

AAPAC Mission

To bring public art to the City of Ann Arbor that improves the aesthetic quality of public spaces and structures, provides for cultural and recreational opportunities, contributes to local heritage, stimulates economic activity, and promotes the general welfare of the community.

Introduction

In accordance with the Public Art Ordinance – 47-07, an annual report shall be presented to City Council 60 days after the end of each fiscal year outlining activities of the Ann Arbor Public Art Commission for the previous year.

I. Status of all Public Art Incorporated into or Funded by Capital Improvement Projects in Progress or Completed during the Preceding Fiscal Year

Herbert Dreiseitl Exterior Project



Sketches by Herbert Dreiseitl, for the City of Ann Arbor Municipal Center

On Monday, July 20th 2009, Herbert Dreiseitl presented a design proposal for an exterior sculpture project integrating storm water and separate related indoor installations in the lobby areas of the City of Ann Arbor Municipal Center buildings.

The City of Ann Arbor Public Art Commission (AAPAC) established a preliminary project budget of \$750,000.00, including the cost of the design, fabrication, and installation of the art as well as any required changes to the Municipal Center project under construction.

The initial proposal included:

- A large format water feature sculpture with integrated glass pearls located at the east edge of the South Plaza adjacent to the Rain Garden
- A two-dimensional Huron River graphic to be located on the custom blue glass wall in the Main Lobby of the Courts/Police addition
- A two-dimensional plant graphic to be located on the west wall of the new Larcom Building Atrium lobby

In addition to presenting to the Municipal Center Task Force, AAPAC, and City Council, a public reception and exhibition of Mr. Dreiseitl's models and drawings were provided. All meetings were open to the public and over 500 individuals from the community attended during the day.

In preparation for the documentation phase of the proposal, the team of Quinn Evans Architects (QEA), Conservation Design Forum (CDF), Herbert Dreiseitl (HD), and city staff met to review the final design concepts for the art features, discuss the impact on the Municipal Center project under construction, prepare preliminary cost estimates, and conduct initial interviews of art fabricators and installers.

Herbert Dreiseitl proposed to work with the local firms of Quinn Evans Architects and Conservation Design Forum, with Herbert Dreiseitl maintaining artistic control as the project art consultant in collaboration with QEA and CDF. Quinn Evans Architects will act as lead architects with Conservation Design Forum, Herbert Dreiseitl (HD), and contractors working as sub-consultants to Quinn Evans Architects.

On recommendation of the Municipal Center Task Force; AAPAC, and consistent with the December 16, 2009 budget from Quinn Evans Architects showing the project estimate at \$737,820.00, a resolution to award a contract with Quinn Evans Architects for Project Design and Management Services (for design documentation and procurement of bids for fabrication and installation of the exterior project) for the Ann Arbor Municipal Center Dreiseitl Project (\$111,400.00) was passed by Council on 12/21/2009. No action has been taken on the two graphic proposals.

Design work has been completed. A Request for Proposals (RFP) for fabrication and installation of the proposed public artwork (exterior sculpture for fabrication and installation) at the Ann Arbor Municipal Center was sent out by Quinn Evans Architects on June 21, 2010. Proposals were due the end of August 2010. Quinn Evans Architects review proposals and scheduled meetings with prospective bidders mid-September. On November 15, 2010, City Council approved Amendment One to the Quinn Evans (QEA) contract to complete the fabrication and installation of the Herbert Dreiseitl exterior artwork at the Ann Arbor Municipal Center in the amount of \$553,320.00.

ANN ARBOR PUBLIC ART COMMISSION			
ART IN PUBLIC PLACES		Revenues	\$750,000.00
Dreiseitl		Expenditures	\$ 68,910.38
		Balance	\$681,089.62
REVENUES			
FY 11	\$750,000.00		
Total	\$750,000.00		
EXPENDITURES			
Quinn Evans	\$ 9,109.09	Architect Services	Thru 04/30/10
Quinn Evans	\$ 9,467.71	Architect Services	Thru 05/28/10
Quinn Evans	\$ 10,750.00	Architect Services	Thru 06/30/10
Quinn Evans	\$ 28,530.00	Architect Services	Thru 07/30/10
Talcott, Katherine	\$ 158.68	5.5 Hours	Thru 09/09/10
Talcott, Katherine	\$ 230.80	8 Hours	Thru 09/16/10
Exp Transfer from Court/PD Project	\$ 10,390.02		9/28/2010
Talcott, Katherine	\$ 274.08	9.5 Hours	9/30/2010

Proposed (Dreiseitl) Interior Installations (not accepted).

