

**Percent
For Art
Passes**



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Annual Report 2008



CAPP



Art in Public Places

100 North Fifth Ave • Ann Arbor, MI 48104 • 734-994-2780

Letter From The Chair Dear Friends of Public Art,



This has been a momentous year. We, the City, the community, and the Commission on Art in Public Places, have worked together to put in place a permanent Percent for Art Program for Ann Arbor. As of November 2007, all large capital projects built by the City will have one percent set aside for public art. We join Seattle, New York, Austin, and many other cities and states that plan for permanent public art to be built right into their major infrastructure.

We now have our work cut out for us. The Commission known as CAPP will change over to the Ann Arbor Public Art Commission (AAPAC), with all the same Commissioners (no one wants to leave now!). AAPAC will work on two levels. It will administrate the Percent for Art funds that come through the City budget process, and it will also administrate funds and projects from other sources and consult and educate the public about public art. As we move forward, Job Number One is to find an administrator with experience in the public art field who is full of enthusiasm, ideas, and problem solving abilities.

As we prepare to launch the City's Percent for Art Program, we see that everyone is getting into the act. The Downtown Development Authority has also enacted a Percent for Art. So its many downtown projects, which often relate to pedestrian needs and streetscape enhancement, will also set aside one percent for public art. Developers are becoming engaged by adding public art to their building sites. And the University of Michigan is planning for an ambitious addition of public art to the central campus area. Meanwhile, community members are not just sitting on their hands. People want skate parks enlivened by public art, storm water treatment that brings us back to our natural waterways, and murals on buildings, fences, and, oh no, even giant footballs. Students from the University of Michigan School of Art and Design are encouraged to place their work, however temporarily, right in the middle of our community for us all to enjoy.

We are also following through on maintenance of the pieces we already have. Arch, the sculpture by David Heberling that commanded the corner of Fourth and Catherine like a contemporary Roman arch, is being refurbished in the hands of Venus Restoration, the premiere repair shop that restores all the great sculpture in Detroit and at the University of Michigan. It will be back in place after weather permits a complete paint job this spring. And the panels on the Fourth and Washington Parking Structure have been refurbished and reinstalled by artist Irina Koukhanova. A complete inventory of all art works owned by the City has been undertaken by Jean Berger with assistance from two interns. This important step will help us track all maintenance for every piece of City-owned art in the future.

So this is it. The train kind of snuck into the station. While the rest of the state is looking for direction, Ann Arbor has planned for the future, put its resources into its cultural legacy, placed its bet on imagination and soul. This will be for all of us to enjoy, in our communal public spaces.

How can we thank you enough?

Margaret Parker

Front cover: A close-up of one tile from Motawi mural installed at University Hospital, photographed by Kathi Talley. Back cover: One of ten symbols of longevity depicted in mosaics by Y. David Chung, photographed by Margaret Parker.

A Big Year For Public Art In Ann Arbor

2007 was the year the City of Ann Arbor put the Percent for Art Ordinance into action. Sue McCormick, Assistant City Administrator; Karen Lancaster, City Financial Officer; and City Attorney Abby Elias met with the Percent for Art Task Force to fill in the broad strokes of how the ordinance should function. The findings of the Task Force led to the final passage of the Percent for Art Ordinance on November 5, 2007.

All the current members of CAPP agreed to stay on as the tasks of the Percent for Art Program are handed over to the newly named Ann Arbor Public Art Commission. Our first job was to set up guidelines for how the program will run. We reached for the help of Janet Kagan of the Percent for Art Collaborative and Vice Chair of Americans for the Arts Public Art Network. See below for a report on how she led commissioners through the steps to set up guidelines that will run a successful program.

... we got our first glimpse of how the City will apportion funds from capital projects, and with the guidance of Sue McCormick and Karen Lancaster, we have put together our first Annual Public Art Plan

At a recent meeting with City representatives, we got our first glimpse of how the City will apportion funds from capital projects, and with the guidance of Sue McCormick and Karen Lancaster, we have put together our first Annual Public Art Plan, which we share with you here. In our first year, we will concentrate our energies and funds on the Police and Courts Building, which will include a major renovation of the first floor of City Hall and create a new entrance lobby for the heart of the City's business. We will also be searching for an Administrator to be the spark plug for future projects. This person will have experience in the long-term planning it takes to see a public art project to completion and will bring energy and excitement to what can be done with public art in our city.

