LOGAN PUBLIC ARTS MASTER PLAN

ADOPTED 2020

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INTRODUCTION

Several years prior to the completion of this plan, Logan City and community stakeholders began exploring opportunities to establish a public art program that could create meaningful art experiences throughout the city. This initial group aimed to build upon the successes of the public art program at Utah State University as well as the strength of the local performing arts community.

In 2019, Logan City officially kicked off the Public Arts Master Plan process and began identifying the goals, needs, opportunities, and standards for public art. This Public Arts Master Plan serves as a roadmap that will guide the growth of a new Public Art Program in Logan City that aligns with the needs and interests of the community it serves. Built upon community values, identity, and priorities, the Public Art Program is intended to seamlessly blend with and inform the city's overall future development plans. This plan signifies that as Logan City continues to grow and evolve, public art will play an integral role in humanizing public spaces while driving both community and economic development.

In addition to significant community and economic development benefits, public art is a powerful tool that can activate public spaces, celebrate diversity, enhance overall vibrancy, and reflect the story of Logan City's identity, thus weaving creativity throughout the community fabric. A strong public art program will improve the quality of life for residents, connect community members, shape a collective identity, and enhance visitor experience.

Logan City is home to many great artists and cultural organizations who help to shape the community as they bring beauty and inspiration into daily life. This plan builds upon these existing talents and contributions, as it seeks to establish sustainable opportunities for public art to flourish.

This plan is based on significant input from community stakeholders, extensive research into the public art sector, and thoughtful site considerations. It includes practical actions designed to achieve a robust public art program for the entire community with careful consideration of Logan City's fiscal and administrative realities.

VISION

The Public Art Program is a creative vehicle for our community to connect, celebrate, and activate the places, people, and values that make up Logan City's unique identity.

CORE VALUES

Creating Experiences
Public art in Logan City must be, first and foremost, about creating positive and relatable experiences for the community. Public art will be woven throughout public spaces, transportation infrastructure, parks, recreation spaces, and other areas to create fun, interactive, and engaging experiences citywide.

Sensitivity
Sensitivity, in broad terms, will be integrated into all aspects of public art projects. The impact and aesthetic of each project will be thoughtfully considered to ensure that it is sensitive to the site, audience, and environment.

Diversity & Accessibility
It is critical that public art feels accessible to all people in Logan City and that the community feels personally connected to the artwork created through this program. Special attention must be given to ensure the artwork selected represents the diverse cultures and viewpoints of the people of Logan City and that many distinct voices are included in the process.

Education
Each public art project is an opportunity to provide an educational experience that can tell stories, provoke thought, and reflect our community identity. Additionally, public art should be used as a platform for educating our community on the overall benefit and value of the arts to daily life.

Strong Management
The Public Art Program will prioritize strong management that includes a fiscally responsible approach to funding, public/private partnerships, oversight by a diverse Public Art Board, and clear collaborations that expand the program's reach within the community and its overall success.

METHODOLOGY

ABOUT

This Public Arts Master Plan was created by Union Creative Agency, Io LandArch, and Loom Planning + Design in partnership with Logan City and a Public Arts Master Plan Steering Committee. The plan was funded by Logan City through a Community Development Block Grant (CDBG). The process consisted of 11 phases and was conducted over a 10-month period with completion in May 2020.

STEERING COMMITTEE

Amy Anderson, City Council
Russ Akina, Parks and Recreation, Director
Jamie Andrus, Cache Valley Chamber of Commerce, President/CEO
Holly Daines, Mayor
Mike DeSimone, Community Development, Director
Wendi Hassan, CacheARTS, Executive Director
Russ Holley, Planner
Andi Jorgensen, Fine Arts Committee
Mark Koven, Utah State University, School of Applied Sciences & Technology, Assistant Professor, Director ARTsySTEM
Katie Lee-Koven, Utah State University, Nora Eccles Harrison Museum of Art, Executive Director/Chief Curator
Caroline Lavoie, Utah State University, Landscape Architecture & Environmental Planning, Associate Professor LAEP
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Gary Saxton, Logan Downtown Alliance, Manager
Jeannie Simmonds, City Council
Aaron Smith, Planner
Marissa Vigneault, Utah State University, Department of Art and Design Caine College of the Arts, Assistant Professor, Art History
Debbie Zilles, Community Development Department, CDBG Coordinator

PHASES OF PROCESS

Phase 1: Pre-Assessment
Phase 2: Cultural Asset Mapping
Phase 3: Community Engagement
Phase 4: Develop Vision, Values, and Goals
Phase 5: Develop Strategies and Actions
Phase 6: Guidelines, Policies, and Process Precedent Research
Phase 7: Site Identification
Phase 8: Recommendations for Ongoing Community Engagement
Phase 9: Funding Model Recommendations
Phase 10: Recommended Standards for Maintenance, Upkeep, and Replacement
Phase 11: Master Plan Delivery

Further detail about the methodologies and processes used throughout the phases of work is included throughout this document.

COMMUNITY ENGAGEMENT

COMMUNITY ENGAGEMENT

Community engagement was a key component in the creation of this Public Arts Master Plan. All aspects of the plan emerged directly from the insights gleaned through the engagement process, which is outlined in detail under the methodology section of this section. This process aimed to explore the community's interest in public art by discussing types of projects community members wanted to see as well as potential locations for artwork throughout the city. This process also opened up avenues to discuss the community's vision of a public art program and how that program should align with community values. Engagement opportunities were available to the general public as well as targeted stakeholder groups. Effort was made to ensure that engagement opportunities were available to a diverse range of stakeholders including minorities and low to moderate-income residents.

METHODOLOGY

Community engagement was divided into two primary categories: open houses and roundtables. Open houses occurred in conjunction with community events to ensure accessibility to community members and focused on the "what" and "where" of public art. Open houses also included opportunities to discuss how public art could be connected to other community values or challenges. Roundtables were targeted to specific stakeholder groups and focused on the "how" of public art. Open-house locations as well as stakeholder groups for roundtables were determined in close collaboration with the Public Arts Master Plan Steering Committee. The mechanics and structure of each meeting type is explained in the following sections.

OPEN HOUSES

Caffe Ibis Street Dance
Gardeners' Market
Hispanic Heritage Festival







The first step in the community engagement process was to host three open houses. Rather than inviting community members to attend an open house in a traditional setting like city hall, the library, or other common meeting place, open houses were held at three well-attended events throughout the summer of 2019. These input opportunities were also unique in that they were highly visual, engaging, interactive, and accessible for all community members regardless of age or knowledge about public art.

OPEN-HOUSE ENGAGEMENT ACTIVITIES

During these open-house events several activities were conducted to gather input. Additionally, multiple members from the consulting team were available to answer questions, hear ideas, and engage in conversation with the public.

Vote for what types of public art you would like to see in Logan City. The public was asked to vote for the public art they would like to see in Logan City. Voting options were murals, permanent sculpture, functional art, environmental art, ephemeral art, historical interpretation, events, tactical urbanism, and performing arts.

Voting options explained:

Murals – Large-scale paintings on the facades of buildings, empty lots, and barrier walls/fences.

Permanent Sculpture – Physical, large-scale art designed with the intention of being staged in public, usually outside and accessible to all.

Functional Arts – Benches, bike racks, and lighting that have a functional use executed in an artistic way. They are designed to enhance spaces and provide opportunities for people to sit and gather.

Environmental Art – Art installations that utilize nature or interact with nature/natural elements in ways that bring awareness to the natural environment and human-nature relationships.

Ephemeral Arts – Art installations that are usually interactive and temporary but have a powerful impact with a strong meaning and message.

Historic Interpretation – Land art or sculptures that commemorate a historic event in an artistic way such as statues, monuments, and landmarks.

OPEN HOUSES

Caffe Ibis Street Dance
Gardeners' Market
Hispanic Heritage Festival

Events – Arts-related community-focused activities that invite positive, artistic, and diverse interactions among citizens such as performances, festivals, and markets.

Tactical Urbanism – Low-cost, temporary changes to the built environment intended to improve an urban area, create gathering spaces, and cultivate enjoyable experiences.

Performing Arts – Public spaces, stages, and buildings that provide opportunities for various types of performance art, including but not limited to dance and music.

Each option was visualized and explained on a large board. Participants were given six large $100 play bills. Each bill represented a vote. Participants placed their bills in a bag attached to each poster. With only six votes for nine options, participants were required to prioritize their preferences. Posters were rotated throughout each event and set up in different orders at each event to offset potential subconscious bias based on poster order and placement.



Where does art exist? / Where would you like to see public art?: A large aerial map of Logan City was placed on a table along with blue and pink dots. Participants were asked to place blue dots where art currently exists and pink dots where they would like to see public art. A team member with high familiarity with Logan City was available at all times to help participants navigate the map, answer questions, and document discussion.

Survey: A brief survey was developed and delivered in three different methods to encourage participation. The survey was available as large questions written on sandwich boards where participants could publicly share their thoughts, a paper survey where participants could privately share thoughts or write longer responses, and a digital survey accessible via URL or QR code where participants could share thoughts privately from their phones. Digital surveys remained open throughout the master-planning process with responses submitted over several days after each event.

Survey questions:

- What is one word that describes the arts in Logan City?
- What value does art bring to Logan City?
- What are the challenges in Logan City that art can help solve?
- What do you love about Logan City?



OPEN-HOUSE RESULTS

562

People engaged through the three events.