AAPAC Commissioners expressed concern about lighting and budget for the interior installations (a two-dimensional Huron River graphic to be located on the custom blue glass wall in the Main Lobby of the Courts/Police addition and a two-dimensional plant graphic to be located on the west wall of the new Larcom Atrium lobby). Quinn Evans relayed questions and suggestions from AAPAC to Herbert Dreiseitl and directed updated information to AAPAC.

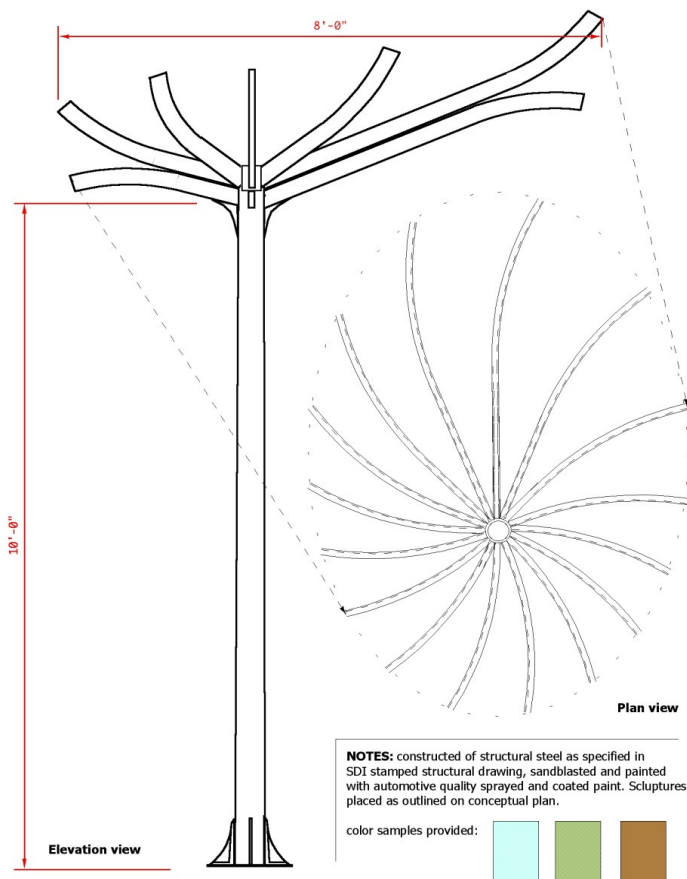
At the June 2010 Commission meeting AAPAC requested updated information (budgets for interior installations and questions answered concerning lights and durability) by June 30, 2010 for discussion at the Tuesday, July 13, 2010 AAPAC meeting. At the July meeting City staff presented a new sketch of the CPA lobby with Huron River Watershed graphic and glass pearls in the rectangle near the corner, a sketch of plant graphic in Larcom Atrium and updates on interior installation(s), and updated budget from QEA.

At the August 10th monthly meeting, Ken Klein, Quinn Evans Architects attended to answer questions about the proposed interior projects.

AAPAC voted not to accept either interior installation.

Summary of Projects for the Municipal Center - The Municipal Center Public Art Task Force, which has been meeting since September, 2008, has considered and prioritized all sites for public art in the Municipal Center. The highest priority was the rain garden site that became the site for the Dreiseitl proposal. Since Dreiseitl also made proposals for two interior sites, the Courts/Police Lobby and the Larcom Atrium, the Task Force delayed on considering anything for those areas until decisions were made on Dreiseitl's proposals. In the meantime, the Task Force focused on the north courtyard area and selected two sites for possible works. The goal was to place pieces that could be seen from Fifth Ave, Ann Street and Division to mark the entrance to City Hall. One site was the tall east facing wall of the Courts/Police elevator shaft and the other was close to Ann Street. Dreiseitl's proposals for the two interior pieces have been rejected; the Task Force will meet to consider new options. AAPAC has determined that there should be no more than two other projects at the Municipal Center, not to exceed \$250,000.00 total, including administration and maintenance. Any new projects will be added after the building is complete so their timeline is open.

