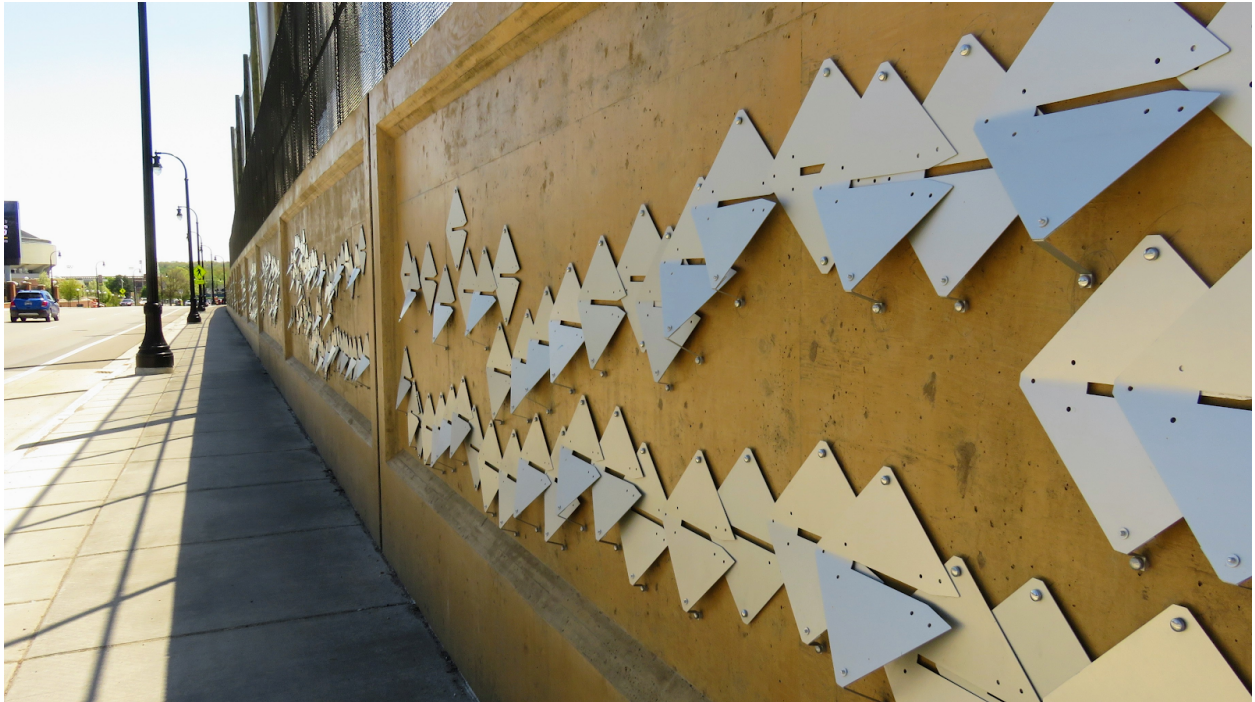


CITY OF ANN ARBOR

ANN ARBOR PUBLIC ART COMMISSION

ANNUAL REPORT 2018-2019



Leaven by Brian Brush, 2018 - Stadium Bridge south retaining wall

Introduction

2018-2019 was a very productive year for the Ann Arbor Public Art Commission. Two projects were installed, one artwork was relocated to its permanent location, AAPAC updated and finalized guidelines for the selection of Public Art, created several new working groups, passed four new proposals for Capital Improvement Enhancements, oversaw the necessary repairs for several public artworks, submitted a grant application, supported the creation of virtual public art catalogue/tour, and more! Working closely with city staff, Venita Harrison and Craig Hupy, and supported by a new City Council Liaison, Ali Ramlawi, the Ann Arbor Public Art Commission (AAPAC) was able to refine its goals and achieve great progress towards each of these.

Capital Improvement Project (CIP) Enhancements

Attached you will find the complete list of current council approved potential CIP enhancements (Appendix A). In 2018, ***Leaven by Brian Brush*** was installed on the newly constructed concrete retaining wall on the South side of Stadium bridge. A brief video of Brush installing the work can be found [here](#) and a short interview with Brush speaking about the work can be found [here](#). The piece was selected through an open call process administered by The Ann Arbor Art Center in 2017. As stated on the Ann Arbor Art Center's website, the selection process was led "by an advisory committee with members of the Public Art Commission, Ann Arbor Art Center, and the public, 60 submissions were reviewed following an open call. Following an initial review, 3 semi-finalists were selected. These proposals went under a selection process that included reviews by the advisory committee, a public survey through community voting, and town hall meetings. The result was the recommendation of Brian Brush and his piece, *Leaven*." More information on the selection process and Brush's submission can be found on the Art Center's website at: <https://www.annarborartcenter.org/stadium-boulevard/>.

After *Leaven's* installation, the commission and city staff addressed public concerns about safety regarding the metal protruding from the wall and has found the piece to be completely safe for the community. Over the past year the city has visited the work several times to bend pieces back into place, but have not had to perform any other maintenance or repairs on the piece.

Following the recommendation of this work, in December 2018 AAPAC worked on refining the Public Art Selection Process. The fully updated process, recommended by AAPAC to be used by organizations contracted to oversee the selection of the city's public art can be found attached (Appendix B).

In early 2018, another selection process managed by The Ann Arbor Art Center took place where three designs were selected to be turned into manhole covers for projects spanning the next several years. The Art Center says, "An international open call brought in over 240 submissions that were juried by an Advisory Committee comprised of local arts educators, professional artists, along with business and community leaders. Following their review, six

semi-finalists were presented to the public for an online vote to determine the three winning designs.”



Above: *Horizon*, by Laurie Borggreve of Edina, MN; *Kayak*, by Taylor Mentzer of Ann Arbor, MI; and *Tower and Tree*, by Shaun Whitehouse of Ann Arbor, MI

Above are the three winning designs. In mid-2019, the first of these, ***Horizon by Laurie Borggreve*** was cast and several manhole covers began to be used across the city. Below is a picture of an installed manhole.



Horizon, by Laurie Borggreve



Coleman Jewett Memorial, by Tad MacKillop

Finally, in 2019 The ***Coleman Jewett Memorial by Tad MacKillop*** was relocated to its permanent location on the east side of the Farmers Market (pictured above) near to where Coleman Jewett was a vendor at the market for forty years. The bronze sculpture of two adirondack chairs, similar to the chairs he sold at the market, were originally installed on the west side of the market, as road safety and streetscape changes were being made to the east side. With this construction project finalized, the sculpture was moved and permanently installed. A plaque with the title of the work, artist, and donors that helped support the project will be installed in the next several months.