VOTE FOR WHAT TYPES OF PUBLIC ART YOU WOULD LIKE TO SEE IN LOGAN:

	Historical	Murals	Functional	Environmental	Ephemeral	Performance	Events	Tactical	Permanent
Caffe Ibis Street Dance	49	192	124	140	116	61	99	98	115
Percentage of total	5%	19%	12%	14%	12%	6%	10%	10%	12%

	Historical	Murals	Functional	Environmental	Ephemeral	Performance	Events	Tactical	Permanent
Gardeners' Market	66	230	163	144	108	123	154	93	200
Percentage of total	5%	18%	13%	11%	8%	10%	12%	7%	16%

	Historical	Murals	Functional	Environmental	Ephemeral	Performance	Events	Tactical	Permanent
Hispanic Heritage Festival	48	230	177	109	118	99	125	79	114
Percentage of total	4%	21%	16%	10%	11%	9%	11%	7%	10%

	Historical	Murals	Functional	Environmental	Ephemeral	Performance	Events	Tactical	Permanent
Total Votes	163	652	464	393	342	283	378	270	429
Percentage of total	5%	19%	14%	12%	10%	8%	11%	8%	13%
Percentage Swing between categories	1%	3%	4%	4%	4%	4%	2%	3%	6%

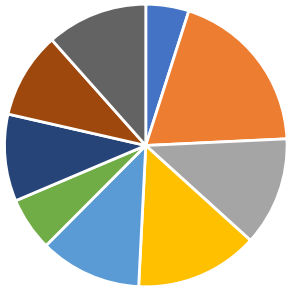
RANKING	1st	2nd	3rd	4th	5th	6th	7th	8th	9th
Ibis Street Dance	Murals	Environmental	Functional	Ephemeral	Permanent	Events	Tactical	Performance	Historical
Gardeners' Market	Murals	Permanent	Functional	Events	Environmental	Performance	Ephemeral	Tactical	Historical
Hispanic Heritage Festival	Murals	Functional	Events	Ephemeral	Permanent	Environmental	Performance	Tactical	Historical
Overall	Murals	Functional	Permanent	Environmental	Events	Ephemeral	Performance	Tactical	Historical

OPEN-HOUSE RESULTS

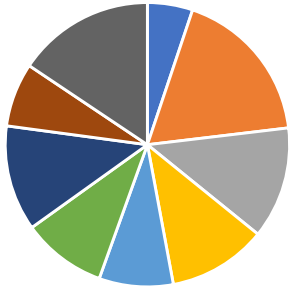
562
People engaged through the three events.

Historical
Murals
Functional
Environmental
Ephemeral
Performance
Events
Tactical
Permanent

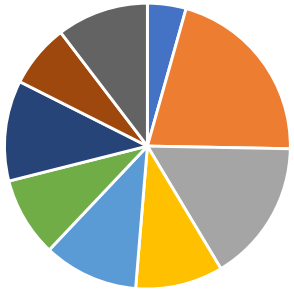
CAFFE IBIS STREET DANCE



GARDENERS' MARKET



HISPANIC HERITAGE FESTIVAL



TYPES OF PUBLIC ART – OBSERVATION

- With all groups, murals were voted first and historic interpretation was voted last.

- Functional and permanent sculpture scored well overall, especially functional. Permanent sculpture was high on the priority for participants at the Gardeners' Market but fifth at the other two events.

- While there is some deviation between the rankings, the percentages remain fairly consistent. All but one category represented a percentage of total votes within 4% at each event. This indicates a high level of agreement even though rankings are variable in the middle of the pack. The greatest percentage swing comes in the permanent sculpture category, which deviated 6% between the Hispanic Heritage Festival and the Gardeners' Market. However, only a 2% swing occurred in this category between the Caffe Ibis Street Dance and the Hispanic Heritage Festival.

- Tactical urbanism was consistently toward the bottom of the rankings, but never last. Performance was the next lowest receiving no greater than fifth place in the prioritization.

- The greatest differences in ranking was between environmental art and events. Environmental ranked high (second) at the Ibis Street Dance but low (sixth) at the Hispanic Heritage Festival. Events were nearly the exact opposite, receiving high rank (third) at the Hispanic Heritage Festival, but low rank at the Caffe Ibis Street Dance (sixth).

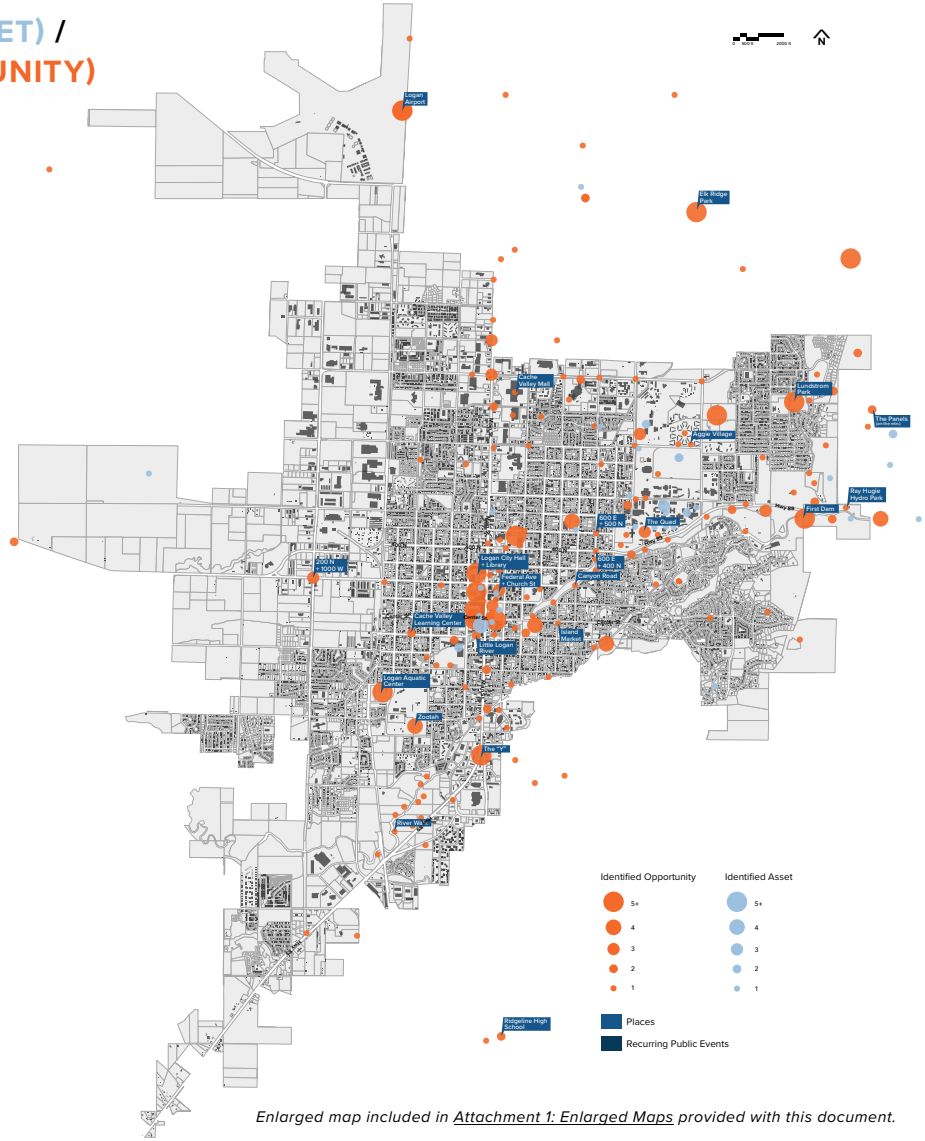
OPEN-HOUSE RESULTS

562
People engaged through the three events.

WHERE DO ARTS AND CULTURE CURRENTLY EXIST? (ASSET) / WHERE WOULD YOU LIKE TO SEE PUBLIC ART? (OPPORTUNITY)

Observations:

- The community has the most interest in seeing public art concentrated downtown. Other key areas of opportunity identified were trails, parks, and the transit hub.
- Many people are aware of the public art on the Utah State University campus, but not much off campus.
- During the mapping exercise, many people sought out their own house and placed a dot at or near it, noting that they would like to see more art close to their home or the spaces they use regularly.
- For the most part, participants of this exercise were more interested in art that connects to and intersects with their daily lives rather than art that creates a new destination to visit. While the idea of creating destinations with public art did come up, the idea of art aligned with daily life was discussed more often.



Enlarged map included in Attachment 1: Enlarged Maps provided with this document.

ROUNDTABLES

Logan City – internal stakeholders
Arts Summit Group
Cache Interagency Council
Library Board / Library Latino Advisory Board
Neighborhood Associations



Following the open houses, five roundtable conversations were held with key stakeholder groups. These meetings were designed to dive into the insights gleaned from the open houses as well as to begin defining the vision of what a public art program could be. Each of the five meetings was targeted toward a different stakeholder group. These meetings were small in attendance by design to allow for maximum participation and conversation. The Public Arts Master Plan Steering Committee also participated in the same exercise, and their comments were considered part of the findings from the roundtable conversation.

Each meeting was identical in structure to ensure data compatibility between groups.

Roundtables were two hours in length and addressed the topics and questions outlined to the right.

Questions were asked via open dialogue and worksheets. Participants were asked to leave their worksheets behind at the end of the meeting. This structure provided for a greater amount of information to be gathered and for more thoughtful responses. Following each meeting, every worksheet was reviewed, transcribed into digital form, and considered with the same level of importance as the comments made during the meeting. Worksheets were designed to explore the development of the program vision, core values, types of art, and location.

ROUNDTABLE QUESTIONS

Vision

- What does the Public Art Program contribute to the community?
- Who does the Public Art Program serve?
- How/why do people interact with public art?
- How is the Public Art Program managed?
- How is the Public Art Program funded?
- What problem/challenge/need does the Public Art Program help solve?

Core Values

- What values/ideals should the Logan City Public Art Program uphold at all times when identifying, selecting, funding, installing, and maintaining public art?

Types and Locations

- What types of public art would you like to see?
- Where would you like to see public art?

ROUNDTABLE RESULTS

Logan City – internal stakeholders
Arts Summit Group
Cache Interagency Council
Library Board / Library Latino Advisory Board
Neighborhood Associations

This section represents aggregated responses that emerged often in the worksheets or represented a significant part of the conversation during roundtables, although it does not represent every comment made. The findings are not divided by stakeholder groups in order to present commonality between them.