As always, we have paralleled the University of Michigan in our planning process and receive regular reports on the steps that they are taking. The President's Advisory Committee on Public Art has been meeting, and more details of their efforts can be found below. We continue to look for partnerships with the University as we have in the past. SoundFall, a public art project in the works for several years, is just such a partnership. The State Street Area Association and the University of Michigan School of Art and Design have worked together on this exciting interactive piece for the Maynard Street parking structure. It may soon

reach completion.

Two important maintenance projects were undertaken this year. Repairs on the three painted steel panels, Urban Configurations, by Irina Koukhanova, were fully completed and reinstalled in the Fourth and Washington parking structure in May. And the Arch by David Heberling, the centerpiece of Sculpture Plaza, was removed to the shop of Venus Restoration Company in Detroit for much needed repairs. It will be reinstalled later this spring.

A generous gift to the City by McKinley, the sculpture Black Ice by David Lee Brown, was moved, refurbished, and placed in new surroundings that seem to be made for it. The new Pittsfield Township Library with its many steel components makes an elegant setting for this piece. The Commission was pleased that months of negotiations enabled us to save a piece that many enjoyed on Division Street and give it a new life at one of the branches of the Ann Arbor District Library.

Jean Borger, our industrious Administrative Coordinator, has taken on the job of building the first inventory of artworks owned by the City. She is using the help of two student interns to build a database that will become our historical archives and will lay the groundwork for ongoing maintenance programs. This will bring all of our publicly owned artworks into a coordinated system.

And, leaving the best for last, once again the people of Ann Arbor have contributed public art projects both great and small that are worth attention. This year the Golden Paintbrush Awards go to a new group of individuals and organizations who have improved our lives with their imagination. Thank you to all of them!

Margaret Parker

How Can I Make A Contribution To Public Art In Ann Arbor?

Support public art projects in our city with a tax-deductible donation by writing a check payable to the Ann Arbor Area Community Foundation. In the memo line, designate the "Ann Arbor Art in Public Places Fund." Ninety percent of your gift will be used for public art projects, and ten percent will go to the Permanently Endowed Fund for conservation of public art projects. Mail your donation to:

Ann Arbor Area Community Foundation
301 North Main St., Suite 300
Ann Arbor, MI 48104

Retreat Focuses On Implementing Ordinance

On January 12-13, 2008, the members of CAPP met in retreat with consultant Janet Kagan, a founding principal of the Percent for Art Collaborative, an interdisciplinary research and consulting group. The Collaborative creates design teams to help communities initiate and refine public art policies, programs, and projects. Kagan serves on the boards and task forces of national and regional nonprofit arts organizations, frequently participates on artist selection panels and juries, and pursues critical discourse about public art. In 2005, she was elected to the Governing Council of the Public Art Network (PAN) of Americans for the Arts and in 2006 became its Vice Chair. Since 2002, Kagan has served on the Board of the Chapel Hill Public Arts Commission as its organizational Chair, Director of the Percent for Art Program, and Director of Community Artist Residencies. On behalf of the Public Arts Commission, she initiated and managed the Public Art Contextual Plan for the Town of Chapel Hill, which integrates public art into the city's comprehensive plan and land use policies.

The goals for the CAPP two-day retreat centered on 1) a review of the newly adopted Ann Arbor Percent for Art Ordinance, 2) organizational structure of the oversight body for the ordinance (the Ann Arbor Public Art Commission), 3) implementation guidelines, policies, and procedures for the ordinance, and 4) methods for

soliciting art and working with artists.

The retreat began with a careful reading of the Ann Arbor ordinance and an assessment of the responsibilities and authority it gives to the Ann Arbor Public Art Commission (AAPAC). This was the first step in determining the organizational structure of AAPAC and its staff, as well as assuring community involvement and participation in the process of creating public art. Project management was another key topic, including the placement of artists at the front end of projects in the early planning stages.

A major focus of the retreat was how to implement the ordinance. Janet led commissioners through a decision-making matrix that helped them understand how policies and procedures should be structured. The final block of time was spent on the process of soliciting artists, the design phase, contract suggestions, maintenance assessments and funding, and the needs of artists. The retreat ended with advice and next steps for the Commission. Kagan offered her services in drafting the guidelines for the Ann Arbor ordinance and was subsequently engaged to do so. The Commission is currently refining and preparing these guidelines for approval by City Council.