Maintenance of Public Art

Two public artworks necessitated repairs in 2018-2019. In August 2018, repairs were made to the Allmendinger Park piece, ***Nourishing Healthy Seeds by Mary Thiefels***, installed in 2012. Thiefels was contracted to perform the repairs which included replacing broken pieces of the installed mosaic, touch up paint, as well as recommendations for improvements to the site to make it more secure and protect the art in the future. The total of the repairs cost \$2,650. A copy of the report submitted by Thiefels illustrating the necessary repairs is attached. (Appendix C)

Arbor Winds by Catherine Widgery, installed in 2014, had two glass panels that required replacement. Broken in 2017, the city researched local United States manufacturing companies that could potentially print replacement glass panels, but unfortunately were unable to locate one with a printing bed large enough to do the glass engraving. This necessitated the panels being printed in Germany and shipped to Ann Arbor resulting in a costly repair. Ultimately the new panels were received in early 2019 and installed once weather permitted. The city is looking into additional security (lighting, cameras, etc.) in order to help prevent further damage. The final total replacement costs were \$9,408.

A complete list of public artworks and the scheduled repairs/maintenance is being created by Venita Harrison with support from other city staff. This list will be an online working document that may be accessed and updated by each of the departments that have and maintain public artworks. A draft working document of the type of information that will be included can be found attached (Appendix D). For each piece, the following will be included:

department assigned to maintenance, artist recommended maintenance/repair schedule, city maintenance schedule and associated costs, as well as notes of previous repairs.

AAPAC Efforts to Promote Public Art

During the summer of 2019, an intern was hired to assist Venita Harrison and the Ann Arbor Public Art Commission with the creation of a public art inventory, tour, and online catalogue. Olivia Pearce photographed and catalogued the city's current collection of works and the resulting digital tour can be found on AAPAC's webpage here:

<https://www.a2gov.org/departments/public-services/Pages/Public-Art.aspx>. The tour includes a total of 26 works, brief descriptions, pictures, and a map illustrating each piece's location. Where partners were contracted to select the works their organization names are included in the descriptions as well as the title of the work and artists name. This catalogue also informs the maintenance schedule attached as Appendix D. AAPAC is proud of this additional way of sharing the city's public artworks with their community and abroad. Work continues to refine the descriptions and to add additional images/links to more fully illustrate and describe the works.

The ***Communications & Marketing working group*** (made up of Commissioners: Allison Buck, and John Kotarski) worked with a graphic designer to make a recommendation approved by the entire AAPAC on the process the city may take to inventory and create a cohesive labeling system for the cities collection of public artworks. With the inventory created, the report resulted in two further recommended action steps for the city.

1. Research producing a "proof of concept" mock-up for an artwork label, printed card, and webpage either in-house or outsourced to local graphic designers.
2. Evaluate the advantages/disadvantages of producing the final elements either in-house or outsourced to local fabricators.

Donated Public Art

There were no public art donations made during the 2018-2019 year. The ***Donations and Art Placement working group*** (made up of Commissioners: John Kotarski and Allison Buck) reviewed the [donation form](#) available on AAPAC's webpage and made some minor adjustments. Although no pieces were donated, a temporary piece installed in 2014, [Canoe](#)

Fan by Victoria Fuller, was purchased by the city. With the artist agreement coming to a close, Fuller offered to sell the piece to the city for \$45,000. The Ann Arbor Public Art Commission reviewed this opportunity and recommended against purchasing the piece due to the understanding that there was no budget for such a purpose. In an effort to remain fiscally responsible, AAPAC felt that while the community had benefited from and enjoyed the work, the commission could not see fit to recommend a purchase without proper funding.

Following this recommendation, City Council resolved to purchase Canoe Fan and a purchase agreement was finalized in the summer of 2019 for \$35,000. AAPAC is excited to permanently add this much loved piece to the city's collection.

Funding for Public Art

The **Fundraising working group** (made up of Commissioners: Allison Buck, Debra Mexicotte, Jonah Copi, and Mary Thiefels) submitted a [Michigan Council For Arts and Cultural Affairs](#) Project Grant application in June 2019 requesting \$30,000 to help support the selection and installation of Public Art near the new pedestrian walkway as part of the city's Allen Creek Railroad Berm Resolution. For a complete description of the proposed project to be funded, the narrative submitted with the application is attached (Appendix E). AAPAC will be informed on the funding decision in the Fall of 2019. This project was not included as a CIP enhancement due to a large amount of the funding for the project being federal funds which have very strict regulations on how they are used, often restricting them from being used to fund public art or enhancements. Seeing this as a project that would benefit from public art, but without any allocated city funding for such enhancements currently, the commission saw this as a great opportunity to apply for alternative funding sources. Some private funding has already been committed to the project if it moves forward and additional sources identified as potential matching funds if the grant is approved and receives funding.

Additional Working Group and Commission Activities

The **CIP working group** (made up of Commissioners: David Esau, Jonah Copi and Colleen Crawley) put together the included CIP enhancement recommendations and worked with

the city to recommend a representative from the AAPAC be included in projects moving forward to provide a supportive role and represent AAPAC throughout the enhancement process of the project.

The Development working group (*made up of Commissioners: John Kotarski, Jonah Copi, David Esau and Mary Thiefels*) was created to work with private developers to make recommendations and provide insight into the Public Art resources and best practices available in Ann Arbor. As part of this process this working group, with support from Ali Ramwali, are working with the city to explore the possibility of appointing a commissioner as an ex-officio member of the Design Review Board. This working group has also tasked city staff with exploring, and if possible implementing, the addition of a couple questions or check boxes related to the inclusion of public art to the process that private developers must go through with the city planning department when approving/planning their developments.

Youth Outreach & Interaction working group (YOI) met several times this year to discuss how better to engage youth in both the appreciation and interaction with public art, but also in the civic engagement possibilities that could be gained by the AAPAC developing more formal and informal connections to interested young people in the community. The group explored the possibilities of hosting youth gatherings and “making” events, appointing a non-voting student member to the AAPAC, and joining with other local youth efforts to create synergies, such as with the Downtown Development Authority, The Ann Arbor Public Schools, the Neutral Zone, and the Ann Arbor Community Foundation.

