Request for City Council Committee Action from the Department of CPED and the Minneapolis Arts Commission

Date: August 23, 2007
To: Council Member Gary Schiff, Chair, Zoning and Planning Committee;

Referral to: None

Subject: Proposed Public Art Policies, Phase III, (Primarily Project Development and Design Review, Community Engagement and Public Education

Recommendation: Approve Proposed Public Art Policies

Previous Directives: Phase I Approved 9/13/02, Resolution # 268173
Phase II Approved 4/02/04, Petn. # 269529

Prepared by: Mary Altman, Public Arts Administrator
Approved by: Barb Sporlein, Planning Director _____
Presenters in Committee: Mary Altman, Public Arts Administrator

Reviews

- Permanent Review Committee (PRC): Approval ___ Date _____
- Policy Review Group (PRG): Approval ___ Date _____

Financial Impact

√ No financial impact
- Action requires an appropriation increase to the ___ Capital Budget or ___ Operating Budget
- Action provides increased revenue for appropriation increase
- Action requires use of contingency or reserves
- Action is within the Business Plan
- Action requires a change to the Business Plan
- Other financial impact
- Request provided to the Finance Department when provided to the Committee Coordinator

Community Impact

- Neighborhood Notification
- City Goals: 5

- Comprehensive Plan: Chapter 6
- Zoning Code
- Other: State Statute 465.03, **Gifts to Municipalities**, requires two-thirds vote of the governing body.

Supporting Information

In 2001, the Minneapolis Arts Commission created a three-phase plan for developing comprehensive public art policies and procedures for the City. Since then Phases I and II of these policies have been developed and approved by the City Council. The attached document includes previously-approved policies and procedures, as well as Phase III proposed policies. Recommended changes to existing policies are underlined. Phase III policy areas include: Project Development and Design Review, Community Engagement and Public Education.

The policies and procedures recommended in this document were drafted by the Minneapolis Arts Commission's Public Art Advisory Panel, which included representatives from a variety of City departments, prospective partners and constituents. This committee reviewed public art policies from a number of cities and other related City of Minneapolis policies. They also considered input gathered from the public at a community meeting and from posting draft policies on the City's website.

Prior to approval by the Arts Commission, the draft policies were reviewed by the City Attorney's Office, the Community Engagement Coordinator, and David Fey, CPED staff for Community Engagement. A member of the Public Art Advisory Panel is also serving on the Community Engagement Task Force.

Attachments:
Proposed Policies

Minneapolis
City of Lakes

Community Planning & Economic Development

Planning Division
350 South 5th Street – Room 210
Minneapolis MN 55415-1385

Office 612 673-2597
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August 13, 2007

MEMORANDUM

TO: Minneapolis City Council Members

FROM: Minneapolis Arts Commission

RE: Public Art Policy Recommendations for Project Development and Design Review, and Community Engagement

CC: Mayor R.T. Rybak, Jeremy Hanson, Barbara Sporlein, Karin Berkholtz

Attached you will find recommended new policies for public art in the following areas:

- *Project Development and Design Review,*
- *Public Education and*
- *Community Engagement*

The Minneapolis Arts Commission has approved these policies and is extremely pleased to be forwarding them to you for approval in the next Council Cycle. Once these additions are approved, we feel that they will be some of the most comprehensive of any City in the Country. We are particularly proud of the Community Engagement policies. Our research indicated that few cities actually covered this area in depth.

If you have any questions, or would like to meet with a Commissioner to discuss these recommendations, please Mary Altman at 673-3006, and she will schedule an appointment.

Phase I Approved by Minneapolis City Council 9/13/02, Resolution # 268173

Phase II Approved by Minneapolis City Council 4/02/04, Petn. # 269529

Public Art Policies and Procedures

Phase III Recommendations for

- **Project Development and Design Review**
- **Public Education**
- **Community Engagement**

Minneapolis Arts Commission 2007

City of Minneapolis

Minneapolis Arts Commission
Minneapolis Community Planning and Economic Development
350 South Fifth Street, Room 210
Minneapolis, MN 55414, 612.673-3006

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Text underlined throughout this document is Phase III, Unapproved

Note: Some renumbering has occurred since Phase II. To avoid confusion, new numbers and minor edits have not been tracked as changes.

SECTION 1. DEFINITIONS

1.1 Public Art

Public art is publicly accessible original art that enriches the city and evokes meaning. It may include permanent visual art, performances, installations, events and other temporary works. Public art should consider the site, its context and audience. Public art may possess functional as well as aesthetic qualities; it may be integrated into the site or a discrete work. (Adapted from the Center for Neighborhood's Framework for Public Art and Design.)

1.2 Capital Funds as They Pertain to Public Art

The City's capital funds shall be dedicated to the acquisition of public art assets, such as outdoor sculpture and artwork integrated into physical structures and environments.

1.3 Art in Public Places Program

Art in Public Places is a program of the Planning Division of the Minneapolis Community Planning and Economic Development Department and is overseen by the City's Public Arts Administrator. The program is responsible for the planning and commissioning of all artwork developed through the Art in Public Places budget, which receives an annual allocation ~~of one percent of~~ from the net debt bond of the City's Capital Long-Range Improvement process. The program also works in partnership with all City departments in the implementation of the planning, commissioning, acquisition, handling, conservation and maintenance of all public artwork under the jurisdiction of these entities.

SECTION 2. HISTORY, TIMELINE AND PROCESS

2.1 History

2.1.1 **Programs and Projects:** In 1987, the Minneapolis Arts Commission proposed the development of an Art in Public Places program for the City of Minneapolis. The Minneapolis Arts Commission is a City commission which exists to foster the arts and advises the City Council on arts related matters. The Art in Public Places program was designed to create high quality public art, promote the City's cultural image, enhance the everyday experience of citizens, and assure accessibility to everyone regardless of economic or social position in the community. Four artist-designed bus benches on Hennepin Avenue launched the program with funding through a capital appropriation. In subsequent years the program commissioned a number of artworks, including:

- Eleven artist-designed manhole covers in downtown Minneapolis;
- A 29,000 square foot mural on a grain elevator on Hiawatha Avenue;
- A 225-foot painting on a downtown construction barrier, designed by 50 students from the Minneapolis College of Art and Design;
- A commemorative, life-sized statue of Hubert Humphrey for City Hall; and
- Five reproductions of artwork for the Hawthorne Transportation Center.

Another early focus for the Art in Public Places program was a 1988 comprehensive survey of twenty-four public artworks owned by the City of Minneapolis and the Minneapolis Park and Recreation Board.

In 1992, the Art in Public Places program became a regular part of the City's Capital Improvement program, and the Arts Commission created the Neighborhood Gateways program. In a 1991 petition to the City Council, the Arts Commission proposed a program offering neighborhood residents the opportunity to sponsor public art gateways in their neighborhoods (Petn. No. 255360, Resolution No. 91R554). As of 1992, sixteen gateways have been commissioned. Projects generated by the Art in Public Places program have encompassed a total of thirty-one neighborhoods in all thirteen wards of the City.

Other City departments have been involved in public art planning and commissioning during this time as well. The most significant of these projects was the creation of eleven artworks for the 1990 renovation of Nicollet Mall, which was funded through a special assessment service district, for a cost of approximately 1.4 million dollars.

2.1.2 **Policy Development:** Until 2002, the City did not have comprehensive public art policies; however, a few policies were previously established for specific projects. In 1990, the Nicollet Mall Implementation Board developed policies

for the works on the Mall. In 1991, the Minneapolis Arts Commission adopted policies and procedures for the operation of the Neighborhood Gateways program, and in 1995, the Arts Commission also approved a policy for artwork on city roadways. In 1996, the City adopted a policy related to the installation of commemorative and decorative items on the property of the Minneapolis Convention Center (Petn. No. 262342). Other relevant policies and authorities include:

- Chapter 36 of the Code of Ordinances, which defines the duties of the Arts Commission as they pertain to public art;
- Policy VII-K, of the Minneapolis Park and Recreation Board's General Operating Procedures, which defines procedures for Public Art in the Parks; and
- The Visual Artists Rights Act of 1990.

In 1991, the Arts Commission drafted a conservation policy; however, the City never implemented this policy or consistently allocated funding toward maintenance. As a result, most artworks commissioned since 1988 have not received regular maintenance. Many are deteriorating rapidly and in urgent need of repair to meet both aesthetic and public safety standards.

In 2001, the Minneapolis Mayor and City Council approved a new arts vision for the City, which included the recommendation to "incorporate arts into public infrastructure projects" (Petn. No. 266625). The policy recommendations that follow are a first step toward implementing this recommendation and toward providing direction to all City staff who are involved in planning, commissioning, accepting, handling and maintaining public art.

2.1.3 **Link with the Minneapolis Plan:** In 2000, the Minneapolis Mayor and the City Council adopted *The Minneapolis Plan*. City public art programs support a number of the goal areas of the plan, including the development of: community building, growth centers, learning, leisure and culture, and city form.

2.2 Timeline

Beginning in 2001, the Minneapolis Arts Commission and the Public Art Administrator established the following timeline and priorities for public art policy and procedure development:

2.2.1 **Phase I, to be drafted in 2002:**

- Definitions
- History, Timeline and Process
- Scope
- Purpose, Goals and Values
- Project and Site Selection

- Responsibility, Authority and Partners
- Conservation and Maintenance

2.2.2 **Phase II, to be drafted in 2003:**

- Artist Selection
- Panel Procedures
- Approval Processes
- Gifts, and Loans
- Encroachment Permits
- Deaccession and Removal
- Receipt and Completion

2.2.3 **Phase III, to be drafted in 2004:**

- Processes for Community Involvement and Public Education
- Public Art Funding and Budgeting
- Contracts
- Completion of Artworks
- Inventory and Documentation
- Evaluation of the Art in Public Places Program
- ADA Compliance

2.3 Process

Phase I and II policies and procedures were developed by a Public Art Working Committee. This committee process was formed by the Minneapolis Arts Commission in 2001, staffed by Mary Altman, Public Arts Administrator and facilitated by Mary Ellen Murphy, an independent consultant. The 2002 and 2003 Public Art Working Committees included representatives from a variety of City departments, prospective partners and constituents:

- Tom Daniel, Minneapolis Community Development Agency
- Steve Collin and Dennis Morris, Department of Public Works
- Lois Eberhart, Near Northside Redevelopment Project
- Susan Fiene, Neighborhood Gateways Artist
- Catherine Geisen-Kisch, 1st Ward Council Member Ostrow's Office
- Matthew James, Office of Cultural Affairs
- Deborah Jindra and Frank Stubbs, Minneapolis Arts Commission
- Heidi Andermack, Northeast Minneapolis Arts Association
- Vernon Wetternach, Minneapolis Mayor's Office
- Willey Willette, Former Minneapolis Arts Commissioner
- Tom Witek, Minneapolis Parks and Recreation Board

Phase II Policies recommended the Minneapolis Arts Commission establish a Public Art Advisory Panel. (See Section 6). This panel advised the development of Phase III Policy Recommendations.

In developing the following policies the committees and Panel considered:

- Related documents from the following cities and sources: Arlington, Virginia; Alexandria, Virginia; Anchorage, Alaska; Atlanta, Georgia; Broward County, Florida; Longmont, Colorado; Phoenix and Tucson, Arizona; Cheltenham Borough, England; *Going Public*, and *Public Art 101*;
- The other relevant policies outlined in Section 2.1.2 above;
- Community recommendations generated by the 2001 Center for Neighborhoods Public Art Policy Initiative.

The Advisory Panel also considered recommendations for Public Art in the Minneapolis Plan for Arts and Culture, which was adopted by the Minneapolis City Council on 9/02/2005 (petn. No. _____).

SECTION 3. SCOPE

3.1 Scope of Policies and Procedures

These public art policies and procedures pertain to artwork commissioned through the Art in Public Places program, as well as to gifts and donations of public artwork to the City. They also apply to the planning, purchasing, commissioning, handling, conservation and maintenance of public artwork under the jurisdiction of all City departments. Any agreements the City of Minneapolis develops with site owners, site managers and other partners for public art projects shall be consistent with these policies. The scope of these policies shall be revisited during Phase III of public art policy development, and will be a topic of ongoing discussion between the Public Art Working Committee, the Minneapolis Mayor's office, the City Council and the independent boards and commissions of the City.

SECTION 4. PURPOSE, VALUES AND GOALS

4.1 Purpose

The mission of the Art in Public Places program is to enrich the lives of local citizens and visitors by integrating public art into City planning, services, design and infrastructure. The following values and goals shall guide the City in making decisions regarding public art. Project committees, panels, the Minneapolis Arts Commission and other interpreters of these goals and values shall apply them as appropriate to each project, artist and community. Indicators of the values and goals listed in Sections 4.2.2 through 4.2.4 shall be developed specifically with each neighborhood site that is the focus of a City public art project. Review criteria for all policy areas of public art shall be based on these values and goals. (See Appendix A for a comparison of criteria in all policy areas.)

4.2 Values and Goals

4.2.1 **Stimulate Excellence in Urban Design and Public Arts:**

- Enhance the aesthetic environment of public places within the City through engaging, unique and high quality public artworks.
- Engage qualified and experienced artists.