West Park Sculpture - Final Design - Traven Pelletier / Elemental Design LLC - 06/16/10 - 3/4"=1'



West Park Sculpture - In February of 2010 a RFP was issued for the procurement of an artist/contractor to design, produce and install a piece of artwork in the re-vitalized West Park. In March 2010 a committee of four people including a city employee from Parks & Recreation Services, representatives from the Parks Advisory Committee and the community-at large, selected local artist Traven Pelletier, after reviewing 13 applications and conducting four interviews. Mr. Pelletier is producing two steel sculptures to be installed in the area of new seat walls in the viewing area of the stage. The committee that chose Mr. Pelletier continued their design review of the project and Commissioner Brown presented the design concept to AAPAC for their approval. The total contract was for \$10,000.00. Installation was completed fall 2010.



Proposed Fuller Road Station (FRS) Phase One Intermodal Facility

Fuller Road Transit Station

Fuller Road Station, a joint project between the University of Michigan and the City of Ann Arbor, is proposed to be an inter-modal transportation facility that will serve AATA and University bus service, non-motorized transportation (walking and bicycling), rail service and city and University parking needs. This project is part of the city's capital improvements and meets the percent for art criteria. The set-aside budget for the project is \$250,000.00.

The project was initiated earlier this year and, the architectural design team has determined the theme, medium and space allowance for the initial public art. The design concept is to create 15 large decorative glass panels on the front and back of the Inter-modal Facility. The theme for the panels has been pre-selected to reflect transportation; specifically bicycles, buses, and trains. The plan is to select a regional, national, or international artist, to be determined by the task force charged with this responsibility.

A task force of 5-7 individuals is being formed to work with the project team. The task force will include AAPAC members, city, U of M, community and arts representatives. The task force will define the project goals and criteria, determine the budget for the installation, solicit and identify artists for the project, serve as the selection panel for review of proposals and selection of finalists, and make recommendations to AAPAC for an artist to be awarded the project. Currently, the plan is to assemble the task force with the goal of meeting for the first time in the fall of 2010.

AAPAC Works with DDA to Coordinate Efforts for Public Art Projects Initiated by the DDA Percent for Art - Hanover Park is the site that the DDA has assessed as a good location for a public sculpture and the Commission and the DDA are working out how they can best assist each other. AAPAC is working with the DDA to define a process for collaboration on DDA public art initiatives.

II. A Review of the City's Public Art

Every year AAPAC reviews the public art owned by the city and recommends where best to spend Percent for Art funds in the coming year. This outcome is reported in the Annual Public Art Plan in April. **(See Attachment A)**

- A. DDA Projects - Assist the DDA in the development of the Hanover Park Public Art Project.
- B. Review of Art Inventory - This inventory is built into the city software to allow the tracking of public art. The system details what, where and how city facilities or service units with public art should carry out regular maintenance. All pieces of art owned by the city are included in the system.
- C. Maintenance of the City Art Collection - Questions on how this collection will be funded and who will do the work continue to be an ongoing concern. AAPAC will continue to work with the city to recommend a better plan this year.
 1. **Sun Dragon**. Substantial reconstruction of the Sun Dragon Sculpture at Fuller Pool is required prior to the 2011 operating season if the sculpture is to be retained. AAPAC will consider deconstruction and installation of a replacement sculpture during FY 2011.

III. A Report on the Oversight Body's Efforts to Promote Awareness of Public Art

- Improve Commission Web site presence - Work is ongoing to reconfigure AAPAC's page on the city's Web site.
-
- Start AAPAC Facebook page to increase public awareness and interaction - A Facebook page was created for AAPAC containing a mission statement, contact info and public art photos. Wall posting include links to AAPAC public events and interesting public art from other cities.
- Open House for public input and talk by Christine Hamilton (July 2010) - An AAPAC presence was created on A3arts, the website for the Arts Alliance. Public Education: One event was held this year on June 23 with a broad topic of what makes a successful public art program and how to build one. The presentation by Christine Hamilton was held at the Ann Arbor Public Library with an attendance of approximately 25 people.

- Public Survey - Survey of Opinion on Public Art - A survey was created and a link to the survey disseminated through several sources: the Arts Alliance and Ann Arbor Art Center newsletters and media releases.

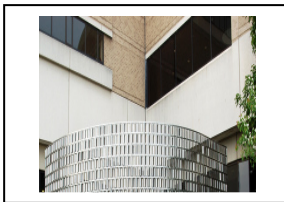
Over the course of the six weeks the survey was open, 267 responses were collected. The survey asked for general responses to a public art program and specific suggestions for sites. It tested peoples' awareness of existing public art in Ann Arbor and a few other cities that have highly visible art. Demographics of survey takers were also collected. The commission believes a survey should be done annually to gauge public opinion and seek input.