The YOI working group’s current idea is to engage the youth through the Neutral Zone that participate in the Visual Arts Collective (the youth leadership council for the art department at the NZ, made up of high school youth that represent washtenaw county) in September 2019. YOI is working to offer them an exhibition opportunity starting in council chambers in partnership with the Ann Arbor Art Center for a show in the fall. Following that the YOI working group would look to begin a public art youth council out of this seed initiative. The goal is to engage up to 10 young people to help coordinate 3 -5 pop up exhibitions, art installations, and/or festival displays that tie into city events or spaces. Examples of these efforts could include, but not be limited to, city hall pop up exhibitions, a Youth Art Month feature, Art Fair, Summer Festival, Tree Verb, Live on Washington (NZ block party),

riverfront activities, to name a few. Ultimately, YOI would like to draw youth input and give them a voice in public art efforts within the downtown and parks areas.

The YOI Working Group added new members in 18-19 including Jonah Copi, Deb Mexicotte, and Mary Thiefels. Unfortunately, the group lost its founding commissioner, Connie Rizzolo-Brown who did not renew her commission appointment in June 2019. Saying goodbye to Brown, a long time AAPAC commissioner and a champion for getting youth more involved in both art and civic engagement activities was a challenge, but YOI would like to thank her and recognize her for her energy, vision, and service!

City Hall Gallery working group (made up of Commissioners Allison Buck, John Kotarski, and David Esau) convened at the request of Mayor Taylor in May 2019 to explore ways to improve the art exhibits in Council Chambers and to reimagine a way the wall of Mayors and Administrators might reflect a more diverse scope of the community. As Mayor Taylor said, "The near-unanimity of white male representation serves by unintended implication to exclude many who we wish to welcome to our community and embrace in our public space."

Related to the Chamber Art Gallery, the working group discussed having more locally based content of shows - local images and/or local artists. They also discussed events associated with the shows that could provide: a social network for local artists, education about the artwork displayed, and promotion of Ann Arbor's public art collection and the Art Commission's goals. The working group met with the Ann Arbor Art Center to discuss these ideas and will be making a formal recommendation to the Mayor on potential improvements in the next several months.

For the Wall of Mayors, the group discussed possibilities like a photo mosaic representation of the actual diverse citizenry of Ann Arbor, or a historic chronology representing progressive ideals and milestones around diversity and inclusivity. Community partners could be engaged and this might serve as a project for the City's bicentennial. Cost estimates, timelines, media, and feedback on the ideas are in progress.

There has also been an effort to use the CTN meeting feed to show the current Chamber Art Gallery exhibit to the viewing public and encourage in-person viewing when possible.

Artists included in the current exhibition have already been invited to present their works at AAPAC meetings, allowing a public platform for presenting and sharing their exhibition.

The ***Nomination Working Group*** (made up of Allison Buck, John Kotarski, and Deb Mexicotte) are charged with recruiting new commissioners to replace Connie Rizzolo-Brown and David Zinn, who stepped down after their current terms expired in June 2019.

The group focused their discussion on two separate membership efforts: identifying and recruiting new commissioners from recommendations made by current commissioners and community members; and developing a pipeline for new commissioners by developing an advisory group, or “friends” group, from which new Commission leaders and public art donors might emerge. This advisory group would require AAPAC approval as a new “standing committee” of the Commission, and could have opportunities to meet with City officials and the public, host events and gatherings which celebrated public art, serve as periodic advisors of the AAPAC and act as informal ambassadors for and advocates of public arts between the community, the Commission, and the City. This advisory group would also serve to allow those in the community with an interest in public art to have a positive impact without requiring the full time and policy commitments required of an AAPAC Commissioner.

The AAPAC is considering the implementation of such a group (as the Ann Arbor Public Art Leadership Forum) as both a developmental pipeline to becoming a Commissioner, and as a two-way conduit between the community and the AAPAC through which input and information might be more effectively shared.

Additional information on these Nominating Working Group Efforts may be found in their June 2019 report, noted here as Appendix F.

Conclusion

Although the AAPAC was able to achieve many great things in 2018-2019 the recent purchase of Canoe Fan, the art inventory process, and the MCACA grant application, all suggest that the AAPAC would be stronger and able to accomplish even more with a very small annual operating budget with which to carry out small purchases, secure consulting or research support, and/or provide matching funds for grants on the City’s behalf.

Attachments:

- Appendix A - CIP Enhancements
- Appendix B - Art Selection Process
- Appendix C - Nourishing Healthy Seeds Repair Report
- Appendix D - Public Art Maintenance Draft
- Appendix E - Grant Narrative
- Appendix F - Nominating Working Group June Report

Ann Arbor Public Art Commission
Public Art Enhancement Recommendations for FY2019-FY2026 Capital Improvement
Projects

Per Chapter 24 of the City Code, one of the primary responsibilities of the Ann Arbor Public Art Commission is to make recommendations to City Council for capital investment projects which may be suitable for enhancement with public art. After extensive work with City staff, to whom we offer thanks for their time and input, we present the following list for your consideration.

Our understanding is that once this report is formally accepted by City Council, the acceptance will provide staff with authority to include the art enhancement in the project budget as it moves forward toward design and construction. As such, we strongly encourage your acceptance of this report. There are, of course, numerous other opportunities to refine the project budgets including the enhancement amounts as projects move toward reality.

The Commission understands that this list is based on very limited information in the current Capital Improvements Plan. Some of the projects will not move ahead; others will end up with funding sources with which enhancement is not possible. For some projects, it will be determined once we know more about the scope that there is no place for art, or that it would not be widely enough seen to make sense for funding. That said, all of the following seem, based on what we know now, to be appropriate for enhancement. Where we have thoughts on an appropriate enhancement, and/or a possible budget for the enhancement, we have included that with each item. Budgets are in most cases based on about 1% of the project budget without enhancement unless we felt a smaller amount was sufficient for the project, or a larger amount was needed to provide a reasonable enhancement.