4.2.2 **Enhance Community Identity and Place:**

- Build awareness of community history, identity, cultures and geography.
- Develop artworks that are integrated into City building projects and are compatible with their settings.

4.2.3 **Contribute to Community Vitality:**

- Promote Minneapolis as a nationally and internationally recognized arts city and tourist destination.
- Build the capacity of and cooperation between the private and public sectors, artists, arts and community members.
- Encourage civic dialogue about important City issues.
- Develop and maintain safe artworks.

4.2.4 **Involve a Broad Range of People and Communities:**

- Enhance opportunities for all citizens, neighborhoods and organizations to participate in the planning and creation of artworks.
- Celebrate the City's cultural communities.
- Provide opportunities for the community to come together.

4.2.5 **Value Artists and Artistic Processes:**

- Provide a range of creative opportunities for artists with a range of experiences.
- Ensure the ongoing integrity of artworks and respect the creative rights of artists.
- Always involve artists directly in the concept, design and creation of artworks.
- Ensure budgets adequately support artists and the creative process.

4.2.6 **Use Resources Wisely:**

- Develop and sustain projects in a cost-effective manner.
- Use City funds to leverage private investment in public art and use public art to leverage private investments in other city ventures.

SECTION 5: GENERAL POLICIES

5.1 Access to Artworks

The City shall seek to assure continuing access to artwork by the public, although the City may limit availability due to circumstances such as funding, public safety, display space and deaccession.

5.2 Integrity of Artworks

The Art in Public Places program and its partners in this effort shall seek to insure the ongoing integrity of the artwork and the sites for which they were created, to the greatest extent feasible, in accordance with the artist's original intentions, and consistent with the rights afforded by the 1990 Visual Artists Rights Act.

SECTION 6: RESPONSIBILITY, AUTHORITY AND PARTNERS

See Appendix B for a comparison of the approval processes for all public art policy areas.

6.1 The Minneapolis Arts Commission

6.1.1 **Purpose and Responsibilities:** The Minneapolis Arts Commission, was established in 1974 " with responsibility to foster development of the arts; to stimulate participation in and appreciation of the arts by all city residents; to encourage cooperation and coordination between artists and the various arts; to seek financial support for the arts; to act as an advocate for the arts before private and public agencies; to advise the city council with respect to arts related matters; to strive for high standards of quality in the arts; and to represent the arts whenever possible." (Ord. of 12-20-74, § 1). The Arts Commission duties include advising the city council on gifts of art, as well as the commission, placement and maintenance of works of art within the city.

The Arts Commission may, at any time, choose to make recommendations on any City public art project to any City department, the Mayor, or the City Council. The Commission shall be represented on all artist selection panels and shall review recommendations by the Public Art Advisory Panel. A rationale shall be included with all Commission recommendations to the City Council.

6.2 The Public Art Advisory Panel

6.2.1 **Purpose and Responsibilities:** The Minneapolis Arts Commission shall establish a Public Art Advisory Panel for the purpose of interpreting and reviewing proposed public art projects based on the criteria identified in these policies and procedures, and making recommendations to the Arts Commission on the following:

- Project Site Selection (Section 7);
- Design Review (Section 8)
- Conservation and maintenance of artworks (Section 11);
- Gifts and Loans (Section 12);
- Permits (Section 13);
- Deaccession and Removal (Section 14).

6.2.2 **Membership:** Panel members shall have staggered two-year terms. Members shall be recommended by the Public Arts Administrator and approved by the Minneapolis Arts Commission's Executive Committee. The Public Art Advisory Panel shall have a balance of members from various ethnic communities, City Council wards, neighborhoods and businesses. It shall consist of eleven members with the following representation:

- Two Artists;
- Arts administrator from an appropriate organization;
- Architect or landscape architect;
- ~~Two~~ Three Arts Commissioners;
- Two engineers or technical representatives (i.e. Public Works staff);
- One planner or developer;
- Three community representatives;
- As necessary, other experts, as non-voting members.

6.2.3 **Procedures:** The panel shall be chaired by one or more Arts Commissioners. Panelists shall:

- Not recruit applicants or submit applications for projects
- Not give advice to applicants or answer their questions, and shall direct such questions to the Public Art Administrator.
- Panel meetings shall be open to the public.
- Public meetings held by the panel shall be open to the public and the dates, times and locations shall be posted on the City's web site.
- The Public Art Administrator shall provide panelists with ballots with the appropriate criteria for review of applications or interviews.

6.2.4 **Conflict of Interest**: Panelists shall declare conflicts at the beginning of their meetings. A conflict of interest exists if a panelist, an organization the panelist is associated with, as a staff or board member, or a panelists family member, has the potential to gain financially from the project under consideration by the panel. In order to promote public confidence in this process, a panelist may also consider declaring a conflict if they think there may be a perception that they have a conflict. If a panelist has a conflict, he/she must not participate in the panel's discussion or decision regarding the project and must refrain from discussion and from influencing colleagues.

6.3 Artist Selection Panels

6.3.1 **Purpose and Responsibilities:** The purpose of artist selection panels shall be to interpret and review artist's proposals based on the selection criteria.

6.3.2 **Membership:** The membership of artist selection panels shall be recommended by the Public Arts Administrator and approved by the Minneapolis Arts Commission's Executive Committee. The panel shall have a balance of members from various ethnic communities and City Council wards. They shall consist of nine members with the following representation:

- Artist
- Arts administrator

- Project architect or landscape architect (if this representative wishes to recruit applicants, they shall be non-voting)
- Arts Commissioner
- A project site representative (i.e., board member or departmental representative)
- Public Works staff member
- A community representative
- 2 at-large members (may be from project steering committee if not already represented, or students, educators, elected officials, etc.)

6.3.3 **Procedures:** Panel members shall not recruit applicants or submit applications for projects, except the project architect or landscape architect. Panelists shall refrain from giving advice to applicants or answering their questions, and direct such questions to the Public Art Administrator. All panel meetings are open to the public and the dates, times and locations of these meetings shall be posted in requests for proposals and on the City's web site. The Public Art Administrator shall provide panelists with a ballot to assist them in reviewing each application or interview in terms of the criteria. Decisions shall be based on a majority vote of the panel.

6.3.4 **Conflict of Interest**: Panelists shall declare conflicts at the beginning of their meetings. A conflict of interest exists if a panelist, an organization the panelist is associated with as a staff or board member, or a panelists family member, has the potential to gain financially from the project under consideration by the panel. In order to promote public confidence in this process, a panelist may also consider declaring a conflict if they think there may be a perception that they have a conflict. If a panelist has a conflict, he/she must not participate in the panel's discussion or decision regarding the project and must refrain from discussion and from influencing colleagues.

6.4 The Public Art Administrator

The Public Art Administrator shall oversee the Art in Public Places program, as well participate in the planning, purchasing, commissioning, donation, placement, handling, conservation and maintenance of public artwork under the jurisdiction of all City departments.

6.5 City Departments

City Departments may recommend projects for possible funding or staff support by the Art in Public Places program. They may also include proposing sites and funds in their own Capital Improvement Plans. City departments are also accountable to the City's Public Art Policies and Procedures. Public art projects under the jurisdiction of any City Department must be reviewed and approved according to these public art policies and procedures.

6.6 Independent Boards, Commissions of the City and the Neighborhood Revitalization Program (NRP)

Independent Boards and Commissions may recommend their capital projects for participation in the Art in Public Places program. They may also include public art projects in their own requests to the Capital Long-Range Improvement Committee. Public art projects developed in partnership with these entities must be reviewed and approved according to these public art policies and procedures. City staff coordinating public art projects shall work closely with the staff of these boards and commissions when working in partnership with them or placing projects on their property. Agreements with these boards and commissions shall reflect the policies and procedures of all partners.

6.7 The Capital Long-Range Improvement Committee (CLIC)

CLIC reviews proposals for funding the Art in Public Places program and makes recommendations to the Mayor for the capital budget. CLIC may also review funding proposals for public art in the budget of other City Departments or independent boards of the City.

6.8 The Minneapolis Planning Commission

The preliminary location and design of public art projects (Section 7) and gifts (Section 12) shall be reviewed by the Planning Commission (unless they waive this review). The Planning Commission shall review gifts and loans when applicable under Minn. Stat. sec. 462.356 or the City Charter, Chapter 13, Section 4 to determine compliance with the City's Comprehensive Plan.

6.9 The Mayor

The Mayor develops an annual budget based on the recommendations of CLIC for the funding of the Art in Public Places program. The Mayor appoints eight members of the Minneapolis Arts Commission, which plays a strong role in city public art projects.

6.10 The City Council

The City Council approves the budget for the Art in Public Places program, as well as other budgets for public art. The Minneapolis Council President appoints nine members of the Minneapolis Arts Commission. The execution of all contracts over $50,000 and the must be approved by the City Council. The City's ownership of artworks must be documented through a Receive and File Action of the City Council upon receipt and completion.

6.11 The Community

Everyone within the city is invited to participate in City of Minneapolis public art projects. "Community" is not solely defined by geographic boundaries and may include residents, users, community organizations and institutions, neighborhood associations, businesses, cultural communities, advocacy groups, students and youth. This definition shall be included in all notices of community meetings, community surveys and requests for proposals.

6.12 Artists

Artists may be invited to submit RFPs for the creation of works of public art. Local Artists shall also serve on project and artist selection panels.

6.13 Project Steering Committees

A Steering committee shall be created to ~~oversee~~ advise ~~the creation of~~ each public art project and to inform the community about the public art projects as they develop. In lieu of creating separate steering committees, ~~T~~the Art in Public Places program or commissioning department may choose to work with existing steering committees working on a related project for the same site. The membership of Steering Committees shall be flexible, but shall contain representatives who are capable of assessing the project and designs based on the review criteria. Steering Committee membership for each project shall be approved by the Minneapolis Arts Commission.

6.13 Private Site Owners

Site owners must also comply with the City's Public Art Policies and Procedures when working in partnership with the program. City staff coordinating public art projects shall work closely with the representatives of these sites and adhere to their policies when working in partnership or placing projects on their property. Agreements entered into with private site owners shall reflect the policies and procedures of all partners.

SECTION 7: PROJECT AND SITE SELECTION

The following is a process for determining project sites and which projects should receive support from the Art in Public Places program and/or budget. Project and site selection decisions are also contingent upon available staffing and funding.

7.1 Objectives

7.1.1 Identify annual priorities that are consistent with the goals of the Art in Public Places program and the planning efforts of the City of Minneapolis.

7.1.2 Provide opportunities for projects to be initiated from multiple stakeholder groups.

7.1.3 Balance projects across wards and neighborhoods.

7.1.4 Be aware of and receptive to initiatives which come from the community.

7.1.5 Be proactive in soliciting proposals from the community.

7.1.6 Educate City staff and partners about public art and its important role in public infrastructure and planning.

7.1.7 Use public resources wisely and leverage financial support for public art from multiple sources.

7.1.8 Create a manageable work plan for the Public Arts Administrator and other Art in Public Places program staff.

7.1.9 Develop public artworks that can are sustainable.

7.2 Types of Projects and Sites to be Considered

The focus of the program shall be public infrastructure and City building projects, such as buildings, roads, bridges and other structures and spaces constructed by the City. The types of projects to be considered may include:

7.2.1 Creation of public art master plans for specific developments or areas;

7.2.2 Commissions by artists or commissions for artists to serve on design teams for City infrastructure and plans;

7.2.3 Community-based public art projects that address a particular issue or neighborhood site;

7.2.4 Initiatives from the for-profit sector needing technical assistance in developing an artwork on public property or private property in public view; and

7.2.5 Maintenance of existing works of public art.

7.3 Types of Support from the Art in Public Places Program

Types of support provided to selected projects shall be recommended by the selection panel and may include one or more of the following.

7.3.1 Artist fees supported from the Art in Public Places budget;

7.3.2 Consultant fees supported from the Art in Public Places budget; and

7.3.3 Staff assistance, which may include:

- Coordination and implementation of public art projects;
- Information about available resources;
- Leveraging of resources (fundraising assistance); and
- Public relations assistance.

7.4 Process for Long-Term Projects (1-3 Years in Advance of Fabrication)

7.4.1 The Art in Public Places program brings possible panel capital recommendations before the Capital Long-Range Improvement Committee (CLIC).

7.4.2 CLIC brings recommendations to the Mayor. The Planning Director, Director of Community Planning and Economic Development, and the Mayor prepare a budget and act on CLIC's capital recommendations.

7.4.3 City Council approves budget.

7.4.4 The Planning Commission reviews the annual plan for Art in Public Places in terms of compliance with the comprehensive plan.

7.4.5 The Public Arts Administrator invites other City staff to submit a letter of intent describing possible goals and projects to be considered for support from the program.

7.4.6 Heads of City departments, the Neighborhood Revitalization Program and independent City boards (i.e. Library Board, Park and Recreation Board) meet with the Public Arts Administrator to prioritize goals/projects to be considered for support from the Art in Public Places program. Staff whose goals/projects have been identified for further consideration complete a brief application.

7.4.7 The Public Art Advisory Panel meets and reviews proposals, selects projects, and makes recommendations for types of support from the Art in Public Places program budget.