Elaine Sims

Sculpture Finds New Home At Pittsfield Library

Last year, though rewarding to me as a member of CAPP, will pale in comparison to the current one. As one of many great events that unfolded last year, we reported to you that a wonderful sculpture, created by a nationally known artist and kindly donated to the City of Ann Arbor by McKinley, had been carefully restored to its original grandeur. However, at that time a new home for David Lee Brown's Black Ice had not been located. Through an extensive search by all commission members (and I might add with the keen eyes of Commissioner Larry Cressman), our organization finally found the perfect site and unanimously agreed that the brand new Pittsfield Township Library was "it."

Following several productive meetings with Josie Parker of the Ann Arbor District Library, as well as several on-site reviews, the Library accepted the sculpture and has since installed it in a most prominent entranceway location to this gleaming new facility. Our formal dedication of the sculpture will take place sometime this spring.

Needless to say, the true reward of this sculpture relocation is that citizens will benefit for years to come because of the cooperation of the many public and private departments and agencies that make such a project

possible. First and foremost, we thank you, McKinley, for this donation – bravo to you. We also thank representatives of the City of Ann Arbor for their tireless support and knowledge, providing leadership to see this project through. Finally, we thank you, Ann Arbor District Library, for your willingness to collaborate with CAPP in finding the perfect location for this piece. "Chin up," Ann Arbor – we have yet another wonderful sculpture to admire within our midst.

Jane Curtis



Preserving Public Art For The Future

At this point, having served on CAPP for over three years, I can report that the Commission continues to actively address the issues of maintenance and preservation as they relate to public art installations. The role of public art within the Ann Arbor community and its contribution to the quality of life experienced by residents and visitors is immeasurable. However, the introduction of public art into the community comes with some responsibilities.

While the placement of public art is important, it is equally important that the art that is introduced be properly installed and properly maintained. CAPP appreciates and understands this requirement and has taken measures this past year to make certain that existing pieces are being properly cared for. This past year, with the approval of the Percent for Art Ordinance, CAPP has also set in motion provisions for the maintenance of future public art installations.



Staff from Republic Parking helping Irina Koukhanova remove a steel panel for repair.

In 2007, special attention was given to the maintenance of art pieces installed on the upper levels of the Fourth Avenue and Washington Street parking structure. Over the past few years, the elements have taken their toll on delicate white grill work which was created by artist Irina Koukhanova. In recent years, rusting and problems with the welds prompted CAPP to seek help from the artist to keep the pieces looking their best. The end result is that each of the three grates has been separately restored and successfully reinstalled. The restoration



Giorgio Gikas of Venus Bronze Works responsible for removing and restoring the Arch.

work was done at the artist's expense in her studio in Cleveland, Ohio.

Another piece that received attention from the Commission this past year is the Arch by David Heberling. This Kor-Ten steel sculpture, located at the corner of Catherine Street and Fourth Avenue, has been the focal point of a very popular public plaza since 1977. However, the steel construction of the piece had started to erode leading CAPP to explore methods for its repair. During this same time period, the Downtown Development Authority (DDA) proceeded with plans to renovate the plaza (redoing the brick paving, furniture, plantings, etc.). The decision was made to remove the Arch at this time and use this window for the sculpture's restoration.

The work was done at Venus Restoration in Detroit at a cost of approximately \$27,000, which was paid by the City and the DDA. During the restoration process, representatives from CAPP traveled to Detroit to inspect progress and gather information regarding the date of reinstallation. Due to the extent of the work required and the need for favorable weather conditions, a late spring 2008 reinstallation date is planned. CAPP is proud and pleased have taken the lead and facilitated the restoration of this critical piece of public art enjoyed by many in the Ann Arbor downtown area.

Continued on page 7

U Of M Puts Several New Works On Campus

"The University of Michigan, as an institution committed to learning, inquiry, and creativity, seeks to provide a rich and variegated campus environment in which members of our community can engage in these activities and be at home in spaces that are uniquely 'Michigan.' Public art can play a significant part in creating such an environment."