-80% of respondents believe public art helps define a community

-73% supported the use of public funds for art work

-The four most popular sites for public art were the North Main Gateway, Mainstreet area, Kerrytown or a city park.

- Attend Arts Alliance presence at Art Fair Townie Party - The Commission was present with a half-table display and information at the Townie Party. The goal was to provide information to people and encourage community interest in public art. As part of the arts community present, participation is appropriate. In coming years we should have a visible banner or flag that carries our name. It might be feasible to have something that actually engages people in activity and gives commissioners an opportunity to talk with people.



- Golden Paintbrush Awards - The award went to the UM Hospitals for the sculpture dedicated to the survival flight/transplant team, Abracadabra Gems for their artist-design gates. Tamara Real was recognized as a strong proponent of the arts in our city. Nominations were made by the public and voted on by the commission.

- Gateway Project - One of the projects identified in AAPAC's 2011 Annual Plan. Cheryl Zuellig is serving as project champion and is working to define a list of potential gateway locations. She will work with AAPAC to determine the gateway that is best positioned for the development of a gateway project. After agreement on a location, a task force will be developed and the planning process will move forward. Because of its location along a street corridor, consultation with city staff (and possibly MDOT) will be part of the planning process. Because of the complexity of the project, the project will likely be several years in development. A budget has not yet been established although there is recognition that due to its prominence and location it will likely be of significant size.

IV. A Report on Donations of Art and Where Such Art was Placed

No donations of art were accepted this year.

V. A Report on Additional Funds Raised and How Such Funds were Used

AAACF holds four funds established before the Percent for Art ordinance was put in place. Three of them were raised for specific projects; the fourth is an endowed fund for maintenance only. No active fundraising has gone on; however, periodically people give funds on their own initiative to the AACF for public art.

In 2002, the Public Art Commission, then known as CAPP, had no funding for public art projects so all funds were raised privately. In order to give donors the tax benefits of non-profit donation, CAPP set up specific funds at the Ann

Arbor Area Community Foundation for three projects. Some funds remain in each of these. In order to change or redirect any of these remaining funds, each donor must be approached for their permission to redirect their funds.

The fourth fund was set up as an endowment specifically for maintenance. 10% from each project that CAPP initiated was put into this fund. The total balance is held; only the amount “available for grant” can be spent each year for maintenance projects.

VI. Any Other Matter of Substantial Financial or Public Importance Relating to the Public Art in the City

A. The Commission continues to work with the city to clarify procedures for the public art process. An annual schedule for planning steps was instituted this year to make sure that public art is included in the city's long term planning process. Permanent public art takes as much planning time as any architectural or infrastructure project. AAPAC must be in the planning loop in order to bring about the best results and the best art for the city. **(See Attachment B)**

B. Maintenance procedure steps for city service units have been drafted by AAPAC and are under consideration by city staff.

Ann Arbor Area Community Foundation Funds

Ann Arbor Art in Public Places
4th & Washington Parking Structure Fund
 Total balance \$ 13,034.93

Ann Arbor Art in Public Places
4th Ave Art Route Special Fund
 Total balance \$ 10,839.03

Ann Arbor Art in Public Places
South University Public Art Project
 Total balance \$ 1,091.85

Ann Arbor Art in Public Places Endowed Fund:
 Total Fund balance \$ 15,499.31

Available for grant \$ 2,127.00

Funds given during FY10 to the Ann Arbor Art in Public Places Endowed \$ 200.00 (12/31/09)

*as of 6/30/2010

- C. In July, AAPAC held a facilitated Organizational Planning session to assess what processes need to be improved and what procedures needed to be developed so that AAPAC and all city service units that interact with AAPAC for public art projects. **(See Attachment C)**

- D. The role of the half time Public Art Administrator is being redeveloped by to include Administrative support and separate project management responsibilities.