7.4.8 The Art in Public Places program forms steering committees or works with existing steering committees to oversee the development of each individual project and/or commission.

7.5 Emergency Process for Short-Term Projects (Under One Year)

7.5.1 The Public Arts Administrator may review emergency requests for project support. Such projects may be approved by the Planning Director within the context of the selection criteria listed below, the constraints of the program budget, and other City processes.

7.6 Selection Criteria

The criteria listed below shall be used for evaluating proposed projects:

7.6.1 **Stimulate Excellence in Urban Design and Public Arts:**

- Does the site provide an opportunity to make an engaging or bold artistic statement?
- Does the site/project provide an opportunity for a unique public artwork?
- Is the site/project an opportunity to draw an artist with a significant or engaging body of work?

7.6.2 **Enhance Community Identity and Place:**

- Does the site, surrounding area or project provide an opportunity to reflect on the community and its characteristics, including history, identity, geography and cultures?
- Are there opportunities within the site/project to integrate artwork into the design or function of structures?

7.6.3 **Contribute to Community Vitality:**

- Will the site be visible to and attract visitors and residents?
- Is the project making an effort to build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?
- Does the site have the potential to engage these groups?
- Is the site located on one of the City's commercial corridors?
- Does the site/project provide an opportunity to encourage civic dialogue on City issues?
- Is the proposed site and artwork location safe?

7.6.4 **Involve a Broad Range of People and Communities:**

- Does the site/project provide an opportunity to engage citizens, neighborhoods and organizations in the planning and creation of the artwork?
- Will the site/project support an artwork that meets ADA regulations?

- Does the site/project provide an opportunity to celebrate one or more of the City's cultural communities?
- Does the site provide an opportunity for people to gather and come together?

7.6.5 **Value Artists and Artistic Processes:**

- Can the site/project accommodate a range of artists working in a range of media or nurture an emerging artist?
- Can the proposed site or design process include an artist and artistic process as a central element?

7.6.6 **Use Resources Wisely:**

- Are the conditions at the proposed site stable enough to support an artwork for several years or is the site expected to undergo significant changes in the future?
- Is there an opportunity to create an artwork that can be maintained within standard City maintenance procedures and cycles?
- Is the proposed site workable within the public art timeline and budget?
- Can funds be leveraged for the artwork from the construction budget?
- Does the site/project provide an opportunity for a specific grant, private partnership or donation?

The Panel shall also evaluate projects based on their ability to comply with other City building and code regulations, such as Chapter 520.160 of the Zoning Code which defines "mural." (Adopted November 12, 1999.) The Panel shall also strive to balance projects between wards. The long-term vision of the program is to develop at least one work of public art in every neighborhood in the City.

7.7 Evaluation

The Public Art Administrator shall retain an outside consultant to evaluate this selection process and make recommendations to the program, the Mayor, and the City Council for proceeding beyond 2004.

SECTION 8: PROJECT DEVELOPMENT AND DESIGN REVIEW

8.1 Objectives

8.1.1 Develop high quality works of art for the City.
8.1.2 Build community support for public artworks early in the process.
8.1.3 Develop artworks that enhance communities and the sites where they are located.
8.1.4 Respect artists' creative rights.
8.1.5 Develop safe artworks.
8.1.6 Develop artworks that are cost effective and sustainable.
8.1.7 Support an efficient workload for staff.

8.2 Community Input

Community input shall be gathered on all public art projects prior to the development of the request for proposals and after the artist(s) has created a fully-developed design for the artwork. The type of input gathered shall be consistent with the City's Public Art Values and Goals, and shall include discussion of location, safety, maintenance and community involvement strategies. The specific vehicles used for gathering community input shall be selected by the Steering Committee, but shall always include sharing information at existing neighborhood meetings, as well as at least two of the following other approaches:

8.2.1 Review of existing plans, histories or public art plans for the site or area.
8.2.2 Conducting surveys or interviews of nearby residents or site users
8.2.3 Internet discussions.
8.2.4 Holding an event such as a public meeting or design workshop;
8.2.5 Gathering information at existing events or cultural gatherings.

Opportunities for public input shall be posted at the future site of the public artwork and in the appropriate neighborhood newspaper. They shall also be sent to relevant community groups and neighborhood organizations. Residents within a three-block radius shall also be notified of such opportunities.

Summaries of surveys interviews, discussions, meetings, gatherings and events shall be made available to anyone requesting the information.

8.3 Design Development and Review

Throughout the following process, artists, the Steering Committee, Public Arts Administrator and the Public Art Advisory Panel shall be guided by the criteria outlined in Section 8.4 below:

8.3.1 The project Steering Committee shall review community input summaries and provide feedback to the Public Arts Administrator on the Request for Proposals and on examples of specific selection criteria for artists.

8.3.2 Steering Committee representatives shall serve on the Artist Selection Panel. (See Section 6.3.2 for exact make-up of Artist Selection Panels.)

8.3.3 After selected, but prior to design development, artists shall meet with the Steering committee to discuss the scope of the project and community input to date.

8.3.4 Artists shall develop preliminary designs.

8.3.5 Project Steering Committees shall respond to artist's draft designs and provide feedback.

8.3.6 After the artist(s) has created a fully-developed design for the artwork it shall be shared with the broader community through two of the vehicles identified in Section 8.2 above.

8.3.7 The design shall than be reviewed by experts and technicians (art conservator, engineer, police, foresters, Committee on people with Disabilities) identified by the Public Arts Administrator or other project managers.

8.3.8 Artist's final design shall be brought before the Public Art Advisory Panel and Minneapolis Arts Commission, prior to the execution of any agreements for fabrication of the design. Artists or members of the project Steering Committee shall have the opportunity to address both of these groups with respect to the design. The Minneapolis Arts Commission shall be the final authority in design review of public artworks.

8.3.9 The Steering Committee shall also meet at the site upon completion of the public art project to verify that the work is consistent with the work approved by the Arts Commission.

8.3.10 The Public Arts Administrator shall hold a final meeting of the Steering Committee to obtain feedback on the process and interview members about lessons learned.

8.4 Criteria

8.4.1 **Stimulate Excellence in Urban Design and Public Arts:**

- Is the design engaging and high quality in concept and construction?
- Is the quality of design comparable to other artwork commissioned by the City?
- Is design idea unique, one-of-a-kind or part of a limited edition?
- Does design comply with the City's on premise and off premise sign regulations (use of logos or other trademarked materials is prohibited)?
- Are the design presentation materials appropriate and high quality?

8.4.2 **Enhance Community Identity and Place:**

- Does the design reflect the community or setting and the above characteristics?
- Is the artwork design integrated into the site design and function?

8.4.3 **Contribute to Community Vitality:**

- Will the completed work have the potential to attract visitors and residents?
- Will the completed work or proposed process encourage civic dialogue about City issues?
- Will the proposed project be safe?

8.4.4 **Involve a Broad Range of People and Communities:**

- Will the proposed project involve community members in the creation of the artwork?
- Does the design address ADA regulations as they apply to public art?
- Does the design celebrate one or more of the City's cultural communities?
- Will the completed work bring people together or create a gathering place?

8.4.5 **Value Artists and Artistic Processes:**

- Does the design present a unique or appropriate cultural, geographic or artistic perspective?
- Does the design appropriately support the integrity of the artwork and the moral rights of the artist?
- Does design process include the artist and the artistic process as a central element?
- Does the budget demonstrate appropriate support for the artist and the artistic process?

8.4.6 **Use Resources Wisely:**

- Is the design sustainable, secure and technically feasible?
- Is the design workable within the timeline and budget?

SECTION 9: ARTIST SELECTION

9.1 Objectives

9.1.1 Foster a competitive application environment that results in strong proposals from artists and high quality works of art for the City.
9.1.2 Conduct artist selection early in the project to maximize the artist's impact on the project.
9.1.3 Create opportunities for a wide range of artists including emerging and established.
9.1.4 Foster the development of design teams who support artists and select artists who are compatible with the other team members.
9.1.5 Select artists who are sensitive to the communities in which they will be working.
9.1.6 Keep application and design costs low and reasonable.
9.1.7 Support an efficient workload for staff, artists and design teams.

9.2 Application Process

9.2.1 **Application Format:** A *process* request for proposals (RFP) is recommended. Unlike a standard RFQ or RFP, a process RFP asks for an artist or team's qualifications, a description of their process for working and very preliminary ideas. This format is respectful of artists and ensures that the selection panel has the best information. The overall format and content for public art RFPs shall be approved by the Public Art Advisory Panel. RFPs over $50,000 shall also be approved by the Permanent Review Committee and the City Council.

9.2.2 **Selection Method:** In most cases, an open call for artists is recommended. This call may be distributed locally, nationally or internationally, depending on the project needs. In cases where there is a specific artistic vision or a more renowned artist is desired, an invitational call may be used. Artist registries may be considered for large multi-year, multi-site projects.

9.2.3 **Selection Timeframe:** When working with a design team, the artist may be brought on before, with, or after the team. It is essential that the artist be hired no later than the very early stages of the design phase; it is preferred, though, that hiring occur before the design phase begins.

9.3 Artist Selection Criteria

The criteria listed below shall be used for evaluating artist and team qualifications, proposed processes and project ideas.

9.3.1 **Stimulate Excellence in Urban Design and Public Arts:**

- Is the artist's submission, previous work and/or proposed idea engaging and high quality in concept and construction?
- Is the quality of the artist's previous work comparable to other artwork commissioned by the City?
- Is proposed idea unique, one-of-a-kind or part of a limited edition?
- Is the artist not over represented in the City's collection?
- Does the proposed project comply with the City's on premise and off premise sign regulations (use of logos or other trademarked materials is prohibited)?
- Does the artist have a significant or engaging body of work?
- Does the artist have experience collaborating with architects and other professionals?
- Does the artist have experience with architectural and engineering drawings and methods?
- Does the artist have experience in comparable projects and artistic disciplines?

9.3.2 **Enhance Community Identity and Place:**

- Is the artist familiar with the community or setting and its characteristics, including history, identity, geography and cultures?
- Does the artist's previous work demonstrate awareness of the respective community or setting and the above characteristics?
- Do the proposed ideas demonstrate awareness of the community or setting and the above characteristics?
- Are the proposed ideas suited to integration into the site design?
- Does the artist have experience integrating artwork into infrastructure and building function?

9.3.3 **Contribute to Community Vitality:**

- Do the artist's previous projects or proposed ideas have the potential to attract visitors and residents?
- Does the artist's previous work or proposed process build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?
- Does the artist's previous work or proposed process encourage civic dialogue about City issues?
- Are the artist's previous projects or proposed ideas safe?

9.3.4 **Involve a Broad Range of People and Communities:**

- Does the proposed process involve community members in the design or creation of the artwork?
- Does the artist have experience working with communities and with diverse groups?
- Does the artist have a demonstrated ability to address ADA regulations as they apply to public art?

- Does the artist's previous or proposed process celebrate one or more of the City's cultural communities?
- Does the artist have experience in projects that bring people together or create gathering places?

9.3.5 **Value Artists and Artistic Processes:**

- Does the artist have a unique or appropriate cultural, geographic or artistic perspective?
- Is the proposed project or process an opportunity to nurture an emerging artist?
- Does the proposed project or process appropriately support the integrity of the artwork and the moral rights of the artist?
- Does the proposed project or design process include the artist and the artistic process as a central element?
- Does the budget demonstrate appropriate support for the artist and the artistic process?

9.3.6 **Use Resources Wisely:**

- Is the artist's previous work or proposed project sustainable, secure and technically feasible?
- Has the artist created an artwork that can be maintained within standard City maintenance procedures and cycles?
- Has the artist's previous work been within the timeline and budget and is the artist able to work within the City's timeline and budget?

SECTION 10: PUBLIC EDUCATION

10.1 Objectives

10.1.1 Educate the community about public artworks and artists.
10.1.2 Use artworks as a means to educate the community about City services and places.
10.1.3 Develop educational programs that are appropriate for the community.
10.1.4 Reduce the risk of vandalism.
10.1.5 Support an efficient workload for staff.

10.2 Public Information and Events

Upon completion of a public artwork, the City shall distribute a press release to local media informing the public about the artwork, post information on the City's website and hold a public dedication. The City may provide informational flyers about the artwork at the site and to relevant community groups and neighborhood organizations. Information about each public artwork owned by the City shall be posted on the City's website.

10.3 Plaques

The City shall install a plaque for each public artwork developed by the City. Plaques shall contain the title of the artwork, artist name(s), year of dedication, responsible department for the commission, and a credit to all sponsors, who contribute funding toward ten percent or more of the artwork's costs. Sponsor credits shall be limited to the individual or institution name and shall not exceed the point size of responsible department. The plaque shall also acknowledge the Minneapolis Arts Commission. When appropriate, plaques shall include a phone number for reporting vandalism or damage.

SECTION 11. CONSERVATION TREATMENT AND MAINTENANCE

11.1 Definitions

11.1.1 **Maintenance**: Regular routine inspection and care of artwork, such as cleaning and applying protective surface coatings. A conservator usually carries out maintenance, though a skilled City employee can be trained by a conservator to carry out routine maintenance.

