the public art selection process conducted by the Public Art Commission in the decision to accept or decline donations of artwork.
- The cost of ongoing maintenance and conservation of the gift or donation will be a consideration in the decision to accept or decline the artwork.

Process for acceptance and placement of memorial artwork:

- Requests to place in a public space in the Town of Castle Rock a memorial to a deceased person or persons or to an event must be reviewed by the Public Art Commission who will make a recommendation to the Town Council for acceptance.
- The application for placement of a memorial must include:
    a. The name of the individual(s) to be memorialized through a piece of public art.
    b. A biographical sketch
    c. The outstanding achievement or circumstance on which the request for memorial is based.
    d. The type of memorial requested.
    e. Planned location and installation of the memorial project and the relationship of the individual(s) or event to that location.
- Criteria for acceptance of a memorial include:
    a. Correspondence to the criteria for selection of artwork (p. 3):
    b. Appropriateness of the planned memorial and its identification and /or signage to the location;
    c. Appropriateness of the installation plans; Town of Castle Rock codes have been observed;

d. Funding has been secured for design, fabrication, installation and maintenance of the memorial artwork.

- The person or group making the request for a memorial will receive, in writing, the decision of the Town Council to accept (with conditions as appropriate) or decline the request.

Temporary Exhibitions of Artwork in Public Spaces
The Public Art Commission may organize temporary exhibitions of public art or display art on loan for a specified period of time. Guidelines for these exhibitions will be consistent with the criteria set forth in this Plan.

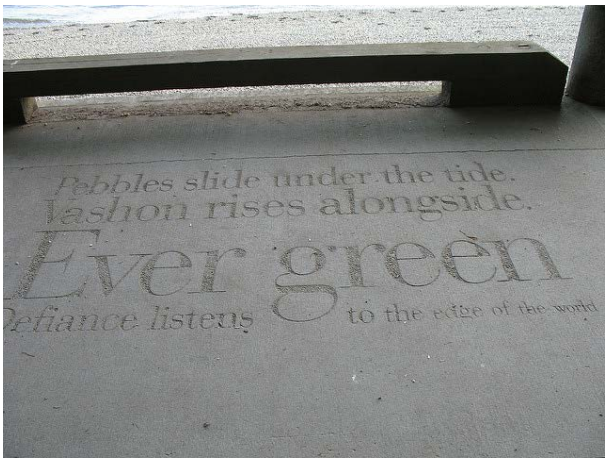
Public Art in Private Development
The Public Art Commission may explore partnerships with private entities or developers to expand opportunities for placing artwork in the public areas of private development.

Appendix
Visual Artists Rights Act (VARA)

8/29/07

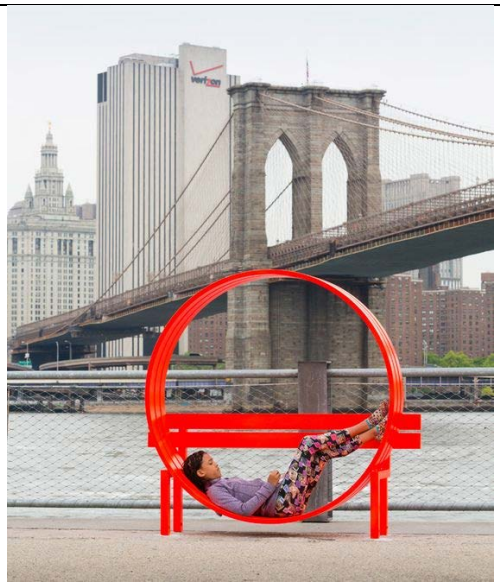
Appendix 3
Example Public Art Project Images

Poetry as Public Art Examples



Street Mural Examples

Artist-Designed Bench Examples



Community Sculpture Activity Example

Land Art Examples

Appendix 4
Castle Rock
Community Input Report on Public Art
March 2017

Public Art Commission Community Input Report

Town of Castle Rock

Produced by:
Art Management & Planning Associates, Inc.
303-446-8325
www.artmanageplan.com

Submitted:
March 1, 2017

About the Community Input

In January and February 2017, Art Management & Planning Associates, Inc. conducted an online community questionnaire as part of the public art strategic planning initiative for the Town of Castle Rock Public Art Commission. The goal of the questionnaire was to gather input from community members about their perceptions and attitudes about the arts and public art in Castle Rock, and to learn their opinions about what makes Castle Rock unique. The questionnaire was distributed by email, linked on the Town's website and Public Art Commission members invited neighbors, friends and family to participate. The following report summarizes the responses, which will be analyzed and taken into consideration during the Public Art Commission's master planning workshop that will be held in March 2017.