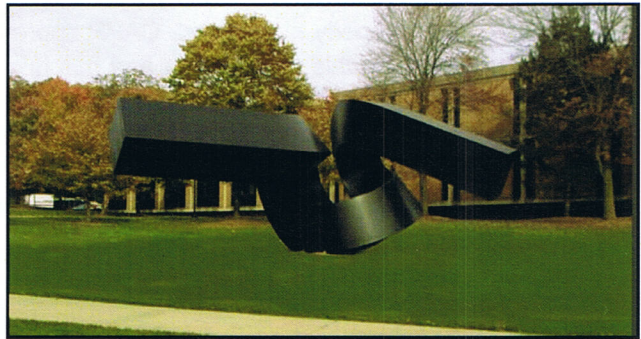
– President's Advisory Committee on Public Art

The President's Advisory Committee on Public Art has completed its first full year of work. Priorities have included creating a brief vision statement, developing a strategic approach to a public art program by drafting a Campus Public Art Process document, and identifying priority sites for the placement of public art both over the short term and through a long-range plan. We continue to make progress in all of these areas. Several sites along the State Street corridor have been designated as top priorities. The committee also looks to the possibility of collaboration between the University and the City as the public art plan unfolds.

In the past year several new works of art have been put in place on campus. In October 2007 the sculpture titled Flame of Wisdom by Leonardo Nierman was dedicated on the corner of Glen and Ann. Fall also saw the

placement of the artist Clement Meadmore's sculpture Hob Nob on the lawn to the west side of the Space Research Building on North Campus. These new works add to the richness of the collection of public art at the University. It is an exciting time for the University and larger community as the President's Advisory Committee on Public Art moves forward with its work. Public art at the University can be seen at www.plantext.bf.umich.edu/planner/sculpture/

Larry Cressman



Hob Nob, the new Clement Meadmore sculpture on the west side of the Space Research Building on North Campus.

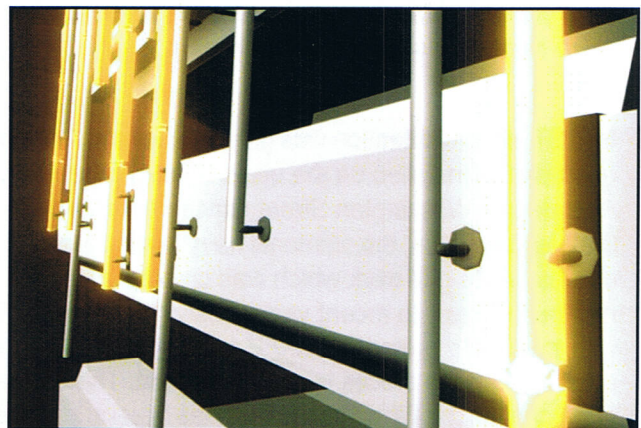
Further Adventures Of Soundfall

Soundfall, the long-anticipated joint public art project of the State Street Area Association and students from the University of Michigan School of Art and Design, is moving ahead toward completion of technical visioning and a final budget, encouraged by the possibility of support from new Percent for Art programs initiated by the City and the DDA. The project has been vetted and is supported by both the Ann Arbor City Council (at the time of application for a "Cool Cities" grant last year) and the newly named Ann Arbor Public Art Commission.

This public art project is designed to enhance one of the more unattractive surfaces in downtown Ann Arbor – the north side of the Maynard Street parking structure – by introducing a cascading LED light installation. While the State Street Area Association has pledged \$50,000, the project has been on hold pending additional funding. Now, with new possibilities for support of public art in Ann Arbor, Soundfall is moving into final planning stages and bidding out key programming work. These efforts will lead to the realization of a computerized interactive interface where human sound from a sidewalk microphone will create unique "voice prints" in the midst of

a streaming light display. Placement and construction of the sidewalk location for "speaking" to the sculpture is being planned and designed, and permanent care of this computerized light sculpture – regular maintenance and other possible later costs – will be accounted for by a maintenance line item in the final budget.

Jim Kew



Detailed close-up of the Soundfall installation.