11.1.2 **Treatment or Conservation Treatment**: Repair is done when needed to return artwork to its original condition and integrity, which may be the result of flaws, neglect, aging, damage or vandalism. A professional conservator usually carries out treatments, often in collaboration with artists or other experts.

11.1.3 **Condition Assessments**: Inspections of artwork include information on the present location, the current condition and the treatment or maintenance needed. Inspections may be carried out by City staff, but thorough assessments should occasionally be conducted by the Public Arts Administrator or a professional conservator.

11.1.4 **Artwork Definition and Scope:** A detailed definition of the scope of each artwork shall be created by the artist(s) and the Public Arts Administrator and shall be reflected in all agreements. The definition may include all parts of the artwork designed by the artist, and may include bases, lighting and landscape elements.

11.2 Objectives

11.2.1 To inspect the condition of City-owned public artwork on a regular basis;

11.2.2 To clean and provide other appropriate routine maintenance to public artwork;

11.2.3 To insure timely conservation of public artwork;

11.2.4 To integrate longevity and maintenance considerations into artist's planning, and City approval processes for artwork;

11.2.5 Maintain artworks so that they continue to be safe and contribute to the vitality of communities.

11.2.6 To establish a treatment and maintenance program for public art with regular procedures, agreements and documentation;

11.2.7 To educate public employees about public art and its important role in public infrastructure and planning;

11.2.8 To use public funds wisely by avoiding costly conservation expenses resulting from neglect; and

11.2.9 To leverage private and volunteer support for maintenance of public art, whenever possible.

11.3 General Policies for Conservation Treatment and Maintenance

11.3.1 **Purpose:** Art works shall be efficiently maintained and preserved in the best possible condition as understood by the Art in Public Places program and consistent with the artist's original intention.

11.4 Responsibility, Authority and Partners

The Minneapolis Arts Commission shall have the final authority in decisions regarding conservation of public art. The Public Art Administrator shall oversee the condition assessment, treatment, maintenance, disposition and relocation of artwork, working in collaboration with the following partners:

11.4.1 **Experts:** Arts professionals, professional arts conservators, city staff, and other individuals familiar with art materials, fabrication methods, and the artistic intent shall inspect and evaluate artwork.

11.4.2 **Artists:** Artists shall develop artwork with maintenance requirements that can be realistically maintained by the City. Artist's specifications may be taken into account in maintaining artwork along with applicable conservation standards. Artists (if possible) shall be notified of all repairs and may be involved in conducting treatments and maintenance.

11.4.3 **Site Owners, Site Managers and Other Partners:** The Art in Public Places program may work with the following site representatives and partners, as appropriate, to implement these policies: Department of Public Works, Minneapolis Park and Recreation Board (MPRB), Municipal Building Commission (MBC), Minneapolis Library Board, Minneapolis Public Schools, Minneapolis Public Housing Authority, Hennepin County, other governmental agencies, and private businesses or landlords. Contractual agreements for treatment and maintenance shall be developed for artwork on the property of the Minneapolis Parks and Recreation Board, other governmental agencies or private businesses. These agreements shall seek to insure the integrity of the artwork. They shall also be consistent with the policies and procedures of each partner and shall stipulate the roles of each respective party in staffing and funding treatment and maintenance for the life span of the artwork. Property owners shall be responsible for keeping the area surrounding the artwork clean and groomed. They shall also be responsible for protecting the artwork from maintenance equipment, such as mowers and plows.

11.5 Maintenance Planning and Documentation for Existing Works

11.5.1 **Assessing Repair and Maintenance Needs of Existing Works developed through the Art in Public Places program:** Artwork shall be inventoried and receive cursory inspections once a year during the City's year-end physical inventory process. Artwork shall receive regular, thorough, condition examinations, which include the present locations and conditions of artwork, as well as cost estimates for treatment and maintenance. These thorough examinations shall occur every 1-5 years, depending upon the needs of individual works. They shall also occur when required by reports of damage.

11.5.2 **Assessing Repair and Maintenance Needs of Existing Works developed through other City Departments:** This artwork shall be inventoried and receive cursory inspections once a year, during the City's year-end physical inventory process. This artwork shall also receive thorough condition examinations, which include the present locations and conditions of artwork, as well as cost estimates for treatment and maintenance, at the discretion and expense of the respective City department or agency.

11.5.3 **Maintenance Plans for Existing Works:** Treatment and maintenance plans for existing artwork shall be developed by the responsible department or agency as treatments and repairs are applied. A maintenance plan shall include detailed specifications for monthly maintenance, winter maintenance, maintenance of plantings (if applicable), annual routine maintenance, other periodic maintenance and a long-term prognosis. The Public Art Administrator shall periodically request a copy from these partners of these maintenance or treatment plans.

11.6 Maintenance Planning and Documentation for New Works

11.6.1 **Preventative Maintenance:**

- Sustainable Artwork: Artists shall be commissioned to develop sustainable artwork, that is artwork which can be realistically maintained by the City, using City resources and within the guidelines described in these policies and procedures. Artists shall work with The Art in Public Places program and its partners to implement preventative maintenance strategies (such as applying graffiti coatings, selecting durable materials and providing wood chip borders near mowed areas) as part of the construction and installation of artwork, as long as those strategies do not interfere with the approved artist's proposal or integrity of the artwork.
- **Design Approval and Final Receipt and Completion:** Before design approval and prior to final receipt and completion, an art conservator, or other qualified City staff, such as engineers, concrete experts, landscape architects, maintenance crews and police, shall review the proposed design for possible flaws in structural design and fabrication.

- **Inherent Flaws:** Artists shall also be responsible for the cost and execution of repairs related to any defects in workmanship or inherent flaws in artwork, which they are commissioned to fabricate. Inherent flaws may include any quality within the material or materials incorporated into the artwork which, either alone or in combination, result in the deterioration of the artwork. Artist's plans for public artwork shall be reviewed and approved by certified structural engineers. When an artist is commissioned to fabricate an artwork, this review may be at the artist's expense. (City staff shall encourage artists to contract with vendors, obtain warrantees and hold manufacturers accountable for inherent flaws in their work.)

11.6.2 **Maintenance Plans for New Works:** All new artwork must have a treatment and maintenance plan that projects both staff time and funding needs. As part of their contractual requirements, commissioned artists shall consult with the Art in Public Places program, an art conservator (provided by the Art in Public Places program), and all other appropriate partners on a maintenance plan for each new artwork. These maintenance plans shall include documentation of materials used to fabricate the artwork and a reasonable annual budget for maintenance. Artwork that includes landscaping as an integral part shall include a maintenance plan for the landscaping elements as well. Maintenance plans for new works shall be reviewed and approved by the Public Art Steering Committees overseeing the development of artwork, to ensure there are no major concerns with materials, safety or maintenance.

11.6.3 **Landscaping as Part of the Artwork and Artist's Original Design:**

- Artwork with landscaping elements shall be commissioned only for sites with an irrigation source and an ongoing source of funding for the operation and maintenance of the irrigation system. Exceptions shall only be made if plantings are sustainable within the local climate without irrigation and a budget provides watering for two years or until the plantings are established.
- Artists shall create a landscaping plan for such artwork. Property owners and experienced horticulturists or landscape architects shall approve this plan. Such landscaping shall also be included in the artwork's maintenance plan and contractual agreements with property owners.
- The City's responsibility for funding maintenance of such landscaping shall be proportional to Art in Public Place's original role in funding the creation of landscaping portion of the artwork.
- Volunteer and garden club maintenance is not an acceptable solution for the life span of an artwork.

11.6.4 **Landscaping Altered by Installation of Artwork:** Any landscaping disturbed or altered by the installation of artwork shall be restored afterward in a manner

consistent with the design for the artwork and the site, and at the expense of the Art in Public Places program.

11.6.5 **Supplemental Landscaping:** Maintenance of decorative landscaping that is supplemental to the artwork and not part of the artist's original design shall not be staffed or funded by the Art in Public Places program. This may include landscaping in the area where the artwork has been installed or landscaping that has been added later. The artist and the property owner shall approve such landscaping in advance.

11.6.6 **Life Span of Artwork**: Condition assessments and maintenance plans for new works shall also include an estimated life span for each artwork. This life span shall be selected from one of four categories: 1) temporary-up to 5 years, 2) midspan-up to 15 years, 3) long term-up to 50 years, 4) permanent or site integrated- part of site/structure and cannot be removed.

11.7 Implementing Conservation Treatment and Maintenance

11.7.1 **Roles and Responsibilities:** When treatment or maintenance is approved, the Art in Public Places program, in conjunction with its partners, shall handle repairs, in consultation with a qualified art conservator. The artist shall be notified (if possible) of all repairs and may be involved in the treatment and maintenance of the work, if practical and for a reasonable fee. If an artist disagrees with the conservator's condition assessment and does not think the suggested alterations are in keeping with the integrity of the artwork, they may request changes to the repair plan in writing to the Public Art Administrator. Other independent contractors shall be involved in treatment and maintenance as needed.

11.7.2 **Annual Maintenance Plan:** Condition examinations and plans for artwork shall be reported to the Public Art Advisory Panel by the Public Arts Administrator, which shall meet annually to review potential treatment and maintenance projects and make recommendations for priorities. Public Art Advisory Panel recommendations shall result in an annual treatment and maintenance plan, which shall include staffing, treatments and restoration for specific artwork, ongoing routine inspection and maintenance for all artwork, and artwork to be deaccessioned.

11.7.3 **Repair by Other City Departments, Site Owners and Managers:** To ensure proper repair, other City departments, City agencies, other governmental partners, site owners and site managers, shall consult with the Public Arts Administrator before beginning any cleaning procedures, treatment or emergency maintenance activities conducted on artwork under the jurisdiction of City departments. The Art in Public Places program shall periodically request an update from these partners of the public artwork in

their possession. These partners shall report to the Art in Public Places program any damage, vandalism or graffiti to artwork. Except in cases of emergency, they shall not remove or relocate artwork without the consent of the Public Arts Administrator.

11.7.4 **Emergency Repairs:** The Public Art Administrator may approve emergency treatment or movement necessary to prevent damage to artwork, to facilitate emergency repairs of City infrastructure or to insure public safety. This includes removal of graffiti.

11.7.5 **Training and Technical Assistance:** Commissioned artists shall be trained in maintenance prevention strategies. The Art in Public Places program and its partners shall be responsible for communicating these Conservation Treatment and Maintenance Policies to artists, as well as any City department, City agency, or site responsible for routine maintenance of artwork or adjacent areas. A professional conservator shall train staff conducting routine maintenance of any kind on artwork. These staff may include building custodians, snowplow operators or landscaping crews. The Art in Public Places program shall develop a maintenance manual for each artwork and coordinate and fund all training for these staff. When possible, the Art in Public Places program shall also provide technical assistance to community groups, private businesses, and individual artists regarding the treatment and maintenance needs of privately owned public artwork.

11.7.6 **Signage:** When appropriate, artworks shall include signage with a phone number for reporting vandalism or damage.

11.8 Criteria

Criteria for determining treatment and maintenance priority shall include:

11.8.1 **Stimulate Excellence in Community Design and Public Arts:**

- Is the artwork engaging and high quality in concept and construction?
- Is the quality of this artwork comparable to other artwork commissioned by the City?
- Is the artwork unique, one-of-a-kind or part of a limited edition?
- Is the artist not over represented in the City's collection?
- Does the artist have a significant or engaging body of work?

11.8.2 En**hance Community Identity and Place:**

- Does the artwork raise awareness of the community or setting and its characteristics, including history, identify, geography and cultures?

- Is the artwork an icon associated with the community or setting and the above characteristics?
- Is the artwork integrated into the site design?

11.8.3 **Contribute to Community Vitality:**

- Does the artwork draw visitors to the community?
- Has it attracted strong public attachment or support over time?
- Does the conservation effort have the potential to build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?
- Is the artwork a catalyst for civic dialogue about City issues?
- Is the artwork safe or will repairing it make it safe?

11.8.4 **Involve a Broad Range of People and Communities:**

- Does the artwork engage a broad range of people?
- Does the current artwork and site meet ADA regulations or can it be modified to do so?
- Does the artwork celebrate one or more of the City's cultural communities?
- Does the artwork bring people together or create a gathering place?

11.8.5 **Value Artists and Artistic Processes:**

- Does the artist have a unique or appropriate cultural, geographic or artistic perspective?
- Is the original artistic integrity of the artwork in tact?
- Will foregoing treatment or maintenance undermine the artist's intention or reputation?
- Did someone other than a practicing artist create the artwork?

11.8.6 **Use Resources Wisely:**

- Does the artwork not have any of the following problems: Requiring excessive maintenance or repair, having faults of design or workmanship, or securing the artwork is impractical or unfeasible (without substantially replacing it)?
- Will immediately treating or maintaining the artwork stabilize its condition?
- Is it more practical within the overall maintenance plan to repair the artwork at this time (i.e. cost-effective to do two similar treatments at same time)?
- Can City maintenance workers be trained to maintain the artwork within standard City maintenance procedures and cycles?

- Are conservation costs less than fifty percent of the artwork's financial value?
- Will immediately addressing short-term maintenance needs prevent increased long-term treatment costs?
- Does conservation of this artwork provide an opportunity for a specific grant, private partnership or donation?