1. CIP Project Number UT-SN-16-12, Sanitary Manhole Lid and Sealing, and UT-SN-10-05, Manhole Rehabilitation Project; both were recommended for the custom manhole covers; this project is in process.
2. TR-SC-14-07 Fifth Avenue Street/streetscape project: Our discussions with staff suggest that enhancement funding would likely be for relocation and sheltering of the Jewett Chairs (bronze sculptures). We recommend a preliminary enhancement budget of \$50,000 be included in the \$2,250,000 project budget. (Funds allocated by DDA).
3. TR-SC-06-05, Detroit Street Brick Road Pavement Reconstruction: Possibly custom cast bricks or a design created with the pavers. We recommend a preliminary enhancement budget of \$50,000 be included in the \$3,000,000 project budget. (FY2025-2026)
4. TR-AT-01-07, Arboretum/Gallup Underpass. We recommend a preliminary enhancement budget of \$150,000 be included in the \$2,200,000 project budget. (FY2023-2024)
5. MF-SW-06-03, New Drop-off station. We recommend a preliminary enhancement budget of \$55,000 (1%) be included in the roughly \$5,500,000 project budget. (FY2022-2023)
6. TR-TR-14-07, Ann Arbor Station Construction (Amtrak). We recommend a preliminary enhancement budget of \$650,000 (1%) be included in the \$65,000,000 project budget. (FY2024-2025)

7. MF-CB-18-03: Fire Station 3 Replacement. We recommend a preliminary enhancement budget of \$43,000 (1%) be included in the \$4,350,000 project budget. (FY2022-2023)
8. MF-CB-18-05: Fire Station 4 Replacement. We recommend a preliminary enhancement budget of \$27,000 (1%) be included in the \$2,700,000 project budget. (FY2024-2025)
9. MF-PR-10-01: Playgrounds and Neighborhood Parks. We recommend a preliminary enhancement budget of \$5,000 be included in each of the annual \$100,000 project budgets for upcoming years. (annual)
10. TR-AP-99-11: Terminal Expansion at A2 Airport. The scope of the project is apparently still to be determined, but if it involves a public area the possibilities for flight-themed artwork seem worth pursuing. We recommend a preliminary enhancement budget of \$20,000 be included in the \$776,000 project budget. (FY2024)
11. TR-AT-18-22: Expansion of the Border to Border trail in the Fuller/Maiden Lane area. We recommend a preliminary enhancement budget of \$50,000 be included in the \$1,750,000 project budget. (FY2026)
12. TR-SC-08-01: Intersection improvement of Fuller/Maiden Lane area near the Medical Center. We recommend a preliminary enhancement budget of \$100,000 be included in the project budget (formerly roughly \$4,600,000, now increased to about \$7.8 million). (FY2026)
13. TR-OT-18-08, TR-OT-18-02, TR-OT-18-12, TR-OT-18-07, and TR-OT-18-13: Downtown streetscape projects. We recommend a preliminary enhancement budget of 1% be included in each project budget. (FY2023; FY2019-2020; FY2023; FY2021-2022; FY2023; all DDA projects)
14. UT-WS-16-17: Water Treatment Plant Replacement Project. We understand the plant itself is not open to the public for security reasons, but art on or by the fence around the plant could be a welcome improvement to the neighborhood. We recommend a preliminary enhancement budget of \$150,000 be included in the \$82,400,000 project budget. (FY2022-2025)
15. TR-SC-18-02 and TR-SC-18-19: Two phases of road reconstruction of the Springwater neighborhood in southeast Ann Arbor (the project also includes multiple other utility projects). This is a relatively modest income area of Ann Arbor that would not be served by other public art. We recommend a preliminary enhancement budget of \$65,000 be included in the project budget; this appears to be about 1% of the coordinated road and utility projects. (FY2026-2027)
16. TR-OT-18-09, First & Ashley Two-Way Restoration & Streetscapes: This replaces two streetscape projects that were previously included in item 17 above. We continue to recommend a preliminary enhancement budget of 1% of the streetscape portions of the budget. (FY2020-2021; DDA project)
17. TR-OT-18-02, Huron Streetscape: This project was also previously included in item 17 above, but has been expanded and the timing accelerated in the proposed CIP. We continue to recommend a preliminary enhancement budget of 1% of the streetscape portions of the budget. (see No. 13 above)

18. TR-PF-19-01, Ann-Ashley Parking Structure Expansion: This is a new project; we recommend an enhancement budget of \$100,000 be included in the project budget. (FY2019-2020; DDA project)
19. TR-SC-19-02, Nixon Street Improvements Design: This is also a new project, and since it is only design work the scope is still unclear so an enhancement budget may be hard to project. However, it seems like an ideal opportunity to bring public art to a neighborhood outside the downtown core, and we encourage support to have the designers work with the A2PAC to look for opportunities for public art. (2025 and beyond)
20. TR-PF-20-02 Parking Structure Fencing - The Commission recommends a preliminary enhancement budget of \$10,000.00 of the \$863,000.00 budget. This fencing at the tops of the parking structures may have elements that maintains the desired safety of this fencing but aids in a more visually appealing solution. (FY2019-2022) DDA Project)
21. TR-SC-20-17/18 State Street Road Improvements - The work for the ramp construction is currently well into the future but the commission wants to maintain a recommendation going forward for art/ design enhancement to this important gateway to the city. Our recommendation is an initial budget of \$250,000.00 for this approx. \$26 million project. (Beyond FY2025)

December 12, 2018

To: Ann Arbor City Council

From: Ann Arbor Public Art Commission

Re: Recommendations on the Art Selection Process

Per Chapter 24 of the City Code, the Ann Arbor Public Art Commission is tasked with making recommendations to City Council regarding the selection process for public art. Our recommendations are as follows; most continue from our previous recommendations of 10/25/17, but we have added additional comments.

These recommendations should not be taken as criticism of past selection processes, which have been effective in identifying quality artworks, and which we presume used the best procedures identified to that point. But no process is perfect, and we have identified some areas we would like to see done differently going forward. We have tried to group these into related areas of focus:

- I. **Balancing artistic quality with the practical considerations which are a unique aspect of public art:**
 - A. The primary goal should be making the best artistic selection from a pool of qualified applicants. The selection will have to meet a wide variety of practical threshold considerations (cost, durability, maintainability, public safety, etc.), but artistic quality compatible with the goals of the project is a foremost factor in the decision.
 - B. Evaluation of submissions for the practical considerations should happen-early in the process, so preferred artistic candidates do not arise from multiple reviews only to have one or more cut down by practical concerns.
 - C. The initial RFP to artists should note particular practical and artistic concerns for the anticipated project location.
 - D. Ideally, the initial practical evaluations of submissions would occur simultaneously with the initial artistic evaluations. If preferred artistic submissions do not meet all the practical evaluations, the artists should be offered the opportunity to try to address them to preserve the preferred artistic approach.
 - E. We recognize that practical considerations will need to be re-evaluated through the selection process, if more information is gathered about prospective artworks that might reveal potential issues. Again, the artist(s) should be given the opportunity to address practical concerns so the artistic integrity of the selection process is maintained.
 - F. One of the practical considerations should be considering the ease or difficulty of cleaning and/or repairs, and in particular the ability to make repairs with readily and preferably locally available materials and craftspeople.