About the Respondents

One hundred and forty respondents completed the questionnaire. Most of the respondents were Castle Rock residents (96%), women (71%) and over 45 years of age (64%), and 46% of respondents work in Castle Rock.

Castle Rock Proud

The survey began with questions around what makes Castle Rock unique. Many respondents mentioned Castle Rock's natural attributes—its beautiful location in Colorado, the "Rock", its natural surroundings, the views of the Rockies and the access to natural areas and parks. Many also favored the "small town" feel in Castle Rock, and its safe, family-friendly atmosphere. Many mentioned that while Castle Rock is close to two major metro areas (convenient), it remained a place with small-town values and community. Many respondents spoke of Castle Rock's quaint and vibrant downtown area as preferable to a sprawling suburb of Denver. They spoke of the Castle Rock downtown, with its restaurants and mom-and-pop stores (rather than big box retail), stating that is what gives the town a sense of history, character and community. Many of the respondents mentioned a concern about the growth in the area, worrying that the perfect mix of historic, quaint and small-town with modern development and amenities that Castle Rock has presently might be in danger of becoming out of balance.

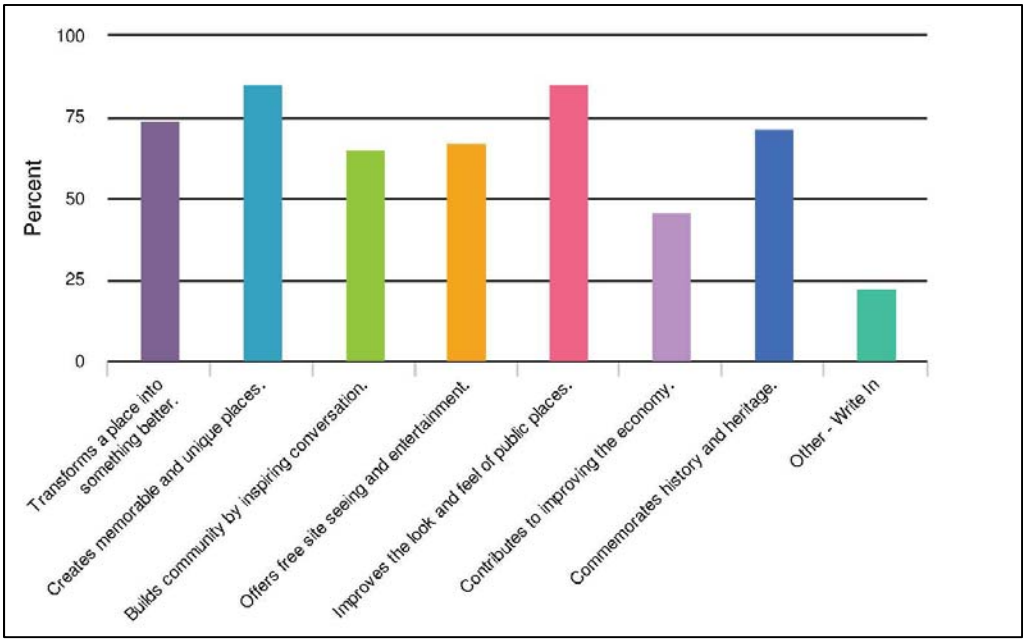
Castle Rock residents are proud of its local events, public artwork and amenities. Many respondents named the Rock and hiking in that area as well as the star-lighting ceremony as highlights for living in the area. Residents are eager to show off the town's area amenities to guests, including the downtown area artwork (for example, Jax and the cowboy sculpture), local restaurants and shops, the Miller Activity Complex, and for outdoor fun they go hiking up the Rock, at the state park, and at the Garden of the God's.