11.9 Funding for Conservation Treatment and Maintenance

11.9.1 **The Art in Public Places Program Budget:** The City shall establish and dedicate a percentage of the Art in Public Places program budget for funding treatment and maintenance costs for artwork generated through the program. The fund shall address increases to the City's collection of public artwork.

11.9.2 **Other City Departments and Agencies:** Departments or agencies housing artwork not generated through the Art in Public Places program shall be responsible for routine maintenance and treatment needs due to vandalism or deterioration. These entities shall secure funding and budget for art maintenance and the Public Arts Administrator shall periodically request information from these entities regarding their spending on art maintenance. The City shall only acquire new artwork if an annual maintenance for such artwork is budgeted and funded for the life span of the artwork. The Public Arts Administrator shall be available to assist them in the development of these budgets. These entities shall be responsible for funding repairs to any artwork damaged by their staff or equipment (i.e., mowers and plows) while working in adjacent areas.

11.9.3 **Gifts:** The City shall only accept artwork as gifts and loans of public art if an annual maintenance for such artwork is donated or otherwise funded for the life span of the artwork.

11.9.4 **Adopt a Sculpture Program:** Adopt a Sculpture program may assist the Art in Public Places program in funding conservation and maintenance, but such partnerships can only be expected to cover ten percent of treatment and maintenance costs.

SECTION 12: GIFTS AND LOANS (Art on City Property-Long Term)

12.1 Objectives:

12.1.1 Foster a gift and loan program that results in high quality works of art for the City.
12.1.2 Engage donors early and clearly communicate public art goals, policies and procedures.
12.1.3 Be proactive in soliciting gifts that help achieve the City's goals.
12.1.4 Accept artworks that enhance communities.
12.1.5 Respect and encourage artists.
12.1.6 Keep the application process as clear and simple as possible.
12.1.7 Support an efficient workload for staff.

12.2 Definitions

12.2.1 **Gift:** Personal or real property that is donated to the City for actual artwork, property for placement of artwork or funds for the acquisition of artwork.

12.2.2 **Loan:** A work of art given for use over a period of time, to be returned to the owner at the end of the use period.

12.3 Acceptance Process

12.3.1 **Preliminary Offer:** A preliminary offer from the donor is reviewed by the Executive Committee of the Arts Commission. This Committee determines whether the City should consider the Gift or Loan. If this committee votes in favor of considering the work of art, then the Public Art Administrator works with the donor to bring a full proposal before the Public Art Advisory Committee and the Minneapolis Arts Commission.

12.3.2 **Donation Proposal:** The Public Art Administrator shall provide potential donors with a form that shall serve as the donor's formal offer for consideration by the Arts Commission. Clear instructions for completing the form and a copy of these gift and loan policies shall also be provided.

12.3.3 **Review Process:** The Public Art Advisory Panel reviews the offer and makes a recommendation to the Minneapolis Arts Commission. The Commission shall consider the Public Art Advisory Committee's recommendation. The Commission's recommendation is forwarded to the City Council, which determines whether to accept the gift or loan. The Planning Commission shall review gifts and loans when applicable under Minn. Stat. sec. 462.356 or the City Charter, Chapter 13, Section 4.

12.3.4 **Minnesota State Statute 465.03:** Minnesota Statute sec. 465.03 Gifts to Municipalities (2003) states the following: "Any city, county, school district or town may accept a grant or devise of real or personal property and maintain such property for the benefit of its citizens in accordance with the terms prescribed by the donor. Nothing herein shall authorize such acceptance for use for religious or sectarian purposes. Every acceptance shall be made by resolution of the governing body adopted by two-thirds majority of its members, expressing such terms in full."

12.3.5 **Gifts and Loans of Artworks Not Yet Created:** In the case of offers of gifts and loans to the City for artworks that are in the design phase and have not yet been created, the Arts Commission shall make a recommendation to the City Council regarding acceptance of the artwork. The City may require the donor, artists or others involved to enter into a contract, consistent with these public art policies and procedures. The City may also require the donor provide funds to defray the costs of the administration of the gift.

12.3.6 **Public Meeting: Public Meeting:** The Minneapolis Arts Commission may hold a public meeting for the purpose of gathering community feedback on a proposed gift. The Public Art Advisory Panel or the Commission may also decide to hold additional public meetings or gather community input through other methods.

12.3.7 **Deaccessioning of Gifts and Loans:** Gifts and loans accepted by the City may be reviewed by the Public Art Advisory Panel and the Minneapolis Arts Commission every five years, based on the City's deaccession policies (Section 14).

12.3.8 **Documentation of Receipt and Completion:** Once the artwork is complete, is in the City's possession and the terms of the contract have been met, gifts and loans shall be formally received according to the policies and procedures outlined in Section 15.

12.4 Review Criteria

The criteria listed below shall be used for evaluating offers of gifts and loans.

12.4.1 **Stimulate Excellence in Urban Design and Public Arts:**

- Is the artist's previous work or proposed artwork engaging and high quality in concept and construction?
- Is the quality of the artist's previous work and/or this artwork comparable to other artwork commissioned by the City?
- Is the artwork unique, one-of-a-kind or part of a limited edition?
- Is the artist not over represented in the City's collection?

- Does the proposed project comply with the City's on premise and off premise sign regulations (use of logos or other trademarked materials is prohibited)?
- Does the artist have a significant or engaging body of work?
- Does the artist have experience collaborating with architects and other professionals?
- Does the artist have experience with architectural and engineering drawings and methods?
- Does the artist have experience in comparable projects and artistic disciplines?

12.4.2 **Enhance Community Identity and Place:**

- Does the proposed project demonstrate awareness of the community or setting and its characteristics, including history, identity, geography and cultures?
- Is the proposed project in accordance with adopted policy, historic use or master plans?
- Is a suitable site currently available for the artwork?
- Is the proposed artwork suited to integration into the proposed site design?
- Does the proposed artist have demonstrated success integrating artwork into infrastructure and building function?

12.4.3 **Contribute to Community Vitality:**

- Does the proposed project or artwork have the potential to attract visitors and residents?
- Does the proposed project or process build that capacity and cooperation between the private and public sectors, artists, arts organizations and community members?
- Does the artist's previous work or proposed process or artwork encourage civic dialogue about City issues?
- Is the proposed project or artwork safe?

12.4.4 **Involve a Broad Range of People and Communities:**

- Does the proposed process involve community members in the design or creation of the artwork?
- Does the artist have experience working with communities and with diverse groups?
- Do the proposed project or artworks meet ADA regulations?
- Does the artist's previous work or the proposed process or artwork celebrate one or more cultural communities?
- Does the artist have experience in projects that bring people together or create gathering places, or will the artwork bring people together?

12.4.5 **Value Artists and Artistic Processes:**

- Does the proposed project or artwork include a unique or appropriate cultural, geographic or artistic perspective?
- Does the proposed project or artwork nurture an emerging artist?
- Is the original artistic integrity of the artwork intact?
- Will displaying the artwork undermine the artist's intention or reputation?
- Do the donor's contracts with the artist and fabricators comply with the law?
- Does the proposed artwork or design process include the artist and the artistic process as a central element?
- Does the budget demonstrate appropriate support for the artist and the artistic process?

12.4.6 **Use Resources Wisely:**

- Is the proposed project or artwork sustainable, secure and technically feasible?
- Is the proposed project consistent with section 11.9.3: "The City shall only accept artwork as gifts and loans if an annual maintenance for such artwork is donated or otherwise funded for the life span of the artwork?"
- Is the proposed project workable within City timelines?
- Does the proposed project include a detailed budget which covers City expenses for managing the project, including supporting administrative costs preparing the site, delivering and installing the work, and providing signage?
- Have all restrictions by donor been clearly identified and can the City meet these restrictions?
- Does the proposed project or artwork leverage private investment in public art or other city ventures?

The Panel shall also evaluate offers of gifts and loans based on their ability to comply with other City building and code regulations, such as Chapter 520.160 of the Zoning Code which defines "mural." (Adopted November 12, 1999.)

SECTION 13: ENCROACHMENT PERMITS (Art in Right of Way-Short Term)

13.1 Objectives:

13.1.1 Engage applicants early and clearly communicate public art goals, policies and procedures.
13.1.2 Support efforts to enhance communities through public art projects.
13.1.3 Respect and encourage artists.
13.1.4 Keep the application process as clear and simple as possible.
13.1.5 Support an efficient workload for staff.

13.2 Definitions

13.2.1 **Encroachment Permit:** "A permit issued by the City Clerk upon review and approval of the Public Works Department and the Council Member of the Ward that allows the temporary placement of a privately owned object over, under or upon the public right of way or public property, excluding Park Board property." (Chapter 95.10, Code of Ordinances, 1976.) These public art policies discuss any "art"-related approvals that occur in connection to the City's encroachment permit process.

13.3 Review Process

At the request of the Department of Public Works, the Public Art Advisory Panel and the Minneapolis Arts Commission shall evaluate and comment upon applications for encroachment permits to place art in the right of way. For long-term projects or projects of significant public interest, this review process may include an application form and one or more public meetings, as well as other policies and procedures outlined in Section 12.4. Encroachment permits for art in the right of way shall be evaluated based on the review criteria outlined in Section 12.5.

SECTION 14: DEACCESSION AND REMOVAL

14.1 Objectives:

14.1.1 Maintain a deaccession program that results in a high quality City public art collection.
14.1.2 Eliminate artworks that are unsafe, not repairable or no longer meet the needs of communities.
14.1.3 Respect the creative rights of artists.
14.1.4 Keep the deaccession process as clear and simple as possible.
14.1.5 Support an efficient workload for staff.

14.2 Definitions

14.2.1 **Deaccession:** Remove a work from the City's collection by selling, donating or destroying it.

14.2.2 **Life Spans**: 1) Temporary-up to 5 years, 2) Midspan-up to 15 years, 3) Long term-up to 50 years, 4) Permanent or site integrated- part of site/structure and cannot be removed.

14.3 General Policies

14.3.1 **Life Spans:** Life spans that have been assigned to the work during the commissioning process shall be taken into consideration as part of requests for deaccession or removal. For artworks that have not been assigned a life span, the public art administrator may engage experts to assist in assigning the artwork a life span, based on the life expectancy of the artwork's materials and fabrication methods.

14.4 Application Process

14.4.1 **Preliminary Request:** Permanent (see Section 11.6.6 for a definition of "permanent") artworks must be in place for at least five years before deaccession or removal requests shall be considered. Deaccession or removal requests may be submitted by one of the following:

- The Public Art Administrator;
- A neighborhood organization;
- City department;
- Independent Board or Commission of the City;
- City Council Member;
- Mayor.

The Executive Committee of the Arts Commission reviews a preliminary request from the applicant. This Committee shall determine whether the Arts

Commission shall consider the request. If this committee votes in favor of considering the request, then the Public Art Administrator works with the applicant to bring a full proposal before the Public Art Advisory Panel and the Minneapolis Arts Commission.

14.4.2 **Deaccession and Removal Form:** The Public Art Administrator shall provide applicants with an application form that shall serve as the applicant's formal request for consideration by the Arts Commission. Clear instructions for completing the form and a copy of these policies shall also be provided.

14.4.3 **Review Process:** The Public Art Advisory Panel shall review requests and make a recommendation to the Minneapolis Arts Commission. The Commission shall consider the Advisory Panel's recommendation. The Commission's recommendation is forwarded to the City Council, which makes the final decision regarding deaccession and removal.

14.4.4 **Public Meeting:** The Minneapolis Arts Commission or the Public Art Advisory Panel shall hold at least one public meeting for the purpose of gathering community feedback on a proposed deaccession or removal. The Public Art Advisory Panel or the Commission may also decide to hold additional public meetings or gather community input through other methods.

14.4.5 **Artist Involvement:** If deaccession or removal is recommended, the artist (if available) shall be contacted and invited to provide input to Public Art Advisory Panel.

14.4.6 **Recommendation:** The Public Art Advisory Panel's recommendation may include dismissing the request and/or modifying, moving, selling, donating, disposing, or storing the artwork.

14.4.7 **Costs:** If deaccession accommodates the applicant's interests or project, they may be required to cover the costs of deaccession.

14.4.8 **Compliance with Applicable Policies and Regulations:** Deaccession and removal of artwork shall be done in a manner that complies with all other applicable city, state and federal procedures, policies and regulations. For example, deaccession and removal actions must comply with applicable procedures and laws relating to the disposition of city property and with laws protecting artists' rights.

14.5 Review Criteria

The criteria listed below shall be used for evaluating requests for deaccession or removal.

14.5.1 **Stimulate Excellence in Urban Design and Public Arts:**

- Is the artwork of inferior quality in concept or construction or compared to other artwork commissioned by the City?
- Is the artwork fraudulent or not authentic?
- Is the artwork not unique and/or a reproduction?
- Is the artist over represented in the City's collection?
- Does the applicant wish to replace the artwork with a more appropriate work by the same artist?
- Does the artist lack a significant or engaging body of work?

14.5.2 **Enhance Community Identity and Place:**

- Is the artwork significantly less appropriate given changes in the function or character of the setting or the community?
- Does the artwork lack value specific to its community or geography?
- Is the artwork contrary to adopted policy and historic use or master plans?
- Is the artwork incompatible with the current site design and function and/or the design and function of other possible sites?
- If the site is going to be demolished or adapted, or is it not possible to successfully incorporate the artwork into redevelopment of the site?
- Is no suitable new site available for the artwork?