Vision

- Diversity
- Creating experiences
- Accessibility/reach
- Sense of place
- Community identity
- Inclusivity
- Walkability
- Conversation
- Fun
- Collaboration
- Unification
- Joy
- Education
- Inspiration
- Sense of belonging
- Economic stimulation
- Thought provocation

Who does the public art program serve?

- Everyone in the community – must be considerate of accessibility (physical, cultural, geographic, intellectual, cross-generational, and aesthetic)
- Downtown, but not only downtown
- Youth
- Visitors
- Artists

How/why do people interact with public art?

- Photo opportunities – social-media sharing
- By feeling proud and connected to it
- Reflects their heritage
- Through recreation
- Free and accessible activity
- Cultural enhancement
- Emotional and physical connection
- They happen upon it

How is the public art program managed?

- Broad representation
- 501(c)3 role – not only city
- Dedicated city employee
- City/county/community partnership
- Parks and Recreation
- With city representation across several departments
- Adopt-a-sculpture program
- CacheARTS should be considered
- Partnership between government and a nonprofit
- Should have USU representation – faculty and student
- In a way that won't sway with elected official opinion

How is the public art program funded?

- Culmination of many funding sources; not one funding source
- RAPZ
- Private donations
- Grants
- Downtown vacancy tax
- Sponsorships
- Development fees and permit fees
- Percentage of ticket sales for other arts events
- Percent-for-Art on capital improvement projects (could be phased from .25% to 1% over time)
- University contribution
- There is a mix of people in support of/ opposed to a new tax as a means to pay for public art

ROUNDTABLE RESULTS

Logan City – internal stakeholders
Arts Summit Group
Cache Interagency Council
Library Board / Library Latino Advisory Board
Neighborhood Associations

What problem/challenge/need does the public art program help solve?

- Coming together across neighborhoods
- Seasonal public engagement and vibrancy
- Activating underused parks
- Environmental concerns
- Open up kids to new experiences
- Economic/community development
- Bring energy to new parts of Logan City
- Vibrancy in public spaces
- Creates a welcoming feeling
- Sense of pride and belonging in our community
- Soften blighted spots throughout the community
- Exposure and education for other community concerns: health, pollution, diversity, environmental, transportation, etc.

Core Values

- Accessibility
- Inclusive of and connected to the arts community
- Interactive
- Fun
- Environmentally conscious
- Expression of local people
- Attachment to community identity

Types of Public Art

- Representative of diverse cultures and viewpoints
- Murals
- Sculptures
- Installations
- Dynamic and changing artwork
- Street art/graffiti
- Artful public infrastructure (utility boxes, trash cans, buses, restrooms, etc.)

Locations for Public Art

- Parks
- Library
- Downtown
- Sprinkled throughout the city
- New developments
- Trails
- Tunnels
- Throughout neighborhoods
- Low socioeconomic areas of community
- Alleyways or vacant walls
- Interacting with water
- Transit center
- On buses
- Schools
- Blighted areas of the city

COMMUNITY ENGAGEMENT INSIGHTS AND FINDINGS

- In general, the community expressed that a public art program is not only desired but needed. The community recognizes the value of public art and the positive impact it could have in Logan City.

- Bringing people together by activating or enhancing public spaces through public art was the No. 1 value expressed for each roundtable group.

- Opportunities to kick start public art with small projects will be key. Launching a public art program should happen in stages starting with community-generated art like an “art on trails” competition, the wrapping of utility boxes, or putting student artwork in public places.

- Public art funding should incrementally increase as the program grows and continues to receive public support and buy-in.

- Trails and parks are ideal locations for public art in Logan.

- Concentrate public art downtown, but not exclusively. People have a desire for art near their houses and some residents do not feel that downtown is “for them.” Additionally, public art can help all residents spend more time in and feel more connected to downtown.

- Desire for city financial support paired with external funding was a trending topic. Diverse funding opportunities are key to building a widely accepted, successful, and sustainable program.

- There is significant interest in including opportunities to fund art that is public but not considered traditional public art. This would include pathways to funding for public events and performances with a heavy arts component. Logan City’s Public Art Program should include an openness to these types of public art within funding and selection parameters. However, this interpretation of public art should not be the initial priority as there are other funding platforms available to fund it and this work has greater existing representation community-wide.

- Many community members discussed the idea that the Public Art Program could benefit/impact all of Cache Valley rather than only Logan City, but the emphasis should remain on Logan City.

- Logan City has a dynamic and diverse community that includes people from various socioeconomic backgrounds, ages, ethnic and cultural identities. There are also seasonal residents like students, summer citizens, and tourists. Developing a public art program with these various stakeholder groups in mind is important to the community overall.

- Weather in Logan City and the four seasons were discussed frequently as an important factor to consider during public art decision-making. The question was frequently raised about how to use public art as a tool to get people out into public spaces year-round, day and night.

COMMUNITY ENGAGEMENT INSIGHTS AND FINDINGS CONTINUED

- Accessibility and understanding of the art are important factors for the community to find value in a public art program. There is a two-fold aspect to this that includes comprehensive and accessible marketing/promotional campaigns about the art and specific public-art programming that has an art education component. If the public is supporting a public art program financially and spatially, they need to feel a sense of ownership and understanding of the art.

- Desire for fun and interactive art was discussed frequently during the roundtable sessions.

- Three overarching categories consistently emerged during the roundtable vision and values discussion: diversity, experience, and accessibility.

- A well-managed program is important to the community, led by a dedicated person who works well with both public and private stakeholders. Concerns during the roundtables included: maintenance and safety; selection of the art and placement (sensitivity to various cultures, placement, environment, cost, maintenance etc.); education and promotion; strong funding support and fiscal responsibility; and collaboration and transparency.

ASSET MAPPING

ASSET MAPPING

The Asset Maps in this section document current arts and cultural resources, opportunities, and conditions within Logan City as well as relevant community assets that may influence future public art installation. Examples of assets mapped include existing public art, city districts, population density, open spaces, organizations, institutions, circulation, and city-owned property.

The maps in this section provided a foundational inventory based on existing community strengths from which future phases of the process were built. Findings from this process were used to further establish criteria for the evaluation of opportunities and to begin identifying priority sites for the installation of public art. All maps in this section are included in Attachment 1: Enlarged Maps provided with this document.

METHODOLOGY

The Asset Maps were generated using data collected from the following sources:

- GIS (datasets obtained from Logan City and gis.utah.gov)
- Public opinion during community engagement
- Google Maps/Google Earth
- CacheARTS arts directory
- Utah Cultural Alliance asset map
- Logan City website (trails map, Logan River restoration, demographics, zoning)
- Site visits
- Steering committee input

Following data collection, the maps were produced through a combination of ArcMap GIS and Adobe Illustrator®.

Existing Public Art

This map identifies existing public art projects throughout Logan City. Data for this map was generated through a combination of the CacheARTS arts directory and site visits. Public Art on the Utah State University campus is not included on this map.

Insights

- Much of the public art in Logan City is privately created.
- Half of the projects identified on this map are murals and the other half are sculptures.
- The majority of the public art projects currently in Logan City reflect history, nature, or some other aspects of the community's identity.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.



Existing Arts and Cultural Assets

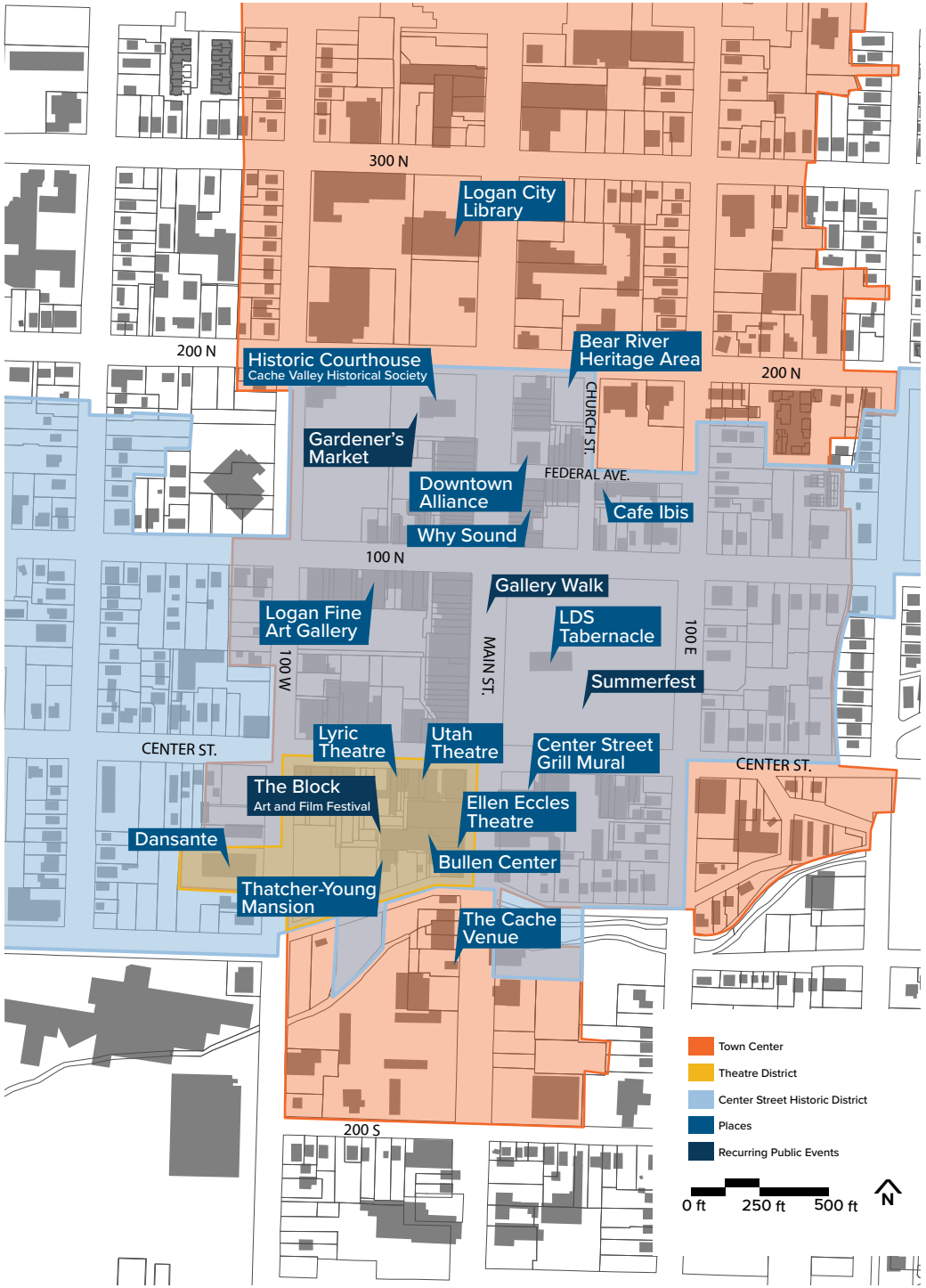
This map shows an enlarged view of downtown where arts and cultural assets are currently the densest and several districts converge. Data for this map was generated from the CacheARTS arts directory and site visits.