Arts-Minded

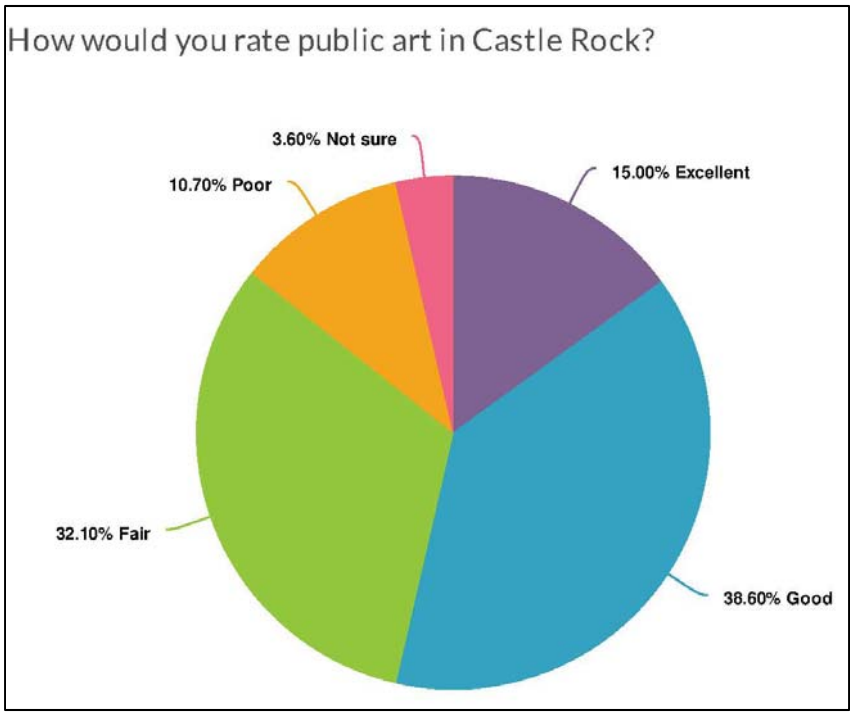
As the questions became more specific about public art and community support for arts and culture, it is evident that the Castle Rock community is generally open-minded and supportive of a more formal public art program and perhaps even a broader arts and culture program for the town. The overwhelming majority of respondents (78%) believe it is important (scoring 6 or higher on a scale of 1-10) for residents to experience arts on a regular basis. 64% of the respondents support the idea of constructing an arts center for Castle Rock, such as those in Parker or Lone Tree.

Most respondents firmly believe (91%) that public art "adds value" to their town. They mentioned public artwork as a means of creation and/or transformation of Castle Rock's unique public spaces, commemorating important people and history of the place and a as means of promoting (or giving back to) local artists. Respondents understood that public art should be free (or nearly free) for all to enjoy and accessible to all. Public art was generally seen as a means of creating unique spaces and conversations for and about community.

"PUBLIC ART ADDS VALUE"



Nearly all of the respondents (94%) of the respondents recalled experiencing public art in the Castle Rock area and when asked if they had a favorite work of public art, about half of the respondents mentioned something local (Jax, cowboy, murals, Veteran's memorial) versus distinctive artwork they have seen in Denver or beyond (Chicago, DC, Europe and others). Interestingly, however, only a small majority of the questionnaire respondents thought Castle Rock's current public art collection is excellent (15%) or good (39%) while the remaining respondents qualified it as fair or poor.