14.5.3 **Contribute to Community Vitality:**

- Is the site no longer publicly accessible?
- Has the artwork been the source of significant adverse public reaction over at least five years?
- Has the artwork demonstrated long term failure to foster community dialogue about civic issues?
- Is the artwork unsafe?

14.5.4 **Involve a Broad Range of People and Communities:**

- Has the applicant gathered input from various people and groups in considering removal of the artwork?
- Do a broad range of people support the removal of the artwork?
- Does the current artwork or site fail to meet ADA regulations, and is it impossible to modify them to do so?
- Is the artwork a source of contention among various cultural communities?
- Has the artwork failed as a gathering place?

14.5.5 **Value Artists and Artistic Processes:**

- Does the artist have an inappropriate cultural, geographic or artistic perspective?
- Is the original artistic integrity of the artwork no longer intact or can it no longer be maintained?
- Does continued display of the artwork undermine the artist's intention or reputation?
- Has the artist been involved in discussions about removal of the work?

- Did someone other than a practicing artist create the artwork?

14.5.6 **Use Resources Wisely:**

- Does the artwork require excessive maintenance or repair, have faults of design or workmanship, or is repairing or securing the artwork impractical or unfeasible?
- Are the terms of the original contracts unfulfilled?
- Is the cost of repair or conservation more than fifty percent of the original commission costs or current appraised value?
- Can the City no longer meet the donor's restrictions (for gifts) or other obligations?
- Does removal of the artwork provide an opportunity for a new project that could be supported privately?
- Is another governmental or non-profit agency better suited to provide care and maintenance?

SECTION 15. RECEIPT AND COMPLETION

15.1 Objectives

15.1.1 To document the City's ownership of artworks.
15.1.2 To review all artworks prior to acceptance and ensure they are completed in accordance with the project goals and appropriate agreements.
15.1.3 To confirm agreement among all partners that artworks are complete and all parties have fulfilled their responsibilities.
15.1.4 To acknowledge the transfer of insurance liabilities to the City.

15.2 Report Form

The Public Art Administrator shall provide the appropriate City Department or Project Steering Committee with a form for evaluating completion of the artwork and its installation, and for submitting a Receive and File Report to the Arts Commission. Clear instructions for completing the form and a copy of these policies shall also be provided.

15.3 Process for Documenting Receipt and Completion

The City's ownership of artworks must be documented through an official Receive and File of the City Council upon receipt and completion. A Receive and File Action on all artwork shall be submitted to the Minneapolis Arts Commission by the City Department that commissioned the artwork after:

15.3.1 The artwork is received or completely installed.
15.3.2 The full completion of the artwork by the artist(s) as defined in the applicable contract(s) or scope(s) of services;
15.3.3 A thorough inspection of the artwork by the Public Arts Administrator and other appropriate City staff;
15.3.4 ~~Approval~~ Verification by the appropriate project steering committee that the work is consistent with the work approved by the Arts Commission.

The Arts Commission shall then forward the report to the City Council. Once the Council has officially received the report, the Public Arts Administrator will enter the artwork into the City's Public Art Inventory.

The Public Arts Administrator shall hold a final meeting of the Steering Committee to obtain feedback on the process and interview members about lessons learned.

APPENDIX A: COMPARISON OF CRITERIA FOR ALL POLICY AREAS
PUBLIC ART POLICIES AND PROCEDURES

Stimulate Excellence in Urban Design and Public Art								
Goals	Overall Indicator	Site Selection	Design Review	Artist Selection	Conservation	Gifts and Loans	Permits	Deaccession
• Enhance the City through engaging, unique and high quality public artworks.	Engaging and High Quality Artwork	• Does the site provide an opportunity to make an engaging or bold artistic statement?	• Is the artist's submission, previous work and/or proposed idea engaging and high quality in concept and construction? • Is the quality of the artist's previous work comparable to other artwork commissioned by the City?	• Is the artist's submission, previous work and/or proposed idea engaging and high quality in concept and construction? • Is the quality of the artist's previous work comparable to other artwork commissioned by the City?	• Is the artwork engaging and high quality in concept and construction? • Is the quality of this artwork, comparable to other artwork commissioned by the City?	• Is the artist's previous work or proposed artwork engaging and high quality in concept and construction? • Is the quality of the artist's previous work and/or this artwork comparable to other artwork commissioned by the City?	• Is the artist's previous work or proposed artwork engaging and high quality in concept and construction? • Is the quality of the artist's previous work and/or this artwork comparable to other artwork commissioned by the City?	• Is the artwork of inferior quality, in either concept or construction? • Compared to other artwork commissioned by the City, is the artwork inferior in quality? • Is the artwork fraudulent or inauthentic?
	Unique Artwork	• Does the site/project provide an opportunity for a unique public artwork?	• Is proposed idea unique, one-of-a-kind or part of a limited edition? • Is the artist not over represented in the City's collection? • Does the proposed project comply with the City's on premise and off premise sign regulations (use of logos or other trademarked materials is prohibited)?	• Is proposed idea unique, one-of-a-kind or part of a limited edition? • Is the artist not over represented in the City's collection? • Does the proposed project comply with the City's on premise and off premise sign regulations (use of logos or other trademarked materials is prohibited)?	• Is the artwork unique, one-of-a-kind or part of a limited edition? • Is the artist not over represented in the City's collection?	• Is the artwork unique, one-of-a-kind or part of a limited edition? • Is the artist not over represented in the City's collection? • Does the proposed project comply with the City's on premise and off premise sign regulations (use of logos or other trademarked materials is prohibited)?	• Is the artwork unique, one-of-a-kind or part of a limited edition? • Does the proposed project comply with the City's on premise and off premise sign regulations (use of logos or other trademarked materials is prohibited)?	• Is the artwork not unique and/or a reproduction? • Is the artist over represented in the City's collection? • Does the applicant wish to replace the artwork with a more appropriate work by the same artist?
• Engage qualified and experienced artists.	Body of Work	• Is the site/project an opportunity to draw an artist with a significant or engaging body of work?	• Does the artist have a significant or engaging body of work?	• Does the artist have a significant or engaging body of work?	• Does the artist have a significant or engaging body of work?	• Does the artist have a significant or engaging body of work?	• Does the artist have a significant or engaging body of work?	• Does the artist lack a significant or engaging body of work?
	Experience		• Does the artist have experience collaborating with architects and other professionals? • Does the artist have experience with architectural and engineering drawings and methods? • Does the artist have experience in comparable projects and artistic disciplines?	• Does the artist have experience collaborating with architects and other professionals? • Does the artist have experience with architectural and engineering drawings and methods? • Does the artist have experience in comparable projects and artistic disciplines?		• Does the artist have experience collaborating with architects and other professionals? • Does the artist have experience with architectural and engineering drawings and methods? • Does the artist have experience in comparable projects and artistic disciplines?		

Value Artists and Artistic Processes

Goals	Overall Indicator	Site Selection	Design Review	Artist Selection	Conservation	Gifts and Loans	Permits	Deaccession
• Provide a range of creative opportunities for artists with a range of experiences.	Range of Artists	• Can the site/project accommodate a range of artists working in a range of media or nurture an emerging artist?	• Does the artist have a unique or appropriate cultural, geographic or artistic perspective? • Is the proposed project or process an opportunity to nurture an emerging artist?	• Does the artist have a unique or appropriate cultural, geographic or artistic perspective? • Is the proposed project or process an opportunity to nurture an emerging artist?	• Does the artist have a unique or appropriate cultural, geographic or artistic perspective?	• Does the proposed project or artwork include a unique or appropriate cultural, geographic or artistic perspective? • Does the proposed project or artwork nurture an emerging artist?	• Does the proposed project or artwork include a unique or appropriate cultural, geographic or artistic perspective? • Does the proposed project or artwork nurture an emerging artist? •	• Does the artist have an inappropriate cultural, geographic or artistic perspective?
• Ensure the integrity of artworks and respect the creative rights of artists.	Integrity of artworks and moral rights of artists		• Does the proposed project or process appropriately support the integrity of the artwork and the moral rights of the artist?	• Does the proposed project or process appropriately support the integrity of the artwork and the moral rights of the artist?	• Is the original artistic integrity of the artwork intact? • Will foregoing treatment or maintenance undermine the artist's intention or reputation?	• Is the original artistic integrity of the artwork intact? • Will displaying the artwork undermine the artist's intention or reputation? • Do the donor's contracts with the artist and fabricators comply with the law?	• Is the original artistic integrity of the artwork intact? • Will displaying the artwork undermine the artist's intention or reputation? • Do the applicant's contracts with the artist and fabricators comply with the law?	• Is the original artistic integrity of the artwork no longer intact or can it no longer be maintained? • Does continued display of the artwork undermine the artist's intention or reputation? • Has the artist been involved in discussions about removal of the work?
• Always involve artists directly in the concept, design and creation of artworks.	Always involve artists and the creative process	• Can the proposed site or design process include an artist and artistic process as a central element?	• Does the proposed project or design process include the artist and the artistic process as a central element?	• Does the proposed project or design process include the artist and the artistic process as a central element?	• Did someone other than a practicing artist create the artwork?	• Does the proposed artwork or design process include the artist and the artistic process as a central element?	• Does the proposed artwork or design process include the artist and the artistic process as a central element?	• Did someone other than a practicing artist create the artwork?
• Ensure budgets adequately support artists and the creative process.	Provide adequate financial support to artists and the creative process		• Does the budget demonstrate appropriate support for the artist and the artistic process?	• Does the budget demonstrate appropriate support for the artist and the artistic process?		• Does the budget demonstrate appropriate support for the artist and the artistic process?	• Does the budget demonstrate appropriate support for the artist and the artistic process?	

Enhance Community Identify and Place

Goals	Overall Indicator	Site Selection	Design Review	Artist Selection	Conservation	Gifts and Loans	Permits	Deaccession
• Build awareness of community history, identity, cultures and geography.	Opportunity to reflect on the community and its characteristics.	• Does the site, surrounding area or project provide an opportunity to reflect on the community and its characteristics, including history, identity, geography and cultures?	• Is the artist familiar with the community or setting and its characteristics, including history, identity, geography and cultures? • Does the artist's previous work demonstrate awareness of the respective community or setting and the above characteristics? • Do the proposed ideas demonstrate awareness of the community or setting and the above characteristics?	• Is the artist familiar with the community or setting and its characteristics, including history, identity, geography and cultures? • Has the artist's previous work been appropriate to the community or setting and the above characteristics? • Do the proposed ideas reflect the community or setting and the above characteristics?	• Does the artwork raise awareness of the community or setting and its characteristics, including history, identify, geography and cultures? • Is the artwork an icon associated with the community or setting and the above characteristics?	• Does the proposed project reflect the community or setting and its characteristics, including history, identity, geography and cultures? • Is the proposed project in accordance with adopted policy, historic use or master plans?	• Does the proposed project reflect the community or setting and its characteristics, including history, identity, geography and cultures? • Is the proposed project in accordance with adopted policy, historic use or master plans?	• Is the artwork significantly less appropriate given changes in the function or character of the setting or the community? • Does the artwork lack historical value? • Is the artwork contrary to adopted policy and historic use or master plans?
• Develop artworks that are integrated into City building projects and compatible with their settings.	Integration into the Site Design and Setting	• Are there opportunities within the site/project to integrate artwork into the design or function of structures?	• Are the proposed ideas suited to integration into the site design? • Does the artist have experience integrating artwork into infrastructure and building function?	• Are the proposed ideas integrated into the site design? • Does the artist have experience integrating artwork into infrastructure and building function?	• Is the artwork integrated into the site design?	• Is a suitable site available for the artwork? • Is the proposed artwork integrated into the proposed site's design? • Does the proposed artist have experience integrating artwork into infrastructure and building function?	• Is the proposed artwork integrated into the proposed site design? • Does the proposed artist have experience integrating artwork into infrastructure and building function?	• Is the artwork incompatible with the current site design and function and/or the design and function of other possible sites? • If the site is going to be demolished or adapted, s it not possible to successfully incorporate the artwork into redevelopment of the site? • Is no suitable new site available for the artwork?

