Ann Arbor Public Art Commission
Annual Planning Retreat
Sunday, February 26, 2012

NEW Center, 1100 N. Main, South Conference Room

CALL TO ORDER   1:08 pm

ROLL CALL

Commission members present: W Simbuerger, C Gendron, T Reid, B Miller, J Kotarski, T Derezinski, M Chamberlin, M Winborne, and C Brown. City Staff: Aaron Seagraves, Connie Pulcipher, and Kayla Coleman Other Attendees: Mary Morgan, Ann Arbor Chronicle; Jamal Bari, Tasfia Bari, Brenda Alcala, Eileen Beiden, Susie Stevens, Hanna Baker, Ana Houten, Ilana Houten

APPROVAL OF AGENDA   Motion by M. Winborne, second by T. Derezinski

PUBLIC COMMENTS   None

The annual planning retreat was convened to deliberate the following agenda items:
 ❖ To review the background of Ann Arbor's public art program and to re-confirm its purpose
 ❖ To report on national public art examples and describe different types of public art that other programs produce
 ❖ To introduce the concept of a AAPAC Master Plan for Public Art
 ❖ To establish the Annual Plan for FY13

Why Public Art?
Commission Member C. Brown reviewed:
 ❖ The concept of "placemaking," and introduced relevant concepts from the publication: Economics of Place
 ❖ The reasons why public art programs are established
 ❖ The background of the public art program and the commission
 ❖ The public art ordinance and restated the responsibilities it gives the Commission
 ❖ Defined public art as it is in the ordinance

Public Art Examples and Genres (PowerPoint)
Commission Member J. Kotarski presented a report on national public art examples and described different types of public art that other programs across the country produce. During the presentation there was discussion on one of the categories of public art and the value of public art. T. Reid commented on the value of permanent public art. C. Brown described community involvement in projects creates identity. T. Derezinski

recalled the discussion with City Council and the reason behind the Council's continued support of the program. The reasons that won-out with City Council were the capacity of Ann Arbor to define itself and consideration of the values the city holds, plus it is widely regarded to be economic value in the program.

AAPAC and the Big Picture

Commission Member C. Brown reviewed:
- ❖ An assessment of what AAPAC has the ability to do for the city and what it can do as a national public art program
- ❖ A list of the types of professions in the local community the program supports
- ❖ An explanation of the process for implementing projects and what are tools at the disposal of AAPAC to accomplish them
- ❖ The roles of the different responsible parties of the program and its stakeholders. The Commission identified and listed the roles, as follows:

What is the role of the commission?

- Advisory
- Promulgate guidelines
- Submit a plan each year
- Creates vision
- Set priorities
- Inform / communicate to the community about public art
- Raise awareness
- Generate funds
- Recommend on funding
- Recommend on projects
- Observe, review fabrication of projects
- Set-up partnerships
- Majority decision making
- Takes recommendations from task force
- Appoints task force
- Review job description for art Admin
- Should commission have a role in the performance evaluation (or interview process) for Art Administrator?

What is the role of the Art Administrator?

- Develops portal for community engagement
- Support
- Conduit
- General Management/day to day administrator
- Liaison
- Maintain website
- Promotion of public art
- Face of communications – chief contact person
- Provide expertise – knowledge: procedural
- Overall leadership of AAPAC
- Implement vision
- Project management leadership

What is the role of the city?
- Manages Projects (Capital)
- Indentify funding allocations / categories
- Technical support
- Liaison between artist and department
- Department input for new projects
- Identify opportunities

What is the role of the City Council?
- Oversight
- Final decision makers
- Provide adequate funding
- Amend ordinance when needed
- Approval of AAPAC nominees

What is the role of the Community?
- Serve on task forces
- Sounding board
- Engagement
- Participation in projects/ select sites
- Spreads the word – ambassadors of public art
- Provide ideas for new projects
- Serve on AAPAC subcommittees
- Source for collaborative projects/ Partnerships

What is the role of the task force?
- Recommends to Commission (by Majority)
- Sets vision for particular projects

Following the exercise of listing all the roles of the commission, city, administrator, and the other stakeholders, the Commission identified items and issues that they wanted to address, have clarity on, come to an understanding of, or implement. (These issues were labeled "The Parking Lot" at the meeting.) This list identifies those items:
- Marketing Plan
- Clarify role of appointing a task force
- Clarify roles/ responsibilities where there are gaps
- City council to work with commission to see where amendments to ordinances are needed
- Organization of committees
- Should commission provide a framework for projects?
- Formalize staff liaison/connection to CIP – get commissioners input early on
- Structure how we get done what we want to do? Mechanisms…
- Artist Registry
- Task Force Recruitment

Master Plan

Commission Member C. Brown presented the concept of a public art master plan. The presentation included details on how AAPAC could create such a plan. Also, the Public Art Administrator presented the results of the Public Art Survey (January through February 2012). During the discussion of establishing a master plan to guide the commission's planning process other related items were brought up:

- ❖ The commissioners discussed asking for more direction on interpreting the public art ordinance in order to better determine what types of projects could be funded.
- ❖ To determine public art project, the commission discussed multiple ways to categorize projects from which to select projects to fund and develop. Ways to distinguish projects included the following characteristics and possibilities:
  - o Geographic Location
    - ▪ Dividing the city into four areas and equally distributing public art projects in each of the areas
    - ▪ Suggestion was made to set a goal of having multiple projects in all four areas as a goal
  - o Size and Scope of the project
    - ▪ Smaller projects (murals) to larger site-specific projects (Dreiseitl)
  - o Site Land Use
    - ▪ Approve projects that are in a range of areas that are used differently, such as, in parks & recreation areas, in the downtown, in neighborhoods
  - o Density of population
  - o Typology, or types of projects, such as, gateways, way finding, etc.

What follows is an outline of what the Commission identified as the potential Goals, Locations, Typology, and Processes the Master Plan would contain:

Goals for the Master Plan:
- Establish relationships with city units and other commissions
- Marketing / communications plan
- Public education and communication
- Better educated public – simple narrative
- City council and staff are better informed about the public art program
- A framework for decision making about topics (locations)
- Diversity of locations
- Interaction with the public to define locations (this is part of process)
- Promote temporary art
- Budget for marketing and communications
- A scoring checklist for project selection

Location
- A gallery in city hall

- Divide the city into quadrants and make sure that each is represented (e.g. use the established planning areas in "Planning Master Plan")
- Simultaneously working on 2 projects in each planning area (provide structure to support these)
- Public usage
- Underserved communities and neighborhoods
- Addressing large scale projects across planning areas

Typology
- Continue mural program and achieve x number of murals each year
- Visibility impact

Process
- Tie the communities into the project
- Outright purchase of art pieces
- Trade/ lease art
- Some money each year goes to Quadrant projects, some goes to idea specific projects

Annual Plan

Based on some of the goals, locations, typology, and processes identified during the brainstorming for the Master Plan, three items from those identified were picked for the Annual Plan:

1. Quadrants/ Planning areas: Sectioning the geographic locations of the city into quadrants and selecting public art projects for each section
2. Land Uses
   a. Examples of Land Use areas from the presentation: recreation areas, business areas, neighborhoods, character zones, and entry zones
3. Under-served areas

ADJOURNMENT   5:06pm