- II. **Organizing the Selection Process:**

- A. The selection process will vary for different projects; at a minimum there should be a “Major Project” process and a “Minor Project” process. We do not think we can determine a bright line between the two; perhaps it should be determined by Council when the project budget is approved, based on recommendations from staff.
- B. Major projects would presumably involve an outside consultant managing a more intensive and public selection process, and be used for artworks which are larger, probably more expensive, more prominent, or have other unique features. Minor projects might be smaller artworks, perhaps more often within buildings or in residential neighborhoods, and be more staff driven with volunteer committees either recommending or deciding on a preferred selection or a small group of options.
- C. There needs to be very strict consistency (and clarity) regarding the intended process, between the consultant contract, the RFP to artists, and public statements about the selection.
- D. Any volunteer selection committee should have at least 5 members (not including a non-voting staff manager). If the staff manager is not the appropriate person to evaluate the practical aspects of the proposed project, the committee shall include a representative for the city who is able to perform that function. The rest of the committee will include at least 40% representation by people in the arts community (practicing artists, gallery owners, art teachers, or arts administrators from schools, museums, or non-profit arts organizations). The balance of the committee should include people living or working in the neighborhood of the artwork if possible.

III. Working with Artists:

- A. We believe the artistic conception and design, (not just the final implementation) is the basis for a successful project and therefore has value. This significant output of time and effort on the part of the artist should be recognized and the City should not expect artists to put forth that time and effort for free (such as by requiring unique artistic submittals as a response to an RFP). As a result, we recommend the procurement process (especially for major projects) lean toward a qualifications-based selection, where artists are picked or at least winnowed based on experience, ability, references, and other qualifications. This may result in a “winner” being picked to develop an artistic concept, as was done with the Fish artwork; or with several being given stipends to develop preliminary concepts, as was done with the Stadium Bridges artwork. Minor projects might involve selecting from existing artworks that artists can submit from their available stock, or concepts they are intending to develop.
- B. Some public artworks will involve large scale and require significant engineering capability (such as for foundation design) that may be beyond the capacity of otherwise capable artists or artist team. Where appropriate, having the RFP note that the City will assist (by staff or outside consultants) with such engineering would help level the playing field for artists, when a selected project is shown to be capable of having a successful engineered solution.

- C. Although we generally understand that the art procurement process must follow City guidelines, we encourage the City to review those processes to avoid making them too onerous and thereby discouraging participation. Artists, unlike other professional services consultants, may not be as accustomed to or prepared for indemnification clauses, complex insurance requirements, and other legal issues. At a minimum, the RFP needs to be clear about what the City's requirements will be, so the artist can at least go in with an understanding of what he or she is getting into.
- D. Those involved in making selections or recommendations of artwork need to bear in mind that artists will be presenting their works in the best possible light. This may include optimistic or even unrealistic suggestions about aspects such as reflections from surroundings, light and shadow, and other interactions with the environment. Independent efforts should be made to confirm whether such representations are realistic for the context. For artwork in primarily vehicular environments, promised features may also be invisible solely due to the speed with which passers-by experience the artwork.
- E. There may be advantages in having the artist selected and involved right from the beginning of the project, which would let him or her offer input on the project design to best frame and set off the artwork; or to having the artist selection occur after the project is fully complete, so the context is clear and visible. If the selection occurs while the project is being designed or under construction, there should be opportunity for (hopefully minor) revisions to the art design as the context becomes better known.

IV. Community Involvement and Community Concerns regarding the selection process:

- A. The City strongly encourages public input in the selection of art. Processes that should be considered include: electronic messages to registered neighborhood associations, public meetings, forums, workshops online, surveys, and use of A2 Open City Hall.
- B. Public votes may not always be necessary, desirable, or practical; but if there is a public vote, it should be the final determination in the process.
- C. Many of the comments public art gets from the citizenry relate to the desire to support local artists. We have not yet received the legal opinion we requested regarding what options are available in terms of preferences for local artists, but if such preferences are a possibility, then we would be supportive of a modest preference (such as one item out of several on a score sheet). We would not want the local preference to outweigh the quality of the art, but it seems a reasonable way to decide between two otherwise-similar candidates.

V. AAPAC Involvement in the selection process:

- A. A2PAC members may serve on selection committees, but should make up less than 50% of the committee.
- B. A2PAC's final recommendation of any selection to council should be based on its determination of whether the process used was consistent with the published

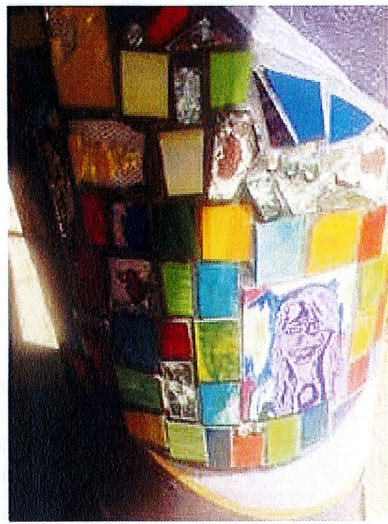
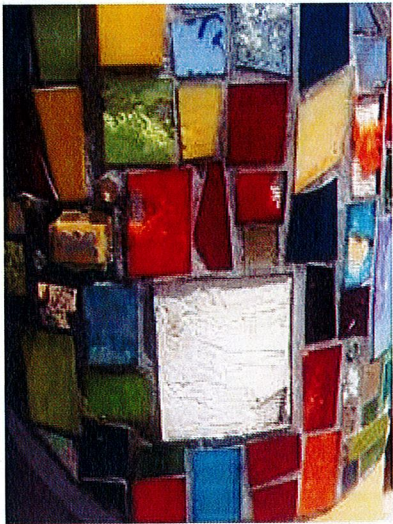
intentions and with A2PAC's recommendations. A2PAC as an organization does not make artistic judgments.

VI. **After the selection:**

- A. City staff should monitor progress toward fulfilling a contract for production and installation of artwork, both to ensure conformance to promises and to assist with technical aspects.
- B. It may be advantageous to have the consultant who manages the selection process involved during installation. Their knowledge of what was promised, and their artistic background, may help to identify areas of concern before the project is complete and accepted.
- C. Staff and any outside consultants involved should evaluate the finished artwork to confirm that it complies with promised results and contract provisions. If there are any concerns, they should be reported to A2PAC with recommendations to improve the selection process.
- D. When an artwork is installed, City staff should work with A2PAC to promote the work to the public.