Involve a Broad Range of People and Communities

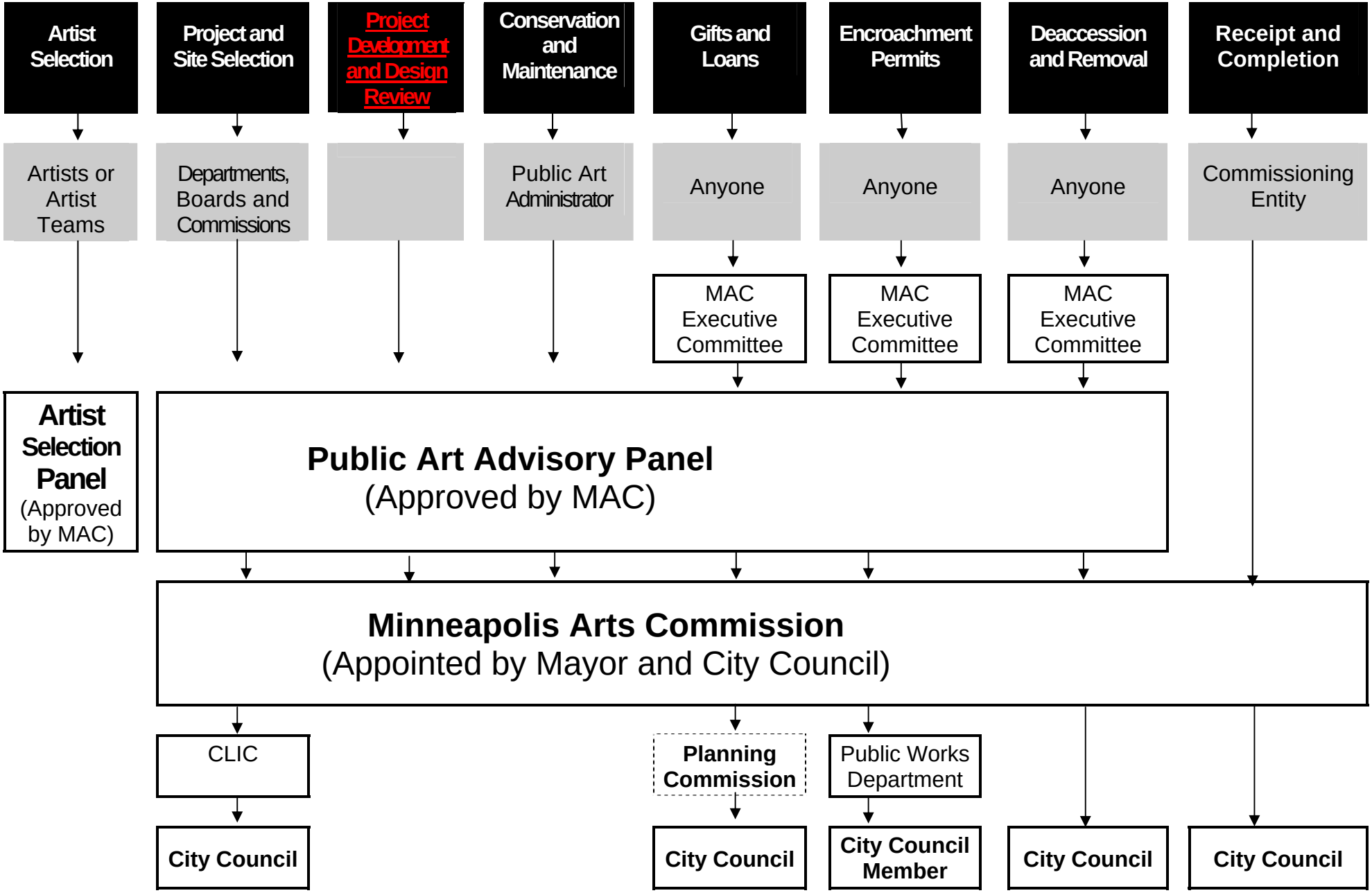
Goals	Overall Indicator	Site Selection	Design Review	Artist Selection	Conservation	Gifts and Loans	Permits	Deaccession
• Enhance opportunities for all citizens, neighborhoods and organizations to participate in the planning and creation of artworks.	Broad community involvement	• Does the site/project provide an opportunity to engage citizens, neighborhoods and organizations in the planning and creation of the artwork?	• Does the proposed process involve community members in the design or creation of the artwork? • Does the artist have experience working with communities and with diverse groups?	• Does the proposed process involve community members in the design or creation of the artwork? • Does the artist have experience working with communities and with diverse groups?	• Does the artwork engage a broad range of people?	• Does the proposed process involve community members in the design or creation of the artwork? • Does the artist have experience working with communities and with diverse groups?	• Does the proposed process involve community members in the design or creation of the artwork? • Does the artist have experience working with communities and with diverse groups?	• Has the applicant gathered input from various people and groups in considering removal of the artwork? • Do a broad range of people support the removal of the artwork?
	Support of ADA	• Will the site/project support an artwork that meets ADA regulations?	• Does the artist have a demonstrated ability to address ADA regulations as they apply to public art?	• Does the artist have a demonstrated ability to address ADA regulations as they apply to public art?	• Does the current artwork and site meet ADA regulations or can it be modified to do so?	• Do the proposed projects or artworks meet ADA regulations?	• Do the proposed projects or artworks meet ADA regulations?	• Does the current artwork or site fail to meet ADA regulations, and is it impossible to modify them to do so?
• Celebrate the City's cultural communities.	Multicultural Expression	• Does the site/project provide an opportunity to celebrate one or more of the City's cultural communities?	• Does the artist's previous or proposed process celebrate one or more of the City's cultural communities?	• Does the artist's previous or proposed process celebrate one or more of the City's cultural communities?	• Does the project or artwork celebrate one or more of the City's cultural communities?	• Does the artist's previous work or the proposed process or artwork celebrate one or more of the City's cultural communities?	• Does the artist's previous work or the proposed process or artwork celebrate one or more of the City's cultural communities?	• Is the artwork a source of contention among various cultural communities?
• Provide opportunities for the community to come together.	Opportunities to gather	• Does the site provide an opportunity for people to gather and come together?	• Does the artist have experience in projects that bring people together or create gathering places?	• Does the artist have experience in projects that bring people together or create gathering places?	• Does the artwork bring people together or create a gathering place?	• Does the artist have experience in projects that bring people together or create gathering places, or will the artwork bring people together?	• Does the artist have experience in projects that bring people together or create gathering places, or will the artwork bring people together?	• Has the artwork failed as a gathering place?

Contribute to Community Vitality

Goals	Overall Indicator	Site Selection	Design Review	Artist Selection	Conservation	Gifts and Loans	Permits	Deaccession
• Promote Minneapolis as a nationally and internationally recognized arts city and tourist destination.	Draw visitors	• Will the site be visible to and attract visitors and residents?	• Do the artist's previous projects or proposed ideas have the potential to attract visitors and residents?	• Do the artist's previous projects or proposed ideas have the potential to attract visitors and residents?	• Does the artwork draw visitors to the community? • Has it attracted strong public attachment or support over time?	• Does the proposed project or artwork have the potential to attract visitors and residents?	• Does the proposed project or artwork have the potential to attract visitors and residents?	• Is the site is no longer publicly accessible? • Has the artwork been the source of significant adverse public reaction over at least five years?
• Build the capacity and cooperation between the private and public sectors, artists, arts organizations and community members.	Building Capacity	• Is the project making an effort to build capacity and cooperation between the private and public sectors, artists, arts organizations and community members? • Does the site have the potential to engage these groups?	• Does the artist's previous work or proposed process build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?	• Does the artist's previous work or proposed process build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?	• Does the conservation effort have the potential to build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?	• Does the proposed project or process build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?	• Does the proposed project or process build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?	
• Encourage civic dialogue about important City issues.	Civic Dialogue about Public Art	• Does the site/project provide an opportunity to encourage civic dialogue on City issues?	• Does the artist's previous work or proposed process encourage civic dialogue about City issues?	• Does the artist's previous work or proposed process encourage civic dialogue about City issues?	• Is the artwork a catalyst for civic dialogue about City issues?	• Does the artist's previous work or proposed process or artwork encourage civic dialogue about City issues?	• Does the artist's previous work or proposed process or artwork encourage civic dialogue about City issues?	• Has the artwork failed to contribute to the overall community dialogue about civic issues?
• Develop and maintain safe artworks.	Public Safety	• Is the proposed site and artwork location safe?	• Are the artist's previous projects or proposed ideas safe?	• Are the artist's previous projects or proposed ideas safe?	• Is the artwork safe or will repairing it make it safe?	• Is the proposed project or artwork safe?	• Is the proposed project or artwork safe?	• Is the artwork unsafe?

Use Resources Wisely

Goals	Overall Indicator	Site Selection	Design Review	Artist Selection	Conservation	Gifts and Loans	Permits	Deaccession
• Develop and sustain projects in a cost-effective manner.	Technically Sustainable and Feasible	• Are the conditions at the proposed site stable enough to support an artwork for several years or is the site expected to undergo significant changes in the future?	• Is the artist's previous work or proposed project sustainable, secure and technically feasible? • Has the artist created an artwork that can be maintained within standard City maintenance procedures and cycles?	• Is the artist's previous work or proposed project sustainable, secure and technically feasible?	• Does the artwork not have any of the following problems: Requiring excessive maintenance or repair, having faults of design or workmanship, or securing the artwork is impractical or unfeasible (without substantially replacing it)? • Will immediately treating or maintaining the artwork stabilize its condition?	• Is the proposed project or artwork sustainable, secure and technically feasible? • Is the proposed project consistent with section 10.9.3: "The City shall only accept artwork as gifts and loans if an annual maintenance for such artwork is donated or otherwise funded for the life span of the artwork?"	• Is the proposed project or artwork sustainable, secure and technically feasible? • Will the applicant regularly maintain the artwork?	• Does the artwork require excessive maintenance or repair, have faults of design or workmanship, or is repairing or securing the artwork impractical or unfeasible? • Are the terms of acceptance unfulfilled?
	Within Timeline and Budget	• Is the proposed site workable within the public art timeline and budget? • Can funds be leveraged for the artwork from the construction budget?	• Has the artist's previous work been within the timeline and budget and is the artist able to work within the City's timeline and budget?	• Has the artist's previous work been within the timeline and budget and is the artist able to work within the City's timeline and budget?	• Is it more practical within the overall maintenance plan to repair the artwork at this time (i.e. cost-effective to do two similar treatments at same time)? • Are conservation costs less than fifty percent of the artwork's financial value? • Will immediately addressing short-term maintenance needs prevent increased long-term treatment costs?	• Is the proposed project workable within City timelines? • Does the proposed project include a detailed budget which covers City expenses for managing the project, including supporting administrative costs preparing the site, delivering and installing the work, and providing signage?	• Is the proposed project workable within City timelines? • Does the proposed project cover all City expenses that might be incurred?	• Is the cost of repair or conservation more than fifty percent of the original commission costs or current appraised value?
	Donor Restrictions					• Have all restrictions by donor been clearly identified and can the City meet these restrictions?	• Have all restrictions by applicant been clearly identified and can the City meet these restrictions?	• Can the City no longer meet the donor's restrictions (for gifts)?
• Use City funds to leverage private investment in public art and use public art to leverage private investment in other city ventures.	Leveraging Investment	• Does the site/project provide an opportunity for a specific grant, private partnership or donation?			• Does conservation of this artwork provide an opportunity for a specific grant, private partnership or donation?	• Does the proposed project or artwork leverage private investment in public art or other city ventures?	• Does the proposed project or artwork leverage private investment in public art or other city ventures?	• Does removal of the artwork provide an opportunity for a new project that could be supported privately? • Is another governmental or non-profit agency better suited to provide care and maintenance?


Artist Selection
Project and Site Selection
Project Development and Design Review
Conservation and Maintenance
Gifts and Loans
Encroachment Permits
Deaccession and Removal
Receipt and Completion
Artists or Artist Teams
Departments, Boards and Commissions
Public Art Administrator
Anyone
Anyone
Anyone
Commissioning Entity
MAC Executive Committee
MAC Executive Committee
MAC Executive Committee
Artist Selection Panel (Approved by MAC)
Public Art Advisory Panel (Approved by MAC)
Minneapolis Arts Commission (Appointed by Mayor and City Council)
CLIC
Planning Commission
Public Works Department
City Council
City Council
City Council Member
City Council
City Council

APPENDIX C: SUMMARY OF COMMUNITY ENGAGEMENT POLICIES

Policies for Community Engagement are integrated throughout all sections in the City of Minneapolis Public Art Policies and Procedures. To make these policies accessible to people particularly interested in how communities are engaged in the public art process, this appendix has been created. Please see the full document to for a full understanding of the context of these policies within other issues, such as artist involvement, staff involvement, etc.

Section 4. Purpose, Values and Goals

4.1 Purpose

The mission of the Art in Public Places program is to enrich the lives of local citizens and visitors by integrating public art into City planning, services, design and infrastructure.

4.2 Values and Goals (Note: These are community goals only.)

4.2.2 Enhance Community Identity and Place:

- Build awareness of community history, identity, cultures and geography.
- Develop artworks that are integrated into City building projects and are compatible with their settings.

4.2.3 Contribute to Community Vitality:

- Build the capacity of and cooperation between the private and public sectors, artists, arts and community members.
- Encourage civic dialogue about important City issues.
- Develop and maintain safe artworks.

4.2.4 Involve a Broad Range of People and Communities:

- Enhance opportunities for all citizens, neighborhoods and organizations to participate in the planning and creation of artworks.
- Celebrate the City's cultural communities.
- Provide opportunities for the community to come together.

Section 5: General Policies

5.1 Access to Artworks

The City shall seek to assure continuing access to artwork by the public, although the City may limit availability due to circumstances such as funding, public safety, display space and deaccession.

Section 6: Roles and Responsibilities

6.11 The Community

Everyone within the city is invited to participate in City of Minneapolis public art projects. "Community" is not solely defined by geographic boundaries and may include residents, users, community organizations and institutions, businesses, cultural communities, advocacy groups, students and youth. This definition shall be included in all notices of community meetings, community surveys and requests for proposals.