Insights

- Downtown is currently a major hub of art in the city. While public art is sparse, other assets exist. This area will be a natural location for introducing public art.

- Public art should be considered a major tool in helping to revitalize and activate downtown.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.



Existing Districts

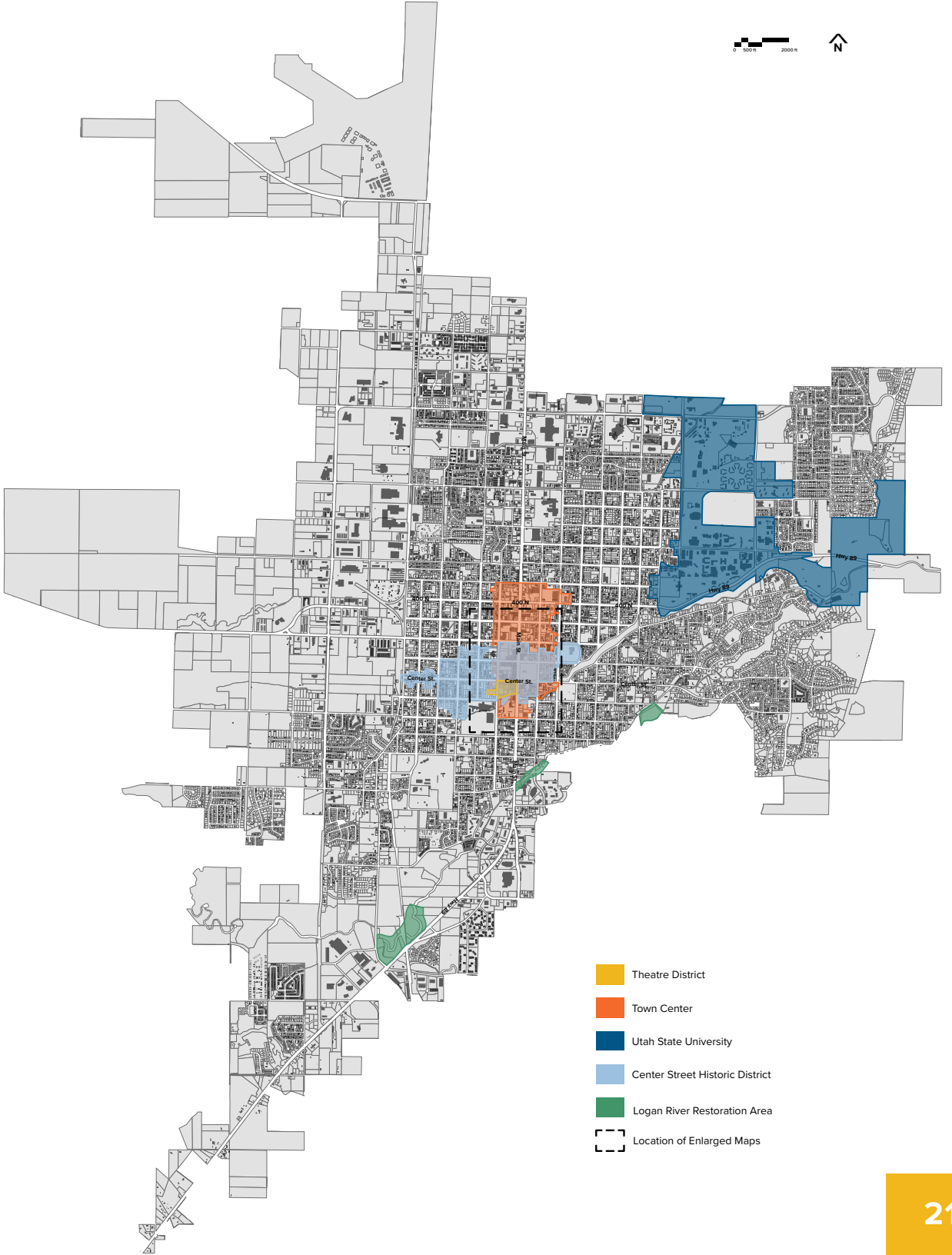
For the purpose of this master plan, Logan City has been divided into five districts: Center Street Historic District, Utah State University campus, Historic Theatre District, Town Center, and the Logan River Restoration. The districts help to create defining characteristics throughout Logan City. They are easily identified by geographic area, contain visual/contextual continuity, and provide the opportunity for people and activities to coalesce.

Insights

- As public art is implemented, thought and design intent should be given to the site's context. Public art within districts should align with the identity and use of the district.

- Overlap occurs between three districts: Center Street Historic District, Theatre District, and the Town Center. The convergence of these districts creates interesting diversity and vibrancy that can be elevated through public art.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.



Community-Identified Assets

Based on the community engagement open houses, this map identifies where publicly recognized arts and culture assets currently exist.

Insights

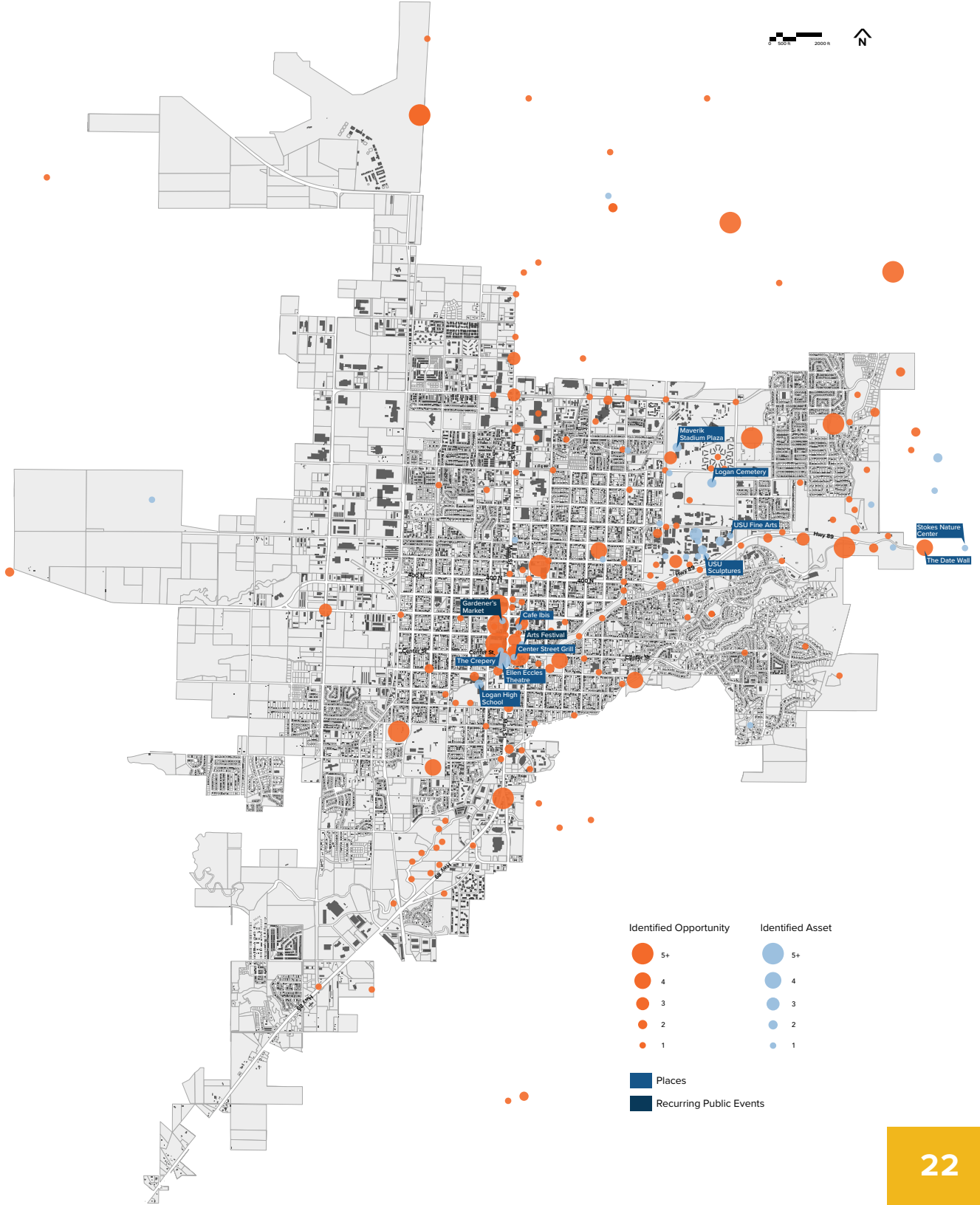
- Most existing arts and culture assets were noted on Utah State University campus. The public recognition of these assets can help to draw awareness to new projects as they are implemented.

- Downtown was the next-most area where the arts and cultural assets were identified. These existing assets will help the public discover new public art projects.