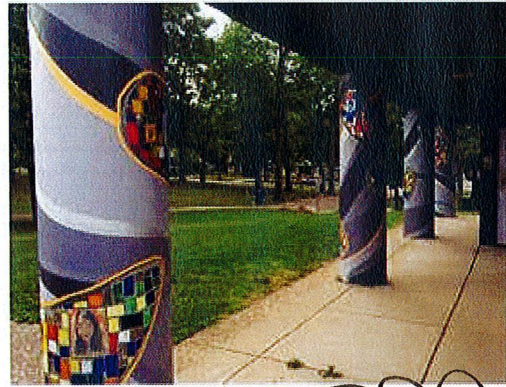
Allmendinger Park Mosaic Project, dedicated 2011

100'S OF BROKEN GLASS TILES DUE TO VANDALISM ::



REPAIR WORK COMPLETED SUMMER 2018

woo hoo!



LOOKIN' GOOD ALLMENDINGER!

RECOMMENDATIONS:

- ANNUAL CHECKS
- ADD OUTDOOR LIGHTING TO DETER VANDALS

MARY THIEFELS · treetownmurals@gmail · 734 846 4455

City of Ann Arbor 2019 Public Art Maintenance

Name of Work	Artist	Location	Location Type	Service Area	Maintenance/ Repairs	Staff Response
Arbor Sapentiae (Tree of Knowledge)	Bauer, Ronald	Hanover Square (Division & Packard)	Public Park	Park and Rec	Missing bolt at base	Item shared with staff
Growth Plate	Coleman , Ronald	Liberty Plaza (Division & Liberty)	Public Park	Park and Rec	Plaque is missing	Item shared with staff
Urban Configurations	Koukhanova, Irina	4th and Washington Structure	Parking Structure	DDA	Needs lighting	Item to be shared with staff
Untitled	Lee, Yiu-Keung and Naegel	4th and Washington Structure	Parking Structure	DDA	Cracked and chipped paint	Item to be shared with staff
Arch	David Heberling	4th and Catherine	Sculpture Plaza	Parks and rec	Rust and plaque needs maintenance	Item shared with staff
TREEform	Pelletier, Travis	West Park	Park	Parks and rec	Missing paint on the right one and needs a plaque	Item shared with staff
Radius	Ed Carpenter	Ann Arbor Justice Center Lobby	Civic Building	Fleet and Facilit	Plaque is missing	Plaque researched and priced
Leavan	Brian Brush	E Stadium Boulevard	Sidewalk Wall	Public Works	Plaque is missing	Plaque researched and priced
Arbor Winds	Catherine Widgery	E Stadium Blvd Bridge and State Street Underpass	Bridge and Underpass	Public Works	Needs plaque and Graffiti on State Street underpass	Plaque researched and priced
Riverscape	Joshua Wiener	Kingsley/First St Rain Garden	Rain Garden	Engineering	Plaque is missing and there is a need to spruce up the area	Plaque researched and priced
Canoe Imagine Art - Tulip	Ray Katz	Bandemer Park	Park	Parks and Rec	Piece is dented and paint is worn	Item shared with staff
Canoe Imagine Art - vue	Jeff Zischke	Island Park	Park	Park and Rec	Paint is worn on seats	Item shared with staff
Untitled (Dreiseitl Sculpture)	Herbert Dreiseitl	City Hall	Municipal City	Fleet and Facilit	Water level is low	Repaired
Nourishing Healthy Seeds	Mary Thiefels	Allmendinger Park	Park	Park and Rec	Lighting suggested to deter vandalism	Item shared with staff
People in the City	Xiang Li	Ashley and West Washington St.	PowerArt! Traffic Box	Transportation	Graffiti	Item to be share with staff
Tropicali	Mike McAteer	South University and Washtenaw	PowerArt! Traffic Box	Transportation	Flyers and tape present	Item to be share with staff
Orchard 6	Jilly Wagner	South Fifth Ave. and East Liberty Street	PowerArt! Traffic Box	Transportation	Graffiti and stickers present	Item to be share with staff
And it will still be wonderful	Sophie Zhou	E Liberty and Thompson	PowerArt! Traffic Box	Transportation	Graffiti and flyers present	Item to be share with staff
Woodland	Nawal Motawi	S State St. and North University	PowerArt! Traffic Box	Transportation	Graffiti present	Item to be share with staff
Dancing Muses	K.A. Letts	N First St. and Miller Ave.	PowerArt! Traffic Box	Transportation	Stickers present	Item to be share with staff
Pedestrian	Tim Gralewski	S Fifth Ave. and East Washington St.	PowerArt! Traffic Box	Transportation	Tape present	Item to be share with staff
Enchanted Forest	Laila Kujala	Miller and North Ashley	PowerArt! Traffic Box	Transportation	Graffiti present	Item to be share with staff
Sending	Brain Oxender	S Division and East Liberty St.	PowerArt! Traffic Box	Transportation	Graffiti and wrap is peeling on the left side	Item to be share with staff
Selfie Monster	David Zinn	W Liberty and South First	PowerArt! Traffic Box	Transportation	Graffiti present	Item to be share with staff
Pollinators	Thomas Rosenbaum	S Division and East William	PowerArt! Traffic Box	Transportation	Flyers present	Item to be share with staff
Thickets Within	Mia Risbery	S Ashley St. and West Liberty St.	PowerArt! Traffic Box	Transportation	Flyers present	Item to be share with staff
Starry Sky	Cathy Jacobs	N Main St. and Miller Ave.	PowerArt! Traffic Box	Transportation	Wrap is peeling	Item to be share with staff
Impressionist Main St.	Walter Griggs	N Main St. and East Ann St.	PowerArt! Traffic Box	Transportation	Good	No staff action required
Blue Fish	Katherine Larson	E Liberty and Fourth Avenue	PowerArt! Traffic Box	Transportation	Graffiti present	Item to be share with staff
Amusement Park	Carolynn Baritt	E Washington and South Division	PowerArt! Traffic Box	Transportation	Good	No staff action required

Project Support

1. Artistic/Cultural Merit – The City of Ann Arbor and the Public Art Commission kindly requests \$30,000 to support the selection, installation, and promotion of a public art project to be installed along the newly built pedestrian path which is part of the city’s Allen Creek Railroad Berm Resolution. The pedestrian path and [tunnel under the railroad tracks](#) between Depot Street and the riverfront, which is part of the larger [Treeline plan](#) and could potentially link to the open space and future development of [DTE Energy’s riverfront property](#), begins construction the summer of 2019. The requested funding would support the art selection and installation which will occur in 2020. Because this path is a small portion of a much larger project that will have a huge impact on the city and its residences by connecting the beautiful downtown corridor to its waterways, it’s important to set an example and illustrate the importance of including Public Art now so that it will be incorporated throughout the larger project.