6.13 Steering Committees

A Steering committee shall be created to advise each public art project and to inform the community about the public art projects as they develop. In lieu of creating separate steering committees, the Art in Public Places program or commissioning department may choose to work with existing steering committees working on a related project for the same site. The membership of Steering Committees shall be flexible, but shall contain representatives who are capable of assessing the project and designs based on the review criteria. Steering Committee membership for each project shall be approved by the Minneapolis Arts Commission.

Section 7: Project Selection

Community Objectives:

7.1.3 Balance projects across wards and neighborhoods.

7.1.4 Be aware of and receptive to initiatives which come from the community.

7.1.5 Be proactive in soliciting proposals from the community.

Eligibility:

6.6 Independent Boards and Commissions *of the City of Minneapolis, including NRP groups* may recommend their capital projects for participation in the Art in Public Places program. They may also include public art projects in their own requests to the Capital Long-Range Improvement Committee.

7.2.3 Community-based public art projects that address a particular issue or neighborhood site.

Review Authority:

- The Public Art Advisory Panel is responsible for site selection. It includes 3 community members (section 6.2).

Community Criteria:

7.6.2 Enhance Community Identity and Place:

- Does the site, surrounding area or project provide an opportunity to reflect on the community and its characteristics, including history, identity, geography and cultures?
- Are there opportunities within the site/project to integrate artwork into the design or function of structures?

7.6.3 Contribute to Community Vitality:

- Will the site be visible to and attract visitors and residents?
- Is the project making an effort to build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?
- Does the site have the potential to engage these groups?
- Is the site located on one of the City's commercial corridors?
- Does the site/project provide an opportunity to encourage civic dialogue on City issues?
- Is the proposed site and artwork location safe?

7.6.4 Involve a Broad Range of People and Communities:

- Does the site/project provide an opportunity to engage citizens, neighborhoods and organizations in the planning and creation of the artwork?
- Will the site/project support an artwork that meets ADA regulations?
- Does the site/project provide an opportunity to celebrate one or more of the City's cultural communities?
- Does the site provide an opportunity for people to gather and come together?

Section 8: Project Development and Design Review

8.1 Objectives

8.1.2 Build community support for public artworks early in the process.
8.1.3 Develop artworks that enhance communities and the sites where they are located.
8.1.5 Develop safe artworks.

8.2 Community Input

Community input shall be gathered on all public art projects prior to the development of the request for proposals and after the artist(s) has created a fully-developed design for the artwork. The type of input gathered shall be consistent with the City's Public Art Values and Goals, and shall include discussion of location, safety, maintenance and community involvement strategies. The specific vehicles used for gathering community input shall be selected by the Steering Committee, but shall always include sharing information at existing neighborhood meetings, as well as at least two of the following other approaches:

8.2.1 Review of existing plans, histories or public art plans for the site or area.
8.2.2 Conducting surveys or interviews of nearby residents or site users
8.2.3 Internet discussions.
8.2.4 Holding an event such as a public meeting or design workshop;
8.2.5 Gathering information at existing events or cultural gatherings.

Opportunities for public input shall be posted at the future site of the public artwork and in the appropriate neighborhood newspaper. They shall also be sent to relevant community groups and neighborhood organizations. Residents within a three-block radius shall also be notified of such opportunities.

Summaries of surveys interviews, discussions, meetings, gatherings and events shall be made available to anyone requesting the information.

8.3 Design Development and Review

Throughout the following process, artists, the Steering Committee, Public Arts Administrator and the Public Art Advisory Panel shall be guided by the criteria outlined in Section 8.4 below:

8.3.1 The project Steering Committee shall review community input summaries and provide feedback to the Public Arts Administrator on the Request for Proposals and on examples of specific selection criteria for artists.
8.3.2 Steering Committee representatives shall serve on the Artist Selection Panel. (See Section 6.3.2 for exact make-up of Artist Selection Panels.)
8.3.3 After selected, but prior to design development, artists shall meet with the Steering committee to discuss the scope of the project and community input to date.
8.3.5 Project Steering Committees shall respond to artist's draft designs and provide feedback.
8.3.6 After the artist(s) has created a fully-developed design for the artwork it shall be shared with the broader community through two of the vehicles identified in Section 8.2 above.
8.3.7 The design shall than be reviewed by experts and technicians (art conservator, engineer, police, foresters, Committee on people with

Disabilities) identified by the Public Arts Administrator or other project managers.

8.3.8 Artist's final design shall be brought before the Public Art Advisory Panel and Minneapolis Arts Commission, prior to the execution of any agreements for fabrication of the design. Artists or members of the project Steering Committee shall have the opportunity to address both of these groups with respect to the design. The Minneapolis Arts Commission shall be the final authority in design review of public artworks.

8.3.9 The Steering Committee shall also at the site upon completion of the public art project to verify that the work is consistent with the work approved by the Arts Commission.

8.3.10 The Public Arts Administrator shall hold a final meeting of the Steering Committee to obtain feedback on the process and interview members about lessons learned.

8.4 Criteria

8.4.2 Enhance Community Identity and Place:

- Does the design reflect the community or setting and the above characteristics?
- Is the artwork design integrated into the site design and function?

8.4.3 Contribute to Community Vitality:

- Will the completed work have the potential to attract visitors and residents?
- Will the completed work or proposed process encourage civic dialogue about City issues?
- Will the proposed project be safe?

8.4.4 Involve a Broad Range of People and Communities:

- Will the proposed project involve community members in the creation of the artwork?
- Does the design address ADA regulations as they apply to public art?
- Does the design celebrate one or more of the City's cultural communities?
- Will the completed work bring people together or create a gathering place?

Section 9: Artist Selection

Objectives:

9.1.5 Select artists who are sensitive to the communities in which they will be working.

Public Meeting:

9.3.3 All panel meetings are open to the public and the dates, times and locations of these meetings shall be posted in requests for proposals and on the City's web site.

Review Authority:

- Artist Selection Panels are responsible for artist selection. They include 1 community member, 1 site representative and 2 at-large members (Section 9.3).

Community Criteria:

9.3.2 Enhance Community Identity and Place:

- Is the artist familiar with the community or setting and its characteristics, including history, identity, geography and cultures?
- Does the artist's previous work demonstrate awareness of the respective community or setting and the above characteristics?
- Do the proposed ideas demonstrate awareness of the community or setting and the above characteristics?
- Are the proposed ideas suited to integration into the site design?
- Does the artist have experience integrating artwork into infrastructure and building function?

9.3.3 Contribute to Community Vitality:

- Do the artist's previous projects or proposed ideas have the potential to attract visitors and residents?
- Does the artist's previous work or proposed process build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?
- Does the artist's previous work or proposed process encourage civic dialogue about City issues?
- Are the artist's previous projects or proposed ideas safe?

9.3.4 Involve a Broad Range of People and Communities:

- Does the proposed process involve community members in the design or creation of the artwork?
- Does the artist have experience working with communities and with diverse groups?
- Does the artist have a demonstrated ability to address ADA regulations as they apply to public art?
- Does the artist's previous or proposed process celebrate one or more of the City's cultural communities?
- Does the artist have experience in projects that bring people together or create gathering places?

Section 10: Public Education

10.1 Objectives

10.1.6 Educate the community about public artworks and artists.
10.1.7 Use artworks as a means to educate the community about City services and places.
10.1.8 Develop educational programs that are appropriate for the community.
10.1.9 Reduce the risk of vandalism.
10.1.10 Support an efficient workload for staff.

10.2 Public Information and Events

Upon completion of a public artwork, the City shall distribute a press release to local media informing the public about the artwork, post information on the City's website and hold a public dedication. The City may provide informational flyers about the artwork at the site and to relevant community groups and neighborhood organizations. Information about each public artwork owned by the City shall be posted on the City's website.

10.3 Plaques

The City shall install a plaque for each public artwork developed by the City. Plaques shall contain the title of the artwork, artist name(s), year of dedication, responsible department for the commission, and a credit to all sponsors, who contribute funding toward ten percent or more of the artwork's costs. Sponsor credits shall be limited to the individual or institution name and shall not exceed the point size of responsible department. The plaque shall also acknowledge the Minneapolis Arts Commission. When appropriate, plaques shall include a phone number for reporting vandalism or damage.

Section 11: Conservation Treatment and Maintenance

Objectives:

11.2.5 Maintain artworks so that they continue to be safe and contribute to the vitality of communities.

Funding

11.6.3 Volunteer and garden club maintenance is not an acceptable solution for the life span of an artwork.

Review Authority:

- The Public Art Advisory Panel prioritizes projects for conservation treatment. It includes 3 community members (section 5.2).

Community Criteria:

11.8.2 Enhance Community Identity and Place:

- Does the artwork raise awareness of the community or setting and its characteristics, including history, identity, geography and cultures?
- Is the artwork an icon associated with the community or setting and the above characteristics?

11.8.3 Contribute to Community Vitality:

- Does the artwork draw visitors to the community?
- Has it attracted strong public attachment or support over time?
- Does the conservation effort have the potential to build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?
- Is the artwork a catalyst for civic dialogue about City issues?
- Is the artwork safe or will repairing it make it safe?

11.8.4 Involve a Broad Range of People and Communities:

- Does the artwork engage a broad range of people?
- Does the current artwork and site meet ADA regulations or can it be modified to do so?
- Does the artwork celebrate one or more of the City's cultural communities?
- Does the artwork bring people together or create a gathering place?

Section 12: Gifts and Loans

Objectives:

12.1.4 Accept artworks that enhance communities.

Public Meeting:

12.4.6 The Minneapolis Arts Commission may hold a public meeting for the purpose of gathering community feedback on a proposed gift. The Public Art Advisory Panel or the Commission may also decide to hold additional public meetings or gather community input through other methods.

Review Authority:

- The review and approval process includes the Public Art Advisory Panel (3 community members, section 5.2), Minneapolis Arts Commission (7 laypeople) and City Council.

Community Criteria

12.4.2 Enhance Community Identity and Place:

- Does the proposed project reflect the community or setting and its characteristics, including history, identity, geography and cultures?

12.4.3 Contribute to Community Vitality:

- Does the proposed project or artwork have the potential to attract visitors and residents?
- Does the proposed project or process build that capacity and cooperation between the private and public sectors, artists, arts organizations and community members?
- Does the artist's previous work or proposed process or artwork encourage civic dialogue about City issues?
- Is the proposed project or artwork safe?

12.4.4 Involve a Broad Range of People and Communities:

- Does the proposed process involve community members in the design or creation of the artwork?
- Does the artist have experience working with communities and with diverse groups?
- Does the proposed project or artworks meet ADA regulations?
- Does the artist's previous work or the proposed process or artwork celebrate one or more cultural communities?
- Does the artist have experience in projects that bring people together or create gathering places, or will the artwork bring people together?

Section 13: Encroachment Permits

Objectives:

13.1.2 Support efforts to enhance communities through public art projects.

Review Authority

- The review and approval process includes the Public Art Advisory Panel (3 community members, section 5.2) Minneapolis Arts Commission (7 laypeople) and *Department of Public Works.*

Community Criteria:

Same as for section 9.

Section 14: Deaccession and Removal

Objectives:

14.1.2 Eliminate artworks that are unsafe, not repairable or no longer meet the needs of communities.

Eligibility:

14.4.1 Deaccession or removal requests may be submitted by ...A neighborhood organization.

Public Meeting:

14.4.4 The Minneapolis Arts Commission or the Public Art Advisory Panel shall hold at least one public meeting for the purpose of gathering community feedback on a proposed deaccession or removal. The Public Art Advisory Panel or the Commission may also decide to hold additional public meetings or gather community input through other methods.

Review and Approval:

- The review and approval process includes the Public Art Advisory Panel (3 community members, section 5.2) Minneapolis Arts Commission (7 laypeople) and City Council.

Community Criteria:

14.5.2 Enhance Community Identity and Place:

- Is the artwork significantly less appropriate given changes in the function or character of the setting or the community?

14.5.3 Contribute to Community Vitality:

- Is the site no longer publicly accessible?
- Has the artwork been the source of significant adverse public reaction over at least five years?
- Has the artwork failed to contribute to the overall community dialogue about civic issues?
- Is the artwork unsafe?

14.5.4 Involve a Broad Range of People and Communities:

- Has the applicant gathered input from various people and groups in considering removal of the artwork?
- Do a broad range of people support the removal of the artwork?
- Does the current artwork or site fail to meet ADA regulations, and is it impossible to modify them to do so?
- Is the artwork a source of contention among various cultural communities?
- Has the artwork failed as a gathering place?

Section 15: Receipt and Completion

Objectives:

15.1.3 Confirm agreement among all partners that artworks are complete and all parties have fulfilled their responsibilities

Process:

15.3.5 Verification by the appropriate project steering committee that the work is consistent with the work approved by the Arts Commission.

15.3 The Public Arts Administrator shall hold a final meeting of the Steering Committee to obtain feedback on the process and interview members about lessons learned.

Review and Approval:

- The review and approval process includes the Steering Committee, experts, Minneapolis Arts Commission and City Council.