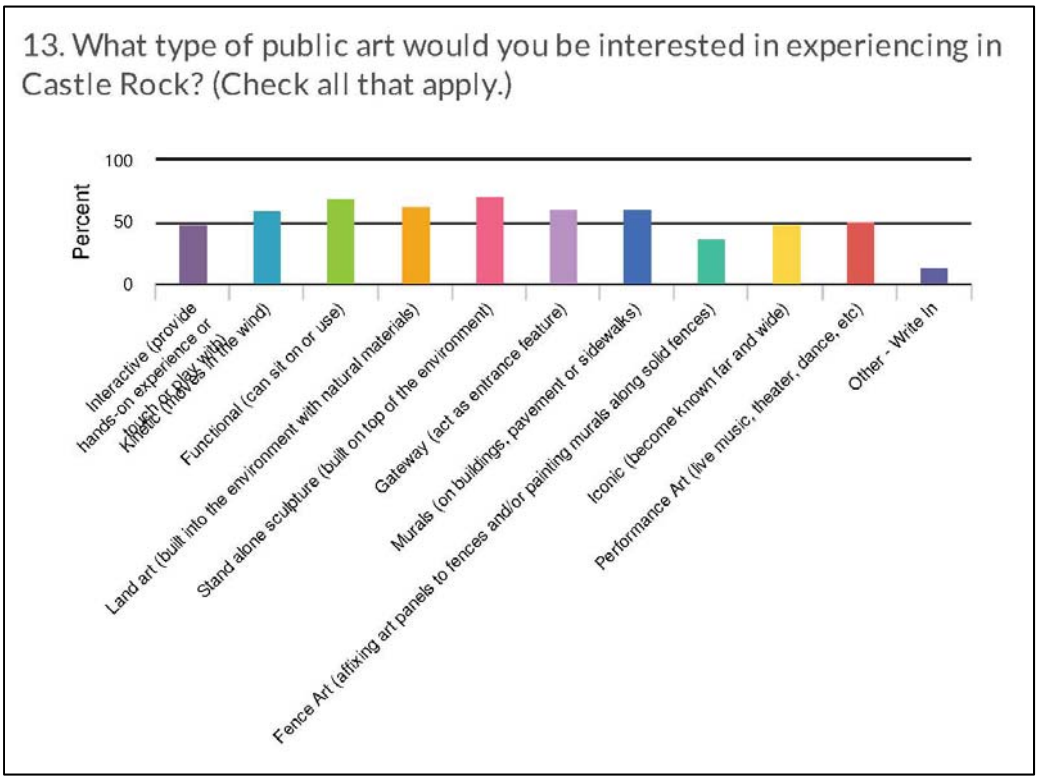


The Funding Challenge

Though Castle Rock residents are supportive of a public art program generally, they are not at all in agreement on how that program should be funded. The questionnaire respondents were fairly evenly divided on whether the artwork for the community should be privately funded (fundraising, donations, grants and developer fees) or funded entirely by the town. Many thought it should be a combination of public and private sources. This topic would be an area for further research and outreach by the Town of Castle Rock.