- A small amount of arts and culture assets were noted at the mouth of the canyon. There is a significant amount of interest for more public art in this area to enhance the overall visitor experience.

- The public placed more dots denoting desired artwork than existing arts and culture assets.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.



Community-Identified Opportunities

Based on the community engagement open houses, this map identifies where the public would like to see art in Logan City.

Insights

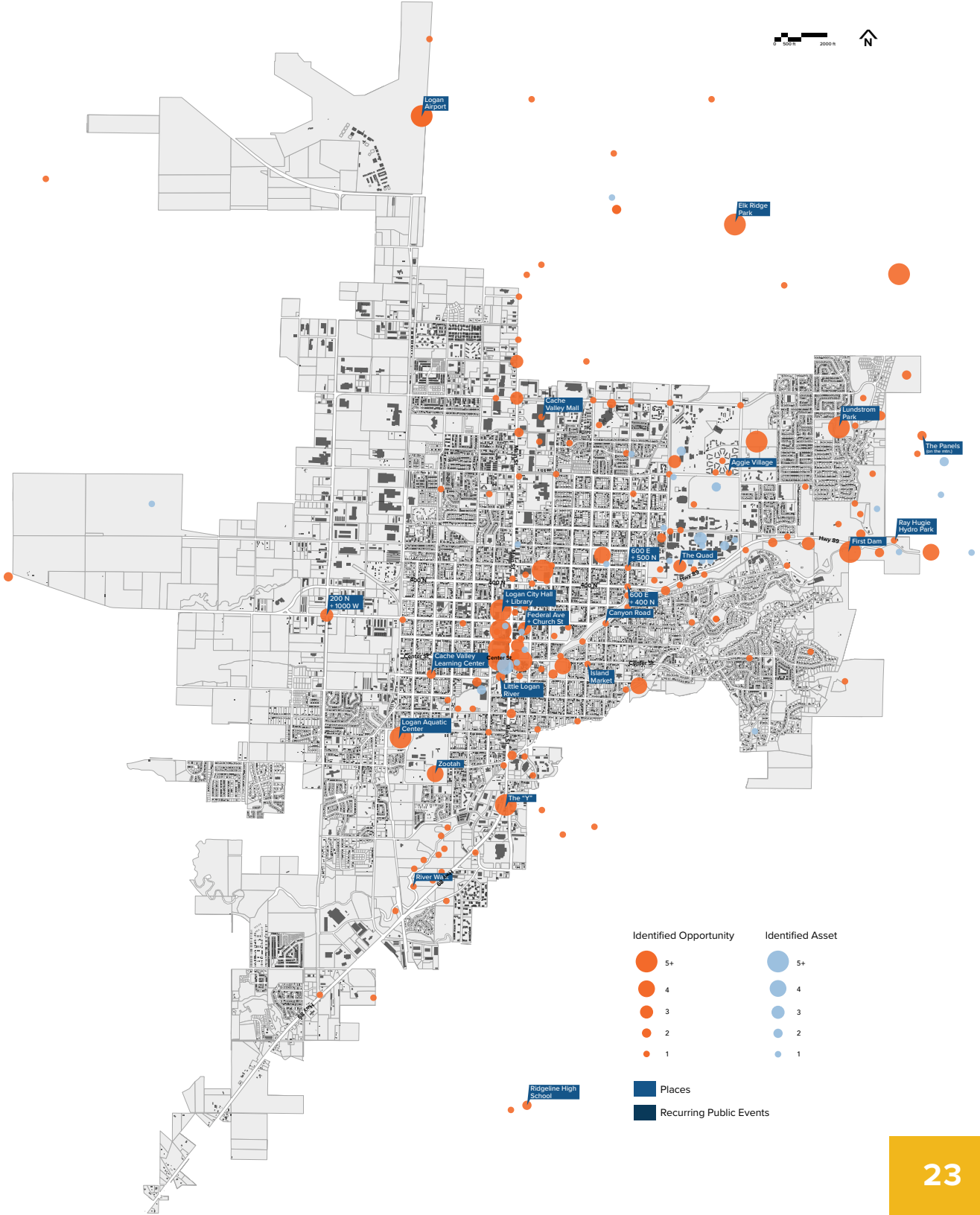
- Many participant-identified areas were based on proximity to one's own home. This indicates that the public wants to live close to art.

- Gateways into the city are of high interest for public art opportunities (especially "The Y" – where Main Street and U.S. Route 89 converge), this also includes the area at the mouth of the canyon.

- Mixing art and recreation is of high interest. The public identified city parks, trails, the river, Zootah, Logan Aquatic Center, and Logan River Golf Course as opportunity areas for public art.

- In general, people want more arts and culture in downtown.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.



Existing City-Owned Parcels

This map shows parcels currently owned by Logan City. While some public art will happen on private property, most will be on public property. Logan City should focus attention on city-owned property, but sites owned by other public entities may be suitable for future public art partnerships.

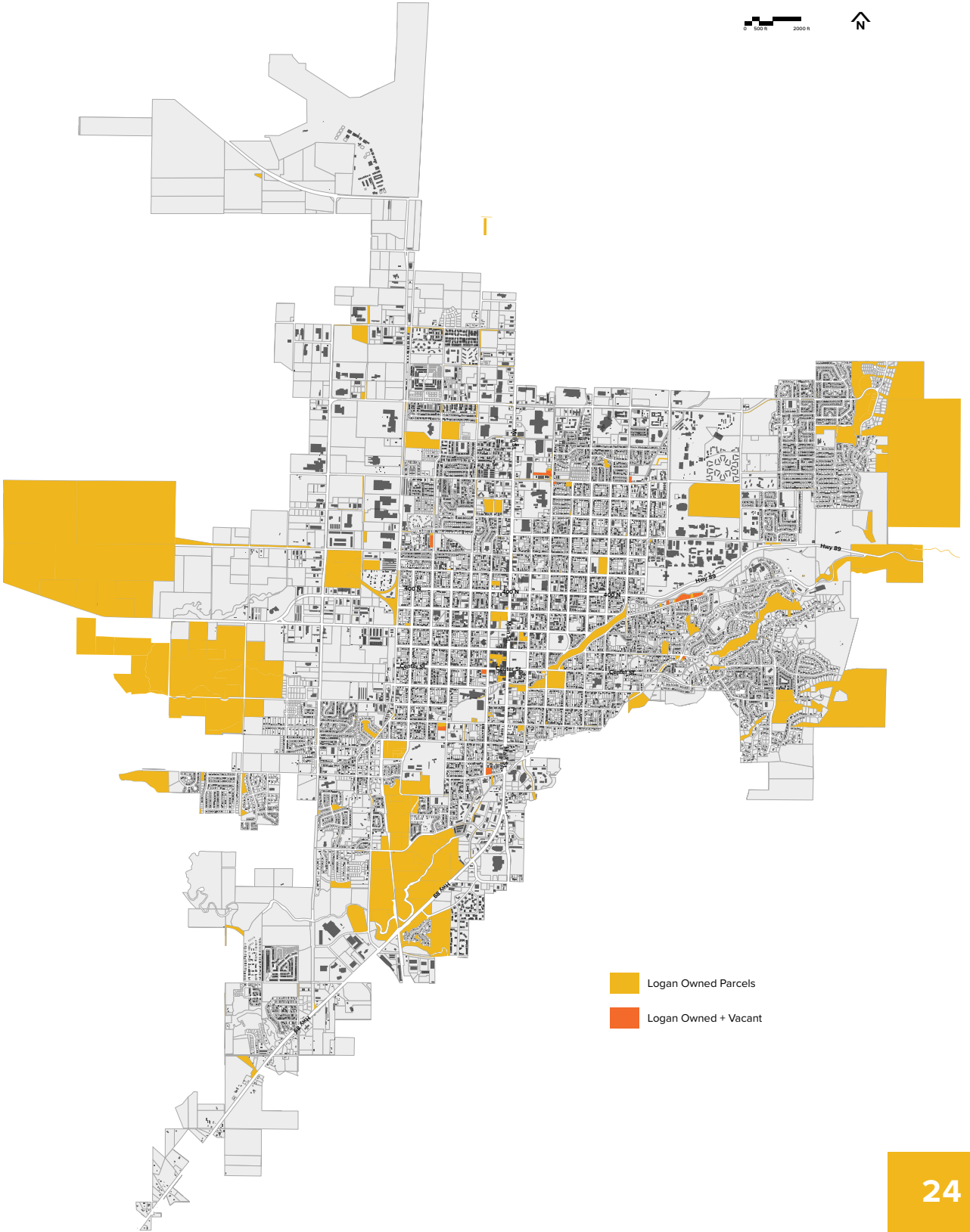
Insights

- Most of the publicly owned parcels downtown are existing parking lots, which could be a potential infill opportunity. Public art could be integrated into existing lots or potential future uses.

- Several vacant lots are located around the edges of the heart of downtown. There are four along Center Street.

- Logan City owns significant land along the river that may become advantageous for future public art with an environmental emphasis.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.



Downtown Public Ownership

This map shows downtown parcels currently under public ownership. While public art should continue to happen on private property, city-owned sites will be the most straightforward and should be taken as the priority. Parcels owned by other public entities will be good opportunities for partnerships.

Insights

- The series of alleyways west of Main Street is an ideal location for a series of public art projects that link several important publicly owned properties.
- The city-owned land that runs along the trail system shown in this map will be an important area of focus that connects the larger trail system to downtown.
- Backstage Alley, the area behind the Eccles Theatre, is a good sight for experimenting with temporary and event-based public art projects.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.



Future Land-Use

This map displays the future land use as identified by Logan City's GIS department. Future use will become an important consideration when assessing potential sites for public art.