The tunnel will safely allow pedestrians to access the [Border to Border Trail](#) as well as the Huron River from Ann Arbor’s N. Main & Depot Streets without necessitating pedestrians to illegally cross over the railroad tracks and is the first of many connectivity projects that the city hopes to see over the next several years. Including public art in this area not only sets the tone for the projects that will follow, but will add vibrancy to an otherwise mundane walkway or as The Americans for the Arts say, “humanizes the built environment”¹. The installed work will draw attention to this new, and more importantly safer, way for pedestrians to travel across the railroad tracks, and it will “capture the eye and mind of someone passing through our public spaces”².

In recent years, the City of Ann Arbor has resolved to contract with local arts and cultural non-profit organizations to administer the Call for Art and Artist selection process for many of its public art installations. This requires an RFP to select the winning arts agency to administer the artist/art selection process. In order to standardize as well as implement best practices, The Ann Arbor Public Art Commission created guidelines for the selection of public art that allows for a fair and comprehensive selection, resulting in the use of qualified artists that are appropriate for each project and an inclusive, community oriented selection process. The full guidelines are attached as Sample 6.

This Public Art installation would hopefully be the first of many along the Treeline Path and would encourage passersby to pay attention to their surroundings, activate their imagination, and more deeply identify with the environment in which they occupy. Public Art also encourages pride in place resulting in participants taking better care of their surroundings which can lead to less litter, vandalism, etc. along these pathways, improving the overall experience for all users. Public Art also is a great way to stimulate learning and exploration of the arts, growing the communities understanding of and appreciate of the arts. It connects the community through shared conversation both during the selection and after its installation. Finally, Public Art “is uniquely accessible and enables people to experience art in the course of daily life, outside of museums or other cultural institutions. Public art provides everyone in the

¹ https://www.americansforthearts.org/sites/default/files/PublicArtNetwork_GreenPaper.pdf (1)

² https://www.americansforthearts.org/sites/default/files/PublicArtNetwork_GreenPaper.pdf (4)

community direct and ongoing encounters with art”³ furthering the well-being and happiness of its audiences.

2. Community Impact – In November 2012, city of Ann Arbor residences voted against a dedicated public art millage. Following this vote, The Ann Arbor City Council eliminated the “Percent for Art” funding mechanism as part of a [major overhaul of the city’s public art program](#). Based on these changes, the City Council in partnership with city staff and Public Art Commissioners created a new ordinance and updated the bylaws so that the Public Art Commission and city staff could propose enhancements to be made a part of future city Capital Improvement Projects (CIP), thus creating a way for city funding to continue to support Public Art installations throughout the city.

The City of Ann Arbor and the Public Art Commission strive to include good design and public art enhancements throughout city projects. However, the elimination of the percent for Art and rejection of the public art millage illuminated the fact that residents and city council members desired the city to seek additional sources for funding outside of public funds. Now six years later, applying for this grant, as well as seeking funding from other private investors as matches is just one of the ways the City of Ann Arbor and the Public Art Commission is working to achieve this vision. Without a Public Art Administrator at the city and with the Public Art Commission made up of unpaid volunteers, this is one of the first of what is hoped to be many more grant applications submitted for Public Art Projects.

The Public Art Commission has framed expectations and included many suggested guidelines for interacting with artists in section III of the included Art Selection Guidelines (Sample 6) which include: respecting and valuing the artist’s time and creative efforts, providing additional expertise when necessary to assist the artist with a successful installation and allowing artists of various skill sets to participate in calls for art, and lastly understanding that artists will be presenting their works in the best possible light - the city should verify whether such representations are realistic for the context. The artist and city staff coordinate the installation efforts so that it meets all safety requirements and concerns while also respecting the artists original concept. Artists’ ideas often challenge city engineers to expand their way of thinking. Together they come up with creative solutions. The city has great relationships with the contracted artists and in many cases have worked with artists after installation on any repairs or adjustments to the work that are necessary. Although sometimes changes need to be made to an artists original design to address concerns or issues that arise, the city staff works hard with the artists to resolve these in a way that respects the artists creative process and honors the artists original designs. The piece that evolves through this partnership ultimately is one that the city, artist, and even members of the community are proud of.

Public Art is inherently accessible as it is found in our daily lives. This project is no exception. Potentially viewable by motorists, pedestrians, Amtrak passengers on trains passing through town, as well as individuals paddling or swimming by in the Huron River, this piece will be accessible to all along a highly traversed pathway, road, river, and railway. Therefore it will be enjoyed by residents of Ann Arbor, as well as visitors or even folks just passing through on their way to Chicago or Lansing. The community is engaged not only with the piece after installation,

³ https://www.americansforthearts.org/sites/default/files/PublicArtNetwork_GreenPaper.pdf (2)

but also throughout the selection process. It is the hope that because this work is so visible that it be a great reflection of the values and future of the city of Ann Arbor. Artists who are able to involve the community in some way into the creation of the work will be given extra consideration as community involvement and connection to the installed work is a goal of this project. Efforts for more inclusion of the community in the selection process are a direct reflection of the goal of Ann Arbor Public Art Commission and The City of Ann Arbor to engage with the residents of Ann Arbor, promote Public Art, and educate its citizens throughout the selection process so that residents may be aware, informed and connected to the commissioned works. It is the hope that this involvement will help create a better understanding and appreciation for the city's public art collection's current and future works.

3. Implementation/Management –

General Timeline or Schedule of Activities

- November/December 2019: Ann Arbor City Council approves receipt of grant funding.
- January 2020: RFP to NonProfit Arts Organizations to act as consultant to the city and make a recommendation on a selected artist.
- February: Select Art Selection Consultant
- March-May: Art Selection Consultant put out call for art, engage with community and city staff to select an artist.
- May: Selected artist recommended to Ann Arbor Public Art Commission & Selection reviewed and recommended by the Ann Arbor Public Art Commission to the Ann Arbor City Council
- June: Ann Arbor City Council approves the recommended artist
- June-August: Recommended artist creates and installs work
- September 2020: Celebration/Unveiling of work.