Works That Add Beauty And Meaning To City Streets And Hospital Walls

On June 2, 2008, Mayor John Hieftje presented this year's Golden Paintbrush Awards to four public art projects that made Ann Arbor a better place to live, work, and play. The Golden Paintbrush, presented yearly by CAPP to outstanding works of art accessible to the public, went to Tile Quilts, Umbororo Crossing, Ten, and the Story of a Million Flowers.

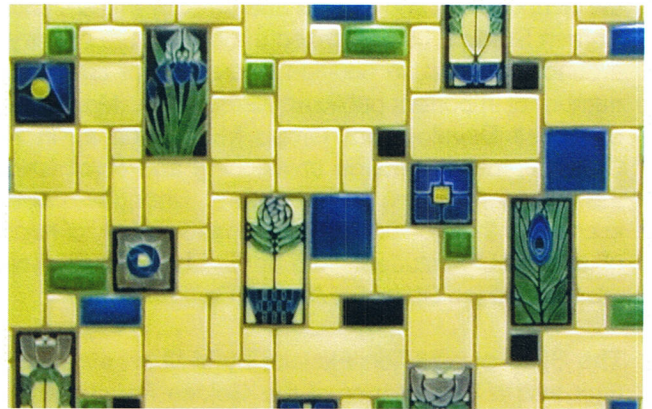
"I have observed many patients and visitors, adults and children, viewing and feeling the artwork," says Lisa Danielson, Educational Nurse Coordinator in the Acute



Adult Rehabilitation Unit at U-M Hospital where two of the Tile Quilts designed by Motawi Tileworks are accessible to staff and visitors, but also patients on the unit, most of whom are in wheelchairs. "I cannot tell you how moved I am when I see this interaction happen," Danielson says,

"it is a wonderful thing in life when something comes together this beautifully and completely." The quilts were installed by Bill Ransom. Anne Parker, Interior Design manager for the Hospital, was instrumental in coordinating installation. In creating the work, Motawi designers mixed glazed field tile with decorative multi-colored polychrome tile, producing "a series of collages that were not unlike fabric quilts." The quilts have been so popular that the Hospital has commissioned many more than the two originally planned for the high-traffic first floor of the main hospital tower. To date, eight tile quilts have been installed on four floors, and eight more have been designed.

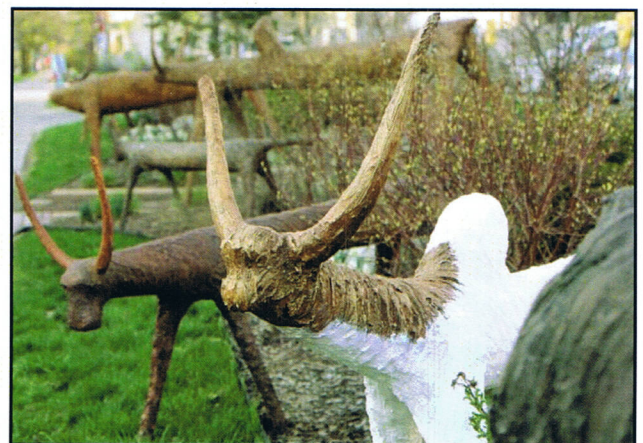
Umbororo Crossing brought animal sculptures inspired by Sudanese drawings to State Street and City Hall in April and May of 2008. "It was an attempt to pay homage to my experience and to the generosity of the people with whom I lived and worked for two years," says artist Elshafei Dafalla Mohamed, who lived among the Umbororo nomads of the Sudan in the late 90s and held informal "drawing workshops" with them. Mohamed dedicates the work to the Umbororo, aiming "to commemorate their ways of life and their nomadic lifestyle, which essentially resists the fixity of space and time." Co-recipients of the Golden Paintbrush for this project are the Rackham School of Graduate Studies, the Center for Afroamerican and African Studies, and the School of Art and Design. Special recognition goes



Close-up view of one of several Motawi murals installed at University Hospital.

as well to City Hall and the Downtown Development Authority for assistance. The installation of the sculptures in downtown Ann Arbor, facilitated by the direct intervention of Mayor Hieftje, also allowed Mohamed to explore themes of urban versus rural and to make the Umbororo and their material culture "familiar" in a very different context. "Questions arose on the faces of many drivers who were unable to grasp the concept of a parking space occupied by anything other than an automobile," Mohamed said of the sculptures' sojourn on State Street.