Insights

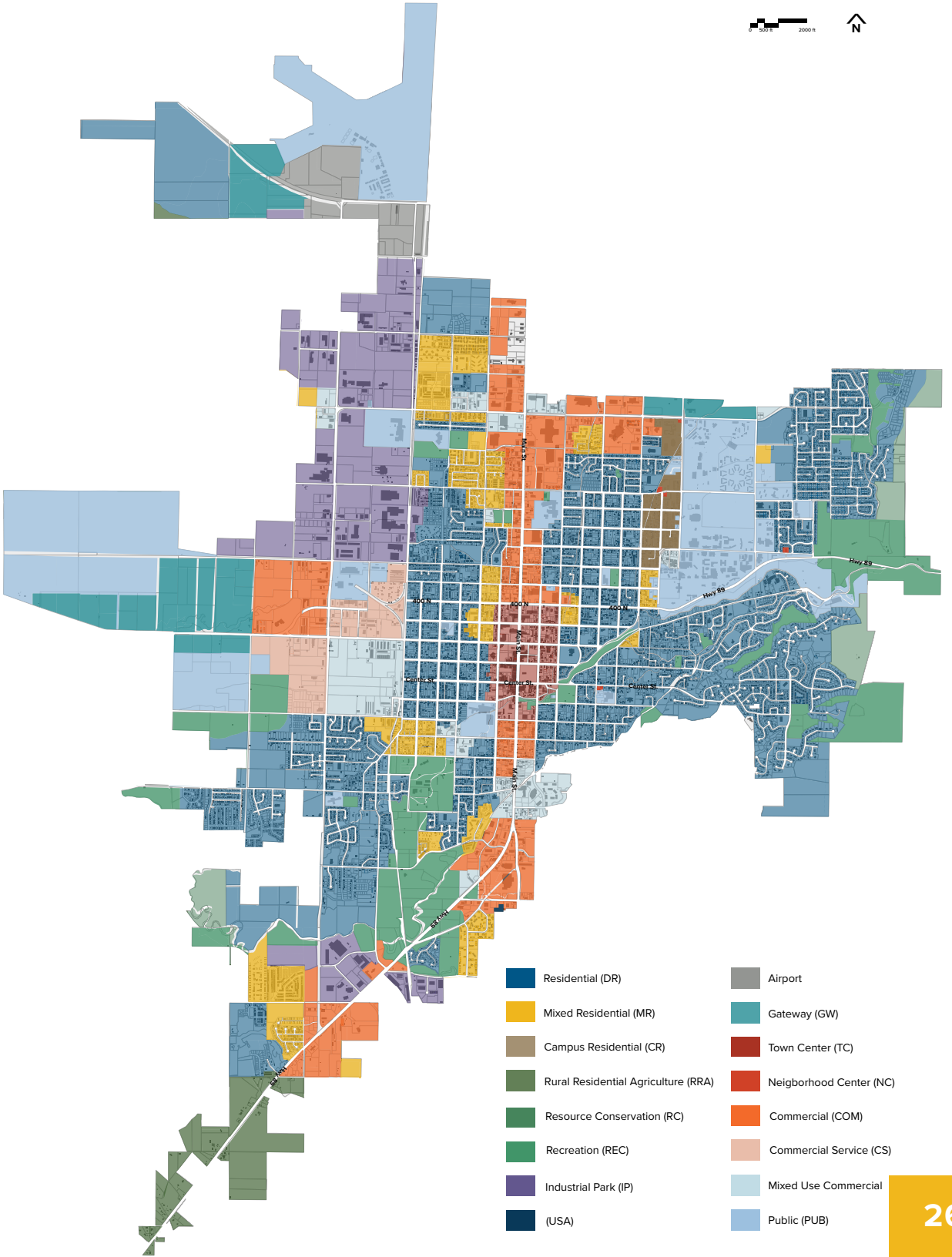
- West Logan City is predominantly zoned for industrial and commercial use. This may become more advantageous for future identification of artist workspace than public art placement.

- There are several Neighborhood Centers (NC) identified on the map. These Neighborhood Centers will be ideal opportunities to bring art closer to people's homes.

- The recreation (REC) area along the river cuts into the Town Center by the Historic District and the Theatre District and is flanked by residential areas. This also is a potential opportunity area for future public art.

- There are areas designated as Gateways (G), coming into Logan City from the west, by the airport, and coming into Logan City from the north along 800 East. Public input identified these as key opportunity areas for public art.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.



Existing Surface Hydrology

This map identifies the many rivers, canals and marsh areas in Logan City. These are important community assets that should serve as part of the cultural consideration when selecting public art sites. Several sites have been recommended that interact with the existing surface hydrology.

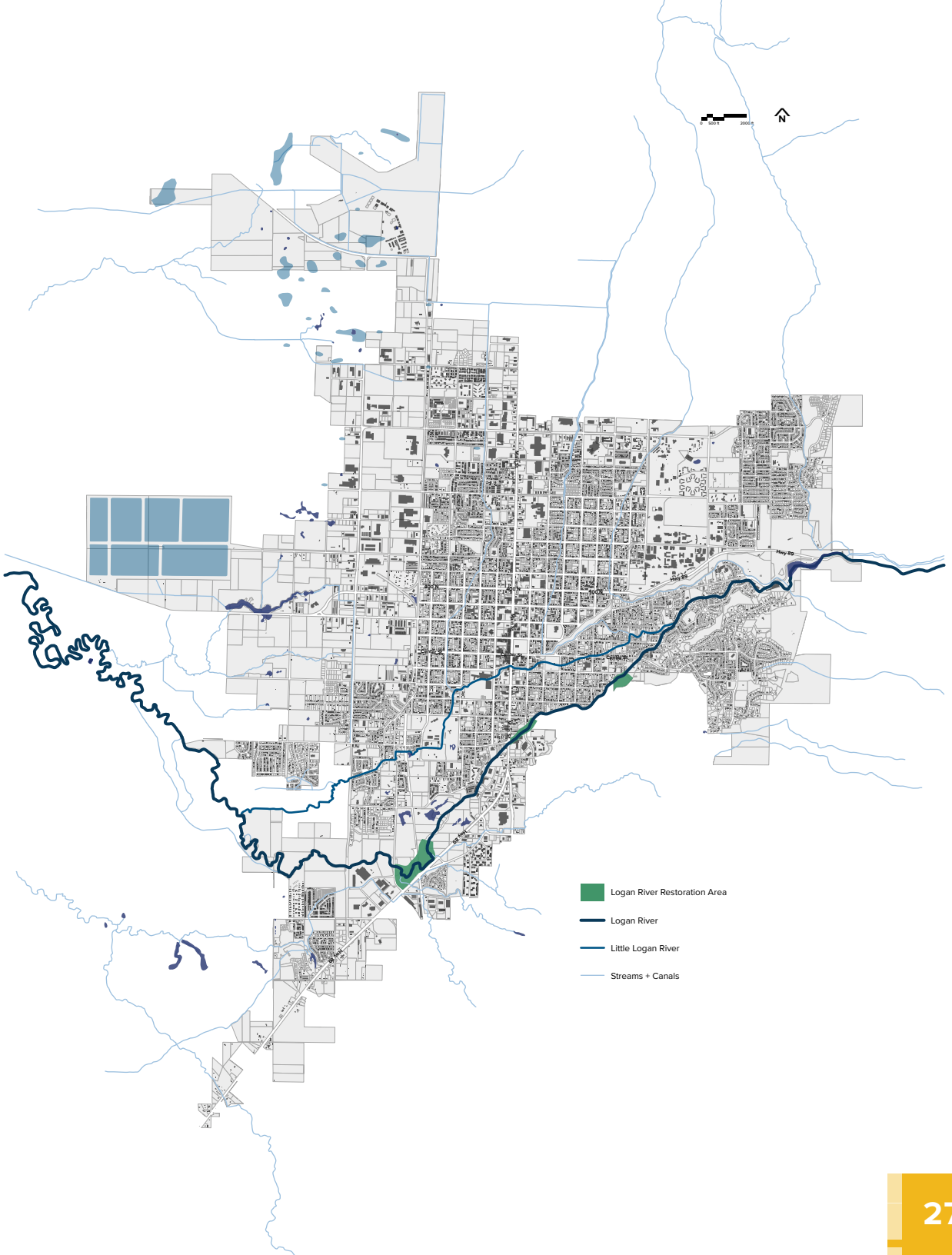
Insights

- First Dam Reservoir is located at the entrance to Logan City from Logan Canyon. This could serve as an important location to help activate this important gateway.

- Little Logan River runs through the Island neighborhood, Merlin Olsen Park, Town Center, Center Street Historic District, and Theatre District, which makes it an important connector.

- Logan River runs through the Island, along the south edge of the city, and through the golf course.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.