2009-2010 Commission Members

—————
Margaret Parker, Chair, Artist

Connie Brown, Architect

Marsha Chamberlin, Arts Professional, Ann Arbor Art Center

Jim Curtis, Business Owner

Cathy Gendron, Illustrator

Jeff Meyer, Media Professional

Elaine Sims, Arts Professional, U-M Hospital Gifts Art Program

Cheryl Zuellig, JJR Landscape Architect

City of Ann Arbor Program Administrator

—————
Sue F. McCormick, Public Services Administrator

Attachment A

MEMORANDUM

TO: Mayor and Ann Arbor City Council

From: **Ann Arbor Public Art Commission (AAPAC)**

Subject: Ann Arbor Public Art Commission Report and
Recommendations for FY 10 Annual Public Art Plan

Date: June 10, 2009

Ann Arbor Public Art Commission FY10 Public Art Plan

BACKGROUND

On November 5, 2007, the Mayor and City Council of Ann Arbor adopted an ordinance establishing a Percent for Art Program through the City of Ann Arbor Public Art Ordinance, Section 1:238 of Chapter 8 Title 1, and added a new Chapter 24 to Title 1 of the City Code to be directed by the Ann Arbor Public Art Commission. The City of Ann Arbor, recognizing the importance of promoting art in government spaces and facilities, and determining that public art will improve the aesthetic quality of public spaces and structures, has enacted a percent for art ordinance to foster a sustained commitment to public art. The City of Ann Arbor has identified the Ann Arbor Public Art Commission to be responsible for oversight of implementation of public art projects funded through the Ordinance.

Public art funds, whether accrued through the Public Art Fund or from accumulated Percent for Art Funds, will be used for the improvement of the aesthetic quality of public spaces and structures, provide for cultural and recreational opportunities, contribute to local heritage, stimulate economic activity, and promote the general welfare of the community.

Percent for Art Program administration will be funded through the City of Ann Arbor. Professional staff will manage all projects funded through the Percent for Art Ordinance and the Public Art Fund.

FY10 CIP PERCENT FOR ART PROJECTS

The Ann Arbor Public Art Commission has received and reviewed the City of Ann Arbor's Capital Improvement Project (CIP) Appropriations for the FY 2009 and Projected Appropriations for the FY 2010. Based on our review, CAPP recommends that the following project(s) be applicable for Percent for Art funding, in order of priority.

From Percent for Art funds remaining from FY 2008-2009:

Complete Courts/Police art installations located within the interior and the exterior to this capital improvement project.

From Percent for Art funds from FY 2010:

Gateway Project - research appropriate sites and set up Task Force to begin defining the project, set aside funds over the next several years.

Pursue donations to the city. Further costs might include site planning and building, structural engineering fees, storage, shipping, installation, repair after moving, signage, educational material and dedication.

Pooled Fund for Small Community-Based Projects - for small projects proposed to AAPAC that pass criteria and peer review and could be produced around the city within the next year.

Pursue art related collaborations with the University of Michigan that may include temporary or permanent projects

DDA FUNDS FROM 2007 ON FOR PUBLIC ART PROJECTS

Establish a working relationship between the DDA and AAPAC to develop public art projects.

RECOMMENDATIONS

The Ann Arbor Public Art Commission met on June 9, 2009, and voted to recommend that the Ann Arbor City Council adopt the above Annual Public Art Plan for FY 2010.

Update on Public Art Plan – AAPAC – City Council 08/06/2009 Received and Filed. File 09-0702

Attachment B

Annual Planning Process - Ann Arbor Public Art Commission

Draft 12/15/09

FY 1st Quarter: July-September

During the first quarter of the city's fiscal year, the City Council reviews and approves public art projects identified in the Annual Public Art Plan presented by AAPAC.

Planning Committee and Public Art Administrator meets with city units interest in a public art projects.

AAPAC chair or Public Art Administrator meet with the City Administrator or his/her designee to collect information necessary for the creation and subsequent updating of the Annual Public Art Plan.

AAPAC release a press/release or statement of all city council approved projects for the year.

FY 2nd Quarter: October-December

AAPAC chair or admin meet with the City Administrator or his/her designee to collect information necessary for the creation of the Annual Public Art Plan.

3rd Quarter: January-March

AAPAC chair or admin meet with the City Administrator or his/her designee to collect information necessary for the creation of the Annual Public Art Plan.

Planning Committee & Admin will meet with City Units with interest in a public art projects.

Hold public forum on Public Art. Review current projects and solicit feedback from community about future projects.

Liaison meet with DDA about next year's annual art plan.

Review current projects for scheduled completion in FY.

Review CIP

AAPAC drafts tentative public art plan for next FY @ annual planning retreat.

4th Quarter: April-June

AAPAC chair or admin meet with the City Administrator or his/her designee to collect information necessary for the creation of the Annual Public Art Plan.

Planning Committee drafts proposed Annual Art Plan for AAPAC review

Approved plan goes to Sue McCormick's office for review

Sue's revisions go back to AAPAC for review

Final plan goes to City Council for review in 1st Quarter of next FY.