Throughout the selection process, it is the responsibility of the consultant with support from the city to promote and market the art opportunity and selected artist(s). The consultant will engage with the community at various points throughout the selection process and promote each of these engagement opportunities through their own website, social media, email blasts, etc. with support from the city through similar channels. Following the selection and approval of the artist by the City Council, the city will promote the artist as well as the unveiling of the installed piece. The Ann Arbor Public Art Commission is currently working on creating an inventory of all public art assets owned by the City of Ann Arbor. Upon completion this comprehensive list will be included on the [Ann Arbor Public Art Commission website](#) as a map with related information on each work. This project will be included in this list including information about the piece such as artist name, title of work, installation date, etc.

One of the great aspects of Public Art is how it is accessible to all within the communities natural surrounds. That being said, an effort will be made by both the consultant and the city of Ann Arbor to reach a broad range of members of the community throughout the process. Through public meetings, promotion via social media and email newsletters, as well as during public broadcasts of public meetings on CTN, the city keeps the community informed throughout the process and educate them at each phase of the project. Finally, images of the

resulting piece will be shared in a press release as well as the Ann Arbor Public Art Commission website, so that individuals who may not visit the piece in person can enjoy it as well.

The City of Ann Arbor has worked with hundreds of artists and several arts organizations for the successful installation of dozens of Public Art Works that are a part of the city's overall collection. City administrators and Public Art Commissioners will oversee the project with support from city engineers and communications personnel. The city has worked with several art selection consultants including [The Ann Arbor Art Center](#) and [The Arts Alliance](#). Likely one of these organizations or an organization with similar qualifications will be the consultant on this project and manage the artist selection process. Each of these organizations have worked with the city to install successful works including, [The Canoe Imagine Art](#) Project, Brian Brush's "[Leaven](#)", and the [Manhole Cover](#) Project to name a few. The RFP put out for this project will be similar to the one for the [RFP for the Manhole cover project](#) and will require the qualifications of staff and previous related project experience as part of the application process, as shown on page 11 of the attached document (Sample 8). This will ensure that the most qualified consultant is hired to handle this phase of the project.

Following the Art Selection Guidelines and using their expertise, the consultant hired will work to select a strong, high quality artist. This selection will be reviewed by the Ann Arbor Public Art Commission which is made up of artists, art administrators, architects, and art enthusiasts that make up a broad spectrum of the community and bring a wealth of knowledge as it relates to Public Art and Design. The recommendation will then be passed along to City Council who will review the selection based on their experience with successful city projects and the value they see in the project moving forward. Having already approved the receipt of grant funds, and participating with the RFP of the art selection consultant, it is expected City Council would approve the recommendation as put forward. Information about several of the city staff, art commissioners, etc. can be found in Attachment 3 - Staff and Artist Bios.

The City of Ann Arbor respectfully requests \$30,000 to help support the selection and installation of Public Art near the new pedestrian walkway as part of the city's Allen Creek Railroad Berm Resolution. This project will take place between October 1, 2019 - September 30, 2020 and grant funds will be matched 1:1 by city funds and private partnerships with local development companies and other project partners as identified in the included budget. Please find included with this Narrative each of the required attachments as well as supplemental materials which provide deeper insight into and visual representations of this project. The sample attachments include:

- Sample 6: The Art Selection Guidelines as determined by the Ann Arbor Public Art Commission
- Sample 7: Map and Resolution for the Allen Creek Railroad Berm Project
- Sample 8: Sample of previous RFP for Art Selection for Manhole Covers (previous city public art project)
- Sample 9: Images of the Site and links to additional resources to help illustrate and visualize the project area.
- Sample 10: Letter of Support from Ann Arbor City Council member and Ann Arbor Public Art Commission Liaison, Ali Ramwali.

Recruitment Workgroup Report – June 6, 2019

Allison Buck, Deb Mexicotte, and John Kotarski met at Café Verde on May 21 at 2pm. The agenda was

1. Review potential art commission candidates
2. Consider a standing committee of community leaders to act as advisors to the Art Commission

Potential Public Art Commissioners

We reviewed, discussed, and prioritized several candidates recommended by commissioners.

Action Steps: Allison Buck and Deb Mexicotte will contact those from the list to provide background on the art commission and judge their interest in being appointed to the Commission.

Standing Committee of Advisors

We discussed the value of organizing residents interested in supporting the art commission but not being able to commit to the duties of an Art Commissioner. We concluded that an Ann Arbor Public Art Leadership Council would fit that need. We are recommending a standing committee be formed named “Ann Arbor Public Art Leadership Council”.

The Ann Arbor Public Art Leadership Council will be comprised of leaders from the Ann Arbor community who believe in the inspirational and aspirational power of art in public places, and are willing to serve as advocates, advisors, and mentors for improving and enhancing public Art in Ann Arbor. Membership is absolutely voluntary, renewable annually, and is typically by invitation, though individual requests to serve will be encouraged and considered.

Members of this committee will meet semi-annually with the AAPAC to help set direction for and gain information about activities related to public art, and to act as community representatives to AAPAC, and back to their respective community or organizations.

All activities of the committee are voluntary, and may include participating in focus groups, addressing governmental or community organizations, serving on art or artist selection committees, forwarding information or announcements, attending events and functions, and writing letters of support for grants and other fundraising activities as a supporter of AAPAC and public art in Ann Arbor. Participation in any of these activities will be by request and may be accepted or declined dependent on interest and availability. Such requests, as well as meetings and agendas will be coordinated through the AAPAC Chair or Vice Chair. The Chair of AAPAC will chair this committee.

Enabling Clause from By-Laws

Article 9

COMMITTEES

9.1 AAPAC may create standing or special committees to advise AAPAC. Standing committees may, but need not be, described in the bylaws. Committees shall be limited to performing the tasks delegated to them by AAPAC and shall report to AAPAC on their activities. Each committee shall include at least one member of AAPAC and may include nonmembers of AAPAC, in AAPAC's discretion.

9.2 Members of committees shall be appointed by the Chair and approved by AAPAC.

Recommendation:

We recommend a standing committee be formed titled "Ann Arbor Public Art Leadership Council" with the Chair of AAPAC as Chair of the standing committee.