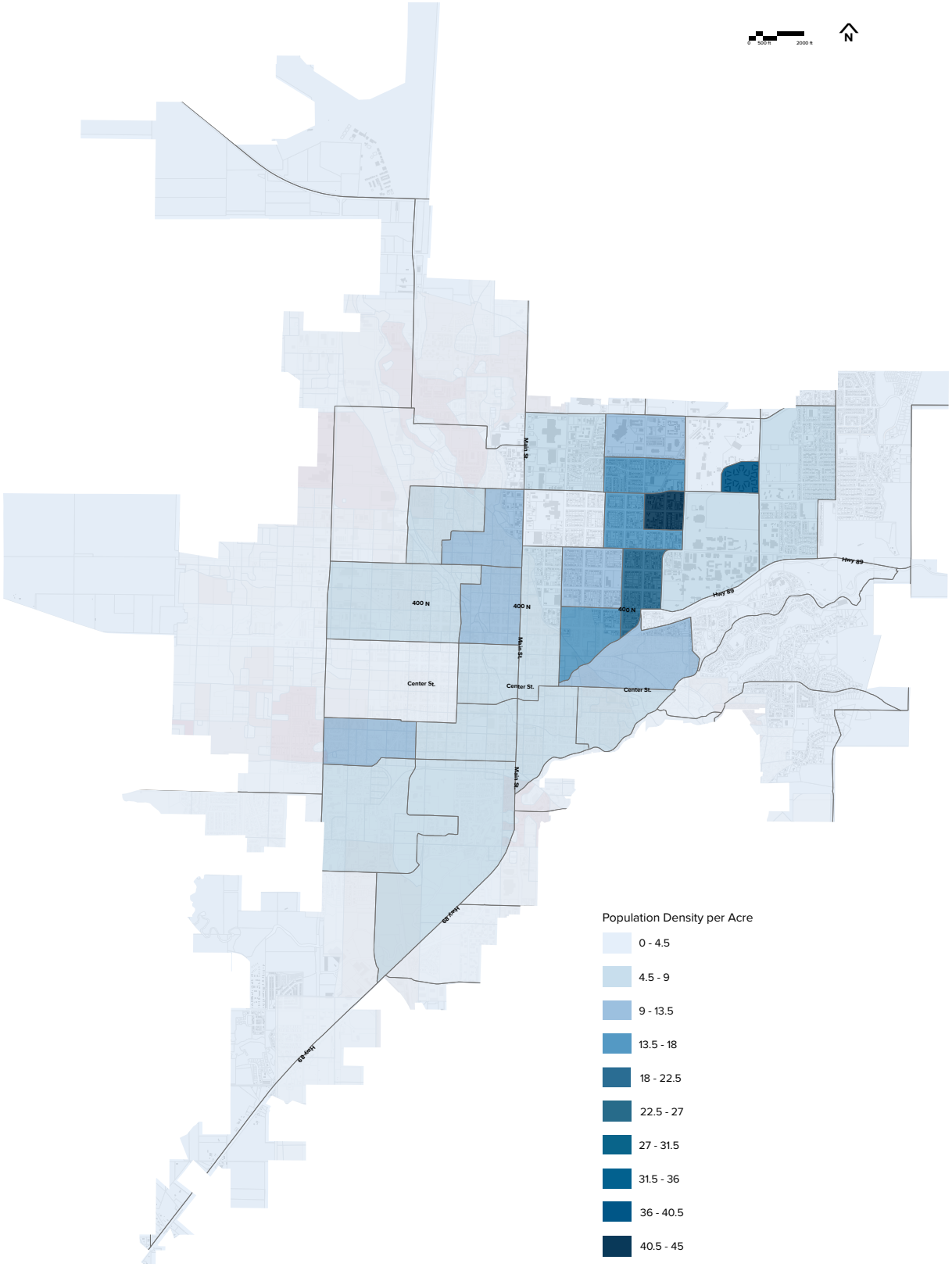
Existing Population Density

The consideration of population density layered with other mapping insights will be an important tool when determining site identification and priority areas for future public art. Understanding how population density spreads throughout the city is important because public art may be most desirable in higher density areas, but identifying low-density areas will also be important.

Insights

- Most of Logan City has a low population density.
- The highest population density is found at Utah State University, especially at Aggie Village.
- Neighborhood density is highest around the Island neighborhood, and west of Main Street between approximately 500 North and 1800 North.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.



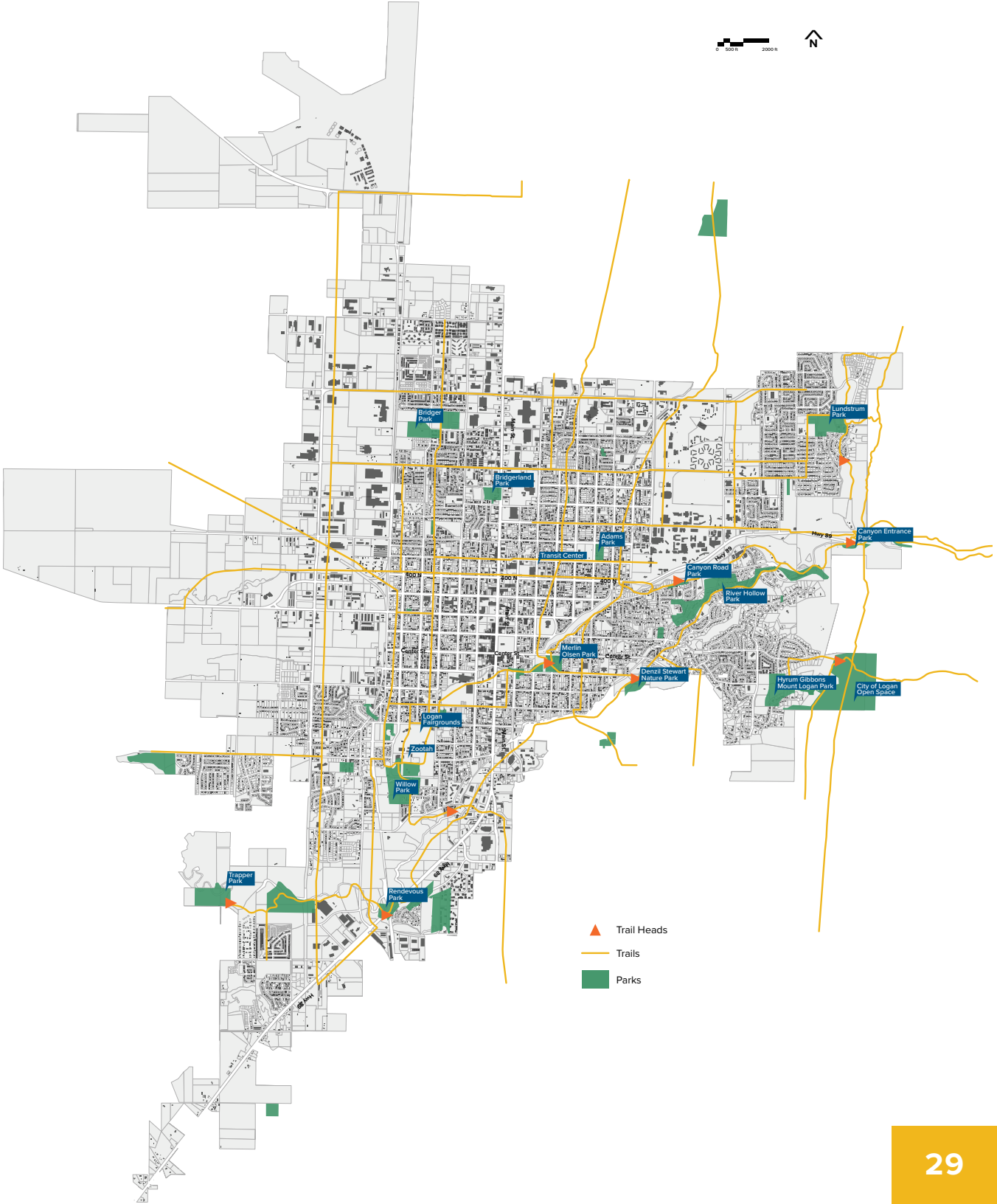
Existing Parks and Trails

Logan City has an extensive network of trails and parks which are valuable community assets. These areas promote walkability, congregation, and recreation and their cultural consideration will be important for future public art.

Insights

- Parks are located throughout the city, with a majority in the south and east of Logan City.
- There is a lack of parks around the west Logan City areas.
- Nearly all parks are connected by a trail except for Bridgerland Park and smaller open spaces located around housing developments.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.



Existing Bus Routes

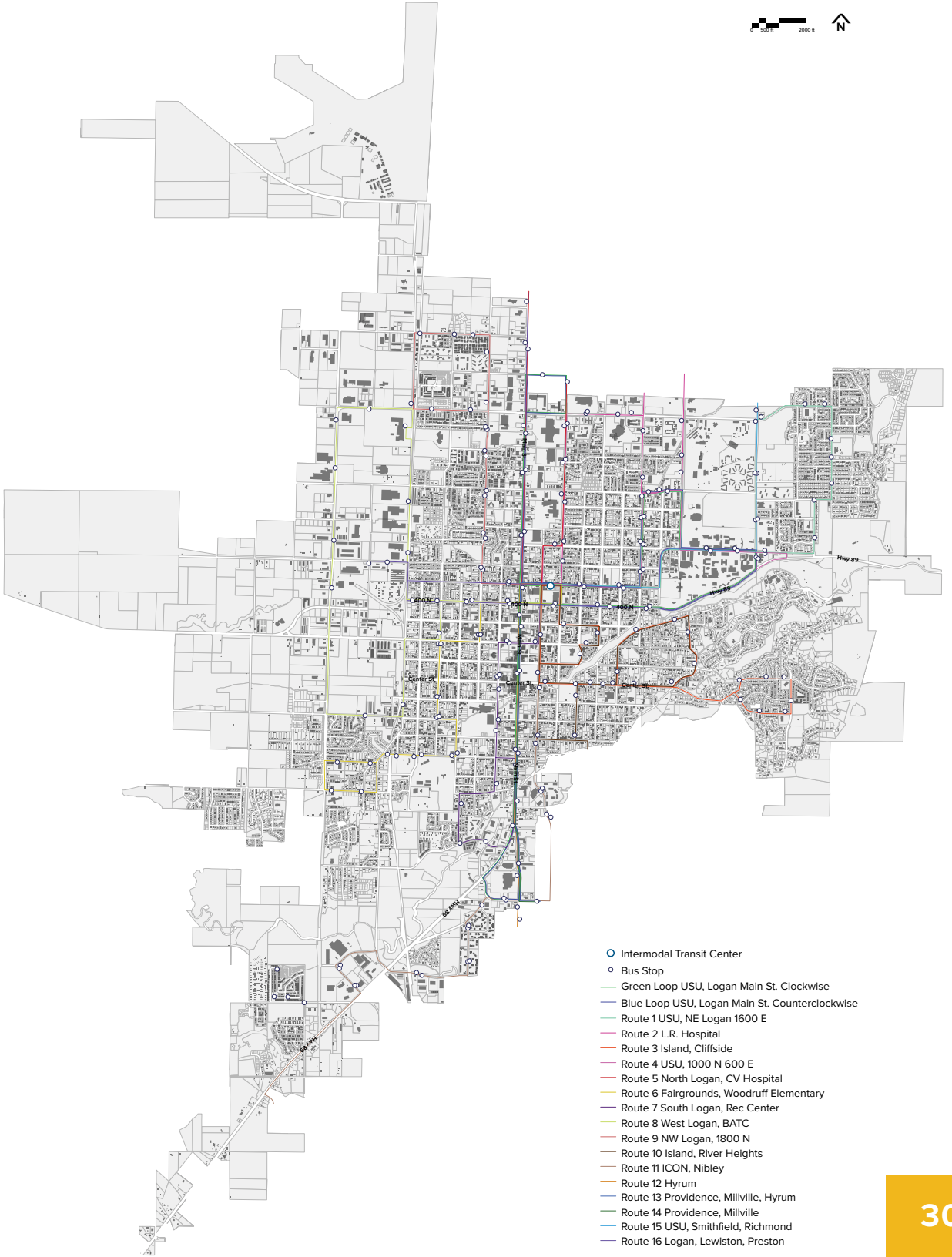
This map displays Cache Valley Transit District (CVTD) bus routes throughout Logan City, including the location of the Intermodal Transit Center. These routes will help to identify potential opportunities for future public art around walkable corridors and transportation waiting areas, such as bus stops.