Attachment C

Ann Arbor Public Arts Commission (AAPAC) Organizational Planning Meeting

Summary of Action Items

Wednesday, July 14, 2010 in City Center Building, 7th Floor Conference Room

AAPAC Attendees: Connie Rizzolo Brown, Marsha Chamberlin, Jim Curtis, Jeff Meyers, Margaret Parker, Elaine Sims, Cheryl Zuellig

AAPAC Administrative Attendees: Katherine Talcott, Jean Borger

City Staff Attendees: Sue McCormick, Connie Pulcipher

Reserved Funds—City Projects Process

1. Involve AAPAC in the CIP process in order to identify projects with public arts components within a six-year time frame. AAPAC involvement would optimally occur annually between August and December. City staff would report back to AAPAC in January after the City Council approves the CIP plan and again, for confirmation, in May after the budget is approved by City Council. Communication should be through the AAPAC Public Arts Administrator.
2. AAPAC should be notified during the Request for Proposal phase of any given project. The Artist/Art Consultant works with an AAPAC Project Development Task Force at appropriate milestones in the project. The task force makes recommendations of a project, or type of project, to AAPAC.

Role of Public Art Administrator

1. A Public Art Administrator would ideally support AAPAC with agendas, meeting minutes, schedules, packets, project summaries, among other roles as determined by the Public Service Administrator.
2. The Public Art Administrator reports directly to the Public Service Administrator.

AAPAC Meetings

1. Utilize the city's Legislative Information Center to post meeting agendas, packets, meeting summaries, commissioners' names, and meeting dates. Proof read all materials prior to posting.
2. Continue to use the Google Documents site for posting subcommittee information.
3. Post bylaws and other pertinent items on the AAPAC webpage of the city's website.

- *Post meeting update: City Staff will coordinate posting the bylaws on the AAPAC webpage*
4. Publish a calendar of deadlines for providing packet materials in accordance with the city's Legislative Information Center posting procedures.
 - *Post meeting update: City Staff will coordinate a calendar of deadlines*
 5. Each commissioner should assemble their own packet from the posted materials on the city's Legislative Information Center.
 - *Post meeting update: City Staff will be posting agenda-related materials on the city's Legislative Information Center once she receives training. Until then, packets will need to be assembled by each commissioner from the Google Documents site.*
 6. Provide binders of AAPAC materials to new commissioners to use as reference at AAPAC meetings.
 7. Provide training for new commissioners and annual refresher courses to all commissioners. Refresh binders, clarify meeting protocol (including when voting is required) and address other items for clarification.
 8. Reinforce the purpose of monthly commission meetings: to take action on agenda items and not to engage in lengthy discussions about items that are more appropriately addressed in subcommittee meetings.
 9. Establish policy for addressing absentee commissioners to minimize the practice of repeating information at subsequent meetings. A suggested rule follows:
 - Agree that those commissioners who DO attend a meeting will be making decisions that will not be continually revisited/revised at future meetings. Meeting minutes will be provided to all commissioners with the opportunity for non-attending commissioners to "red flag" decisions/directions they are especially concerned about. Only these items will be briefly discussed while approving minutes at a regularly scheduled AAPAC meeting. Items that require clarification should be directed to the Public Arts Administrator and should not be discussed during valuable meeting time.
 10. Establish a more formalized process for discussion at AAPAC meetings. Consider adopting rules similar to City Council. Below is an excerpt from *Rules of the Council and Pertinent Charter Provisions*:

RULE 8 - Conduct of Discussion and Debate

 - *No member shall speak until recognized for that purpose by the Chair.*
 - *The member shall confine comments to the question at hand and avoid personality.*

- *A member shall not speak more than two times on a given question, five minutes the first time three minutes the second time, except with the concurring vote of 3/4 of the members present.*
- *A motion to call the previous question (call for cloture) immediately ends all discussion and shall be out of order until all members have had an opportunity to speak twice to the question on the floor, and shall require a concurring vote of 3/4 of the members present.*
- *A motion to lay on the table shall be out of order until all members have had an opportunity to speak once to the question on the floor.*

Project Maintenance Clarification

1. The fund source has the obligation to pay for maintenance of art that came from that fund for percent for art projects.
2. Maintenance of art funded prior to the percent for art program may be funded by dollars set aside prior to the program's inception. Decisions about maintenance of those pieces should be determined through the annual plan process.

Summary prepared by Connie Pulcifer, 8.27.2010