With the mosaic Ten, installed at 322 East Liberty Street in June 2007, artist Y. David Chung depicted ten symbols of longevity that are common motifs in Korean Minwha folk painting and Chosun decorative arts. "These auspicious signs of eternity – turtle, pine, sun, deer, fun-



Mohamed sculptures based on Sudanese drawings installed in front of City Hall.

Continued Next Page

Awards Continued

gus, cranes, water, clouds, mountains, and rocks – were at times arranged in single compositions and at times used together,” says Chung. Chung, an Associate Professor in the School of Art and Design and Director of the Center for Korean Studies, has exhibited throughout the country and around the world, in addition to creating or co-creating a number of important public art installations. Mark Demaria of Denali Development Group headquartered in Royal Oak was instrumental in envisioning and commissioning the piece for the Ann Arbor building. Chung was assisted in creating the mosaic – which is made entirely of hand-cut glass – by U-M students, led by Elizabeth Hazle, a recent graduate of the School of Art and Design.

The Story of a Million Flowers by U-M art student Erica Fink was a final winner of the Golden Paintbrush. The project officially began in May 2007 when Fink started to approach neighbors about a possible mural on a nondescript stretch of fence along Huron Parkway. Since her parents live in the neighborhood, Fink had driven by the “canvas” hundreds of times. Actual painting of the mural, which now stretches nearly a quarter mile, began in June. While not all neighbors were pleased, a great many came around as the project progressed. Many love the beauty that Fink’s work has brought to the neighborhood. Others admire Fink’s tenacity: “What may have started out as a lark for the first week certainly challenged Erica and her team as the project extended through the summer and into the fall, and yet they stuck with it.” Fink herself is struck by what the project says about community and by the energy art can bring to an overlooked space: “The overwhelming joyfulness is really captivating for that part of town!”

A special award also went to McKinley and the Ann Arbor District Library for “Giving Art New Life.” McKinley donated a sculpture by nationally recognized artist David Lee



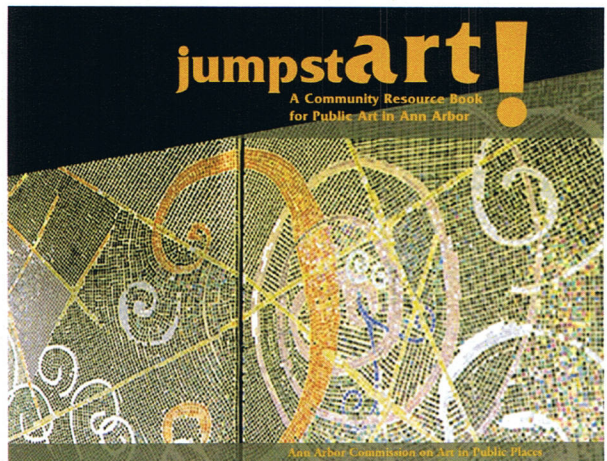
Visitors sit in front of one of two mosaic panels in the Chung installation.



Fink mural brings first flowers of spring to Huron Parkway.

Brown to the City after it was removed from its initial site. This past year, through the efforts of Jim Curtis of CAPP and Josie Parker of the Library, the piece was re-sited at the new Pittsfield Township Branch.

A second special award for “Supporting Public Art” went to Annie Wolock of keystone media, Glenn



Volunteers make CAPP community resource guide available to the public online.

Thomas of Adair Digital Services, and Genia Service of Genia Design Service, for developing the CAPP website and placing CAPP’s community resource guide, jumpstART!, online. “As an artist and a business owner,” Wolock says, “I want more art in the place I live and work. I worked on this site because it makes the process of bringing public art to Ann Arbor accessible to everyone.”

Jean Berger

Preserving Public Art

continued from page 3

Over the past several years, CAPP has discussed ways to include allowances for the maintenance of public art in its future plans. With the implementation of the Ann Arbor Percent for Art Ordinance, the future for public art in Ann Arbor is bright, and the maintenance of these valuable public pieces will be addressed in order to assure that they remain physical and visual amenities to the Ann Arbor landscape.

Tim Rorvig



The Arch being deinstalled to go to Venus Bronze Works in Detroit for much needed repairs. The men in the pictures are from Precision Installation & Services, the riggers who handle large projects for Giorgio Gikas of Venus Bronze Works.