Insights

- Major corridors of transit routes are found around the Main Street area from 100 East to 700 North, and Center Street/Main Street heading up to the Island neighborhood.

- Transit routes stretch north to south and east to west across Logan City.

Enlarged map included in Attachment 1: Enlarged Maps provided with this document.

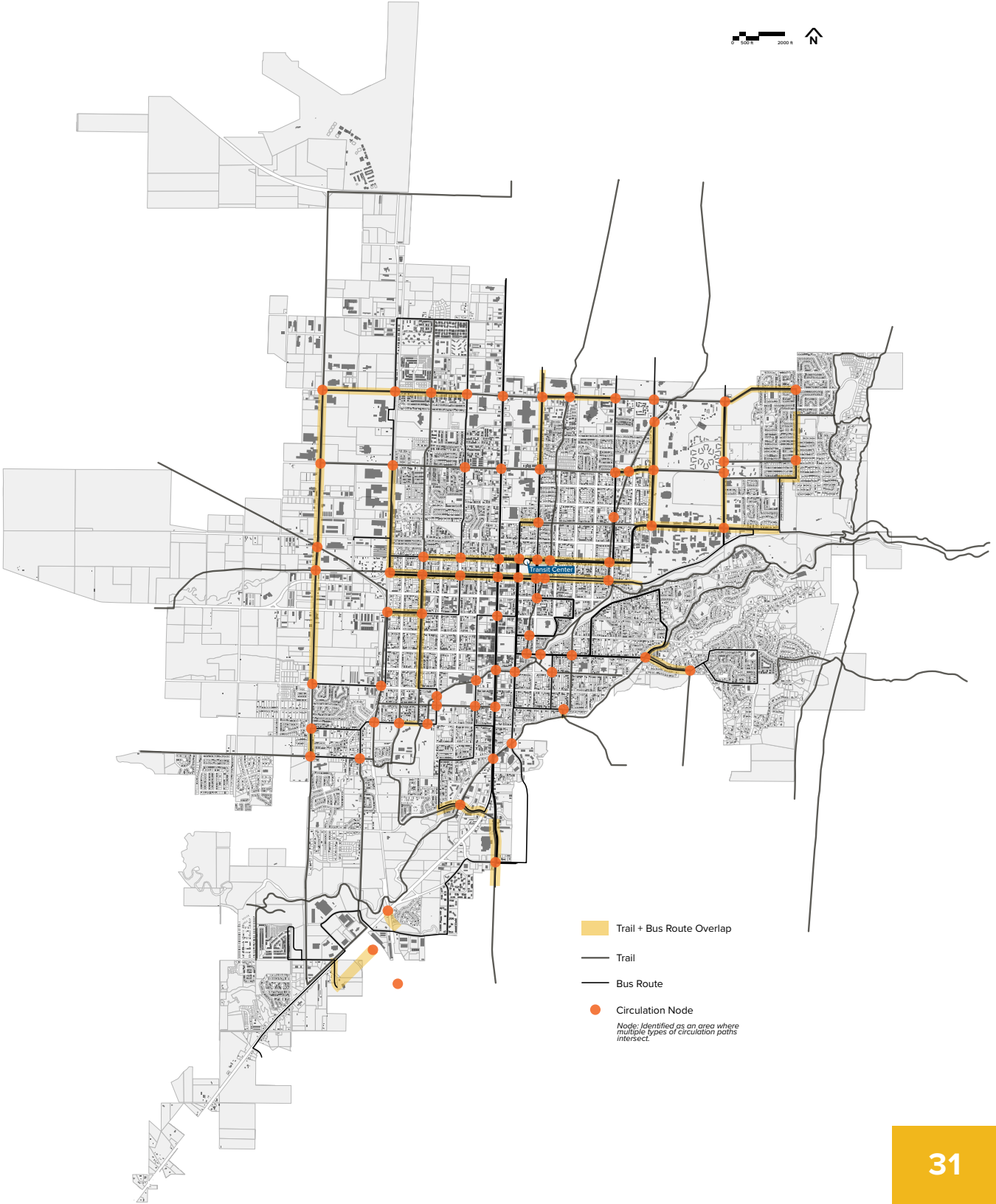


Composite Circulation

This map displays the overlay of bus routes and trails. These two modes of travel were identified because of the increased number of pedestrians traveling through these areas. Places where pedestrian and transit routes overlap present an even greater opportunity for public art as pedestrians intrinsically have increased opportunity for connection, particularly when waiting at transit stops.

Insights

- There is a high concentration of nodes around the two blocks surrounding the transit center.
- Multiple nodes are found surrounding Utah State University.
- Walkability is greatest going east to west across Main Street along 400 North and 500 North.
- Walkability is greatest going north to south in west Logan City, especially along Trapper Trail.
- There is a network of nodes along the river trail that passes by the river, Logan High School, the edges of the Town Center, Historic District, and Theatre District. This also connects to a large concentration of nodes around the transit center.



ASSET MAPPING – CONCLUSIONS

Based on assessment of assets and opportunities, Logan City is in a strong position to develop and implement a public art program that weaves into the geographic and cultural fabric of the community. The following points demonstrate how existing assets and opportunities align with the development of Logan City's Public Art Program.

- Established districts provide opportunity to connect public art to a publicly recognized purpose and identity. This can help focus the curatorial process of identifying public art locations and projects. Districts serve as a great starting point when looking at site selection.

- The breadth of rivers and canals woven throughout the community provide a unique opportunity for artists to explore environmental art. This asset could be integrated into the Public Art Program as an interesting way for Logan City to stand out artistically.

- The extensive trail network provides opportunity for public art to connect with recreation opportunities as well as pedestrian thoroughfares. This helps bring art to the people and will increase user experience as well as trail use. In addition to the trail system, other opportunities exist to connect art to recreation such as the mouth of Logan Canyon, First Dam, and public parks city-wide.

- The free public transit system and established transit hub provide excellent opportunities to utilize public art to enhance rider experience. Identifying key nodes, where bus and transportation systems intersect, illuminates opportunities where public art can create convergence and engage public experiences.

- Utah State University has a high quality and engaging public art program that is well recognized within the community. Public input, related to opportunity mapping, identified a big interest in spreading public art community-wide.

- Gateways into the community are great opportunities to utilize public art as part of signage and wayfinding.

- The east side of Logan City currently has more cultural assets, but the west side has potential to create assets along walkable corridors and circulation nodes.

PRECEDENT RESEARCH

PRECEDENT RESEARCH

An assessment of other communities and their public art program was conducted as a key component of this Public Arts Master Plan. This process began with the identification of successful public art programs throughout the state and region. In total, seven precedent cities were examined as well as Utah State University's Public Art Program. Case studies for each of the following programs can be found in the Appendix of this document.


Lakewood, Colo.

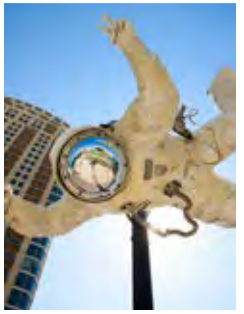

Laramie, Wyo.


Sedona, Ariz.


Ogden, Utah


Park City, Utah


Summit County, Utah


Salt Lake City, Utah


Utah State University

Each program was researched through a combination of online searches, review of master plans or guiding documents, and personal interviews with program leaders. The research was focused on four primary categories:

- Governance/management
- Process
- Funding
- Maintenance

PRECEDENT RESEARCH – INSIGHTS

Based on the program research, commonalities between these eight programs were compiled, resulting in three foundational pillars for successful management: governance, administration, and advisory. Public art programs are typically developed and managed by a municipal agency, such as a local arts agency, city department, or private entity (i.e. nonprofit arts organization). In all cases, a public/private partnership is paramount to the operational successes of the public art program. Public art projects, especially when publicly funded, are typically integrated into public infrastructure projects, developments, or community projects that are part of a larger urban development or cultural plan. The insights in this section informed the strategies, actions, and recommendations found in the remainder of this master plan.

GOVERNANCE

In most cases, the city council and/or mayor have the authority to give final approval/denial to a proposed art project – especially if the artwork is located on public property and/or receiving public funding. The level of review and oversight varies amongst each case study. Typically, the more established the public arts agency, the less government review and oversight is involved.

ADMINISTRATION

A public art program is often managed within an existing city department (especially in the program's infancy) and a particular staff person is assigned to oversee the program and act as the liaison between the city and the advisory board. Typical city departments that manage a public art program include community development, parks and recreation, economic development, or an arts and culture-specific department. In some cases, a local agency or nonprofit organization takes on management under specific guidelines or regulations from the city and in conjunction with a board. The commissioned entity distributes requests for proposals (RFP) or requests for qualifications (RFQ) for designated projects and selects an artist or team of artists to implement the proposed