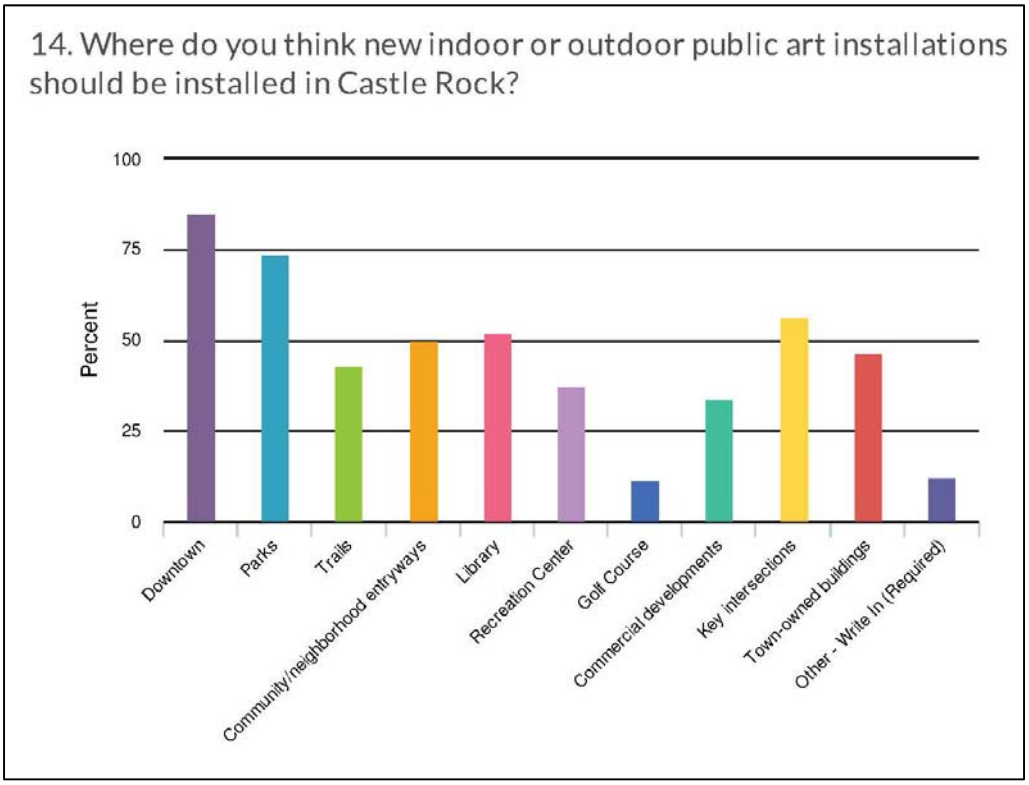
Types of Public Art

While there didn't seem to be a real consensus about what type of art the respondents would be interested in experiencing, it appears that they are interested in a wide variety of art. The top three types of art of interest are: stand-alone sculpture (70.7%), functional art (70%) and land art (63.3%). Murals, gateway art and kinetic art all received approximately (60%) interest. The types of art with 50% response rate or less included: interactive, iconic, performance and fence art. Other ideas included street art and Veteran's memorials.



Locations for Public Art

The top four locations where respondents thought that public art should be installed are: downtown (85%), parks (73.6%), key intersections (56.4%) and the library (52.1%). Other art placement ideas with a response rate of 50% or less include: community/neighborhood entryways (50%), town-owned buildings (46.4%), trails (42.9%), recreation center (37.1%) and commercial developments (33.6%). The least favorite placement idea was the golf course. Other individual placement ideas included: fairgrounds, hospital, museum and schools. There were a few suggestions that public art should not be placed anywhere.


14. Where do you think new indoor or outdoor public art installations should be installed in Castle Rock?
Percent
100
75
50
25
0
Downtown
Parks
Trails
Community/neighborhood entryways
Library
Recreation Center
Golf Course
Commercial developments
Key intersections
Town-owned buildings
Other - Write In (Required)

Appendix 5
Castle Rock Public Art Commission
Planning Workshop Synopsis
March 2017

Castle Rock Public Art Commission
Public Art Workshop March 9, 2017
Summary Report
Facilitated by Art Management & Planning Associates, Inc.

The public art workshop held on March 9, 2017, enabled the Castle Rock Public Art Commission (PAC) to: share ideas about the state of public art in Castle Rock, assess the strengths of the public art program, seek opportunities on which to capitalize, cultivate aspirations to realize, and develop measurements for future successes. Deana Miller led the group through a strategic planning method known as S.O.A.R. This planning framework focuses on strengths, opportunities, aspirations and results, which utilizes Appreciative Inquiry philosophy (www.soar-strategy.com). Appreciative Inquiry analyzes positive organizational attributes rather than focusing on what organizations are doing wrong.

ABOUT PUBLIC ART IN CASTLE ROCK

With limited resources, the PAC has commissioned and purchased approximately 23 public artworks since 2002 and has participated in the Douglas County Art Encounters exhibition since 2008 by displaying five sculptures per year. The Commissioners have accomplished these efforts with the assistance of one Town staff liaison, community partners and many Town departments. Each Commissioner spent approximately 115 volunteer hours on program initiatives, for a total of approximately 805 volunteer hours. The program is funded by the generosity of the Phillip S. Miller Charitable Trust in the amount of $25,000 per year.

ITEMS DISCUSSED

1. **Projects that reflect the public art program's greatest strengths**, such as projects that brought people together, celebrated and shared history and honored local heroes. Examples included:
    - The favorite artwork around town among respondents of the Community Input Questionnaire: "Jax," by Janene Dirico-Cable. This piece honors the dedication of all Police Service Dogs nationwide, while commemorating the work of Jax who served Castle Rock from 2002 to 2008.
    - The bronze sculpture bench by Robert Allison that honors the family whose generosity supports Castle Rock in immeasurable ways through the Phillip S. Miller Charitable Trust.