CAPP board of commissioners share a toast and cake in celebration of passage of Percent for Art. From left: Jean Berger, Margaret Parker, Jim Kern, Marsha Chamberlin, Larry Cressman, Cathy Gendron, Elaine Sims, Jim Curtis, and Tim Rorvig (Jan Onder not pictured).

Web Presence Develops

The Website Committee is composed of volunteers Annie Wolock (keystone media), Glenn Thomas (Adair Digital Services), and Genia Service (Genia Design Service), and CAPP members Tim Rorvig and Jan Onder, Chair.

In addition to website responsibilities last year, the committee oversaw a reprinting of jumpstART! (CAPP's community resource guide which is also posted on our website).

New visitors are finding their way to the CAPP website using search engines. Web mistress Annie Wolock reports that there have been 340 visits over the last 11 months. Forty-four of these were from other countries. Forty-six copies of jumpstART! and 36 copies of the CAPP 2007 Annual Report have been downloaded.

In March, CAPP was able to publicize its partnership with the Penny Stamps Lecture Series by posting event information on its website, and the Golden Paintbrush Awards are reaching a wider audience for nominations because of the website as well.

We are very grateful to the Committee for its dedication and hard work. Clearly, the website ensures a rapid response capability to any art emergencies that may arise!

Jan Onder

City Owned Art Inventoried

This year, CAPP launched a new and ambitious project: creating an inventory of all art owned by the City of Ann Arbor. In collaboration with Dave Wilburn, Senior Applications Specialist for the City, CAPP is helping to design a database that will store information on city-owned art and make it easily accessible to those who need it. The inventory will help to ensure proper maintenance of artwork – storing maintenance plans and artist instructions, as well as tracking all maintenance and preservation activity. The inventory will also serve as an archive, providing information to those wanting to know more about the history and details of past and current public art projects in Ann Arbor. Jean Borger, CAPP Administrative Coordinator, will oversee the project, and she will be assisted by volunteers from Art and Arts Management programs at Eastern Michigan University and the University of Michigan.

CAPP Board Of Commissioners

2007 - 2008

Margaret Parker, Chairwoman of CAPP, artist, co-owner of Downtown Home & Garden

Marsha Chamberlin, President/CEO, Ann Arbor Art Center

Jim Curtis, Business owner

Cathy Gendron, Illustrator

Jan Onder, past owner of Generations for Kids

Elaine Sims, Director of Gifts of Art Program, University of Michigan Hospital

Tim Rorvig, landscape architect, JJR

Larry Cressman, artist and Professor of Art at the University of Michigan

Jim Kern, President of the State Street Area Association and member of the Citizen's Advisory Council to the DDA

Administrative Coordinator –
Jean Borger

2008 - 2009

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Jim Kern, President of the State Street Area Association and member of the Citizen's Advisory Council to the DDA

Administrative Coordinator –
Jean Borger

Financial Report 2007-08

Administrative Revenue	
City of Ann Arbor	\$7,000.00
Administrative Expenses	
Administrative Coordinator	4,360.00
Inventory of Art Owned by City	1,000.00
Printing & Copying	515.00
Annual Report Design	500.00
Postage	10.00
Materials & Supplies	615.00
Total:	\$7,000.00

Projected Operating Budget 2008-09

Administrative Revenue	
8% of Percent for Art Program	\$42,437.00
total 2008 funds: \$534,570	
Administrative Expenses	
Administrator (starting at part time)	30,000.00
Administrative Assistant	5,000.00
Equip/Media Lease from City	1,000.00
Art Inventory	2,000.00
Public Relations/Communications (website, marketing, printing)	2,500.00
Materials & Supplies	1,000.00
Postage	500.00
Misc.	437.00
Total:	\$42,437.00

Goals

Administrative: Our start up year for the Percent for Art Program will not reach full spending levels but will get the program off to a great start for the city. The Commission will set up the Percent for Art Program, begin work on the first Annual Public Art Plan, facilitate community based projects, consult on projects generated by developers, partner with the University of Michigan and continue to plan for a cohesive public art program in Ann Arbor.

Maintenance: To complete the inventory of artworks owned by the city which will establish a working maintenance program for public art.

Education: To advocate for public art and the role of the arts in the community.