- The recreation center artwork, noted for its strength in reinforcing appreciation for the arts.
- The Art Encounters sculpture exhibition, which adds vibrancy by rotating new art annually, refreshing the visual environment.

2. **Castle Rock's world-class parks, outdoor amenities, and outdoor art have symbiotic relationships.** While at the same time, the charming downtown offers a compelling setting for public art opportunities. Long-standing events in Castle Rock help shape positive attitudes towards and increase awareness of public art, such as the Colorado Art Fest at Castle Rock.

3. **The PAC members imagined many public art opportunities**. The Town is virtually a blank canvas for placement possibilities, and there are several Town-initiated developments to which public art could contribute. Referring to the Castle Rock Community Input Report, the top three art forms that interest people in Castle Rock are stand-alone sculpture, functional art furniture and land art. The first two types – sculpture and functional – interplay perfectly in the downtown area. The third most popular – land art – offers a unique take on opportunities presented in the development of Phase II of Philip S. Miller Park.

4. **Continuing to participate in the Douglas County Art Encounters exhibition** presents an opportunity to live with artwork before making a purchasing commitment.
    - Currently, five display locations exist, which some thought could be entertained to expand the exhibition to more locations.
    - Another expansion idea is to provide a quasi-commission initiative offering artists a stipend to create new sculpture for display with a pre-negotiated purchase price after the one-year display period, should the PAC choose to purchase.

5. **While the public art program has received a stable annual budget allocation, limited funding and staff resources are the greatest challenges** of the program's ability to fully realize its potential. Reframing this challenge into an opportunity is abstract but useful, giving the PAC a chance to explore other opportunities.
    - Would private developers invest in funding or placing public art?
    - Can an art fee be established on private developments?

- Will the citizens of Castle Rock buy into the idea of starting a percent-for-art contribution from Town developments?
- Is philanthropy for public art a realistic hope in Castle Rock?

As the main driving force behind what and how public art initiatives can be achieved, additional funding options are an important component to establish.

PAC members are passionate about harnessing the power of the arts for community benefit. They care about the Town and want to work toward bettering the community. Their focus has been to select and install art for the Douglas County Art Encounters annual exhibition, investigate and pilot additional funding mechanisms for public art and begin outreach to the community at Art Fest through this planning process.

Moreover, the PAC members aspire to become the regional leader in delivering high-quality art experiences, such as being known far and wide for unique approaches to gaining cooperation for shared purposes. Their aspirations include offering the community an expanded notion of public art by reinterpreting the definition of public art. Public art can be more than solely visual art — sculptures and murals Public art also can be theatre, poetry, music, dance, digital arts or any art form presented in the public domain that creates memorable experiences. More exploration into this topic will be beneficial.

The PAC members believe that results of public art endeavors are important, and examined meaningful measures that would indicate that their efforts are on track toward achieving goals.

- Repeat the Community Input Questionnaire to gain input over a long period would be an important measure for validating responses, and it would help to expand participation and input from residents and visitors who did not participate. Repeating the questionnaire could be done in 2018, and the PAC may be able to suggest a few questions to be included in the next Castle Rock Community Survey in 2019.
- Conduct intercept surveys at ArtFest in 2017 and beyond.
- Collect stories from community members about their experiences with public art.
- Open a dialogue with the Town leadership and community about additional funding options.

The members participated in a roundtable to share their how they feel they can contribute their skills and interest in PAC activities. Below is a listing of the roles identified by each member.

- Clarence: Skills – volunteer, leadership, have time and energy and open to tasks.
- Rosie: Interested in arts education programming, hard-working and open to tasks.
- Heather: Contribute ideas that represent community.
- James: Liaison to Town Council.
- Steve: Ability to contribute to landscape and planting roots. Skills – art events, tech-savvy, has time.
- Karin: Leave a legacy for kids and make a difference. Wants to be accountable and transparent.
- Sarah: Wants to lasting art for all, not sure about skills she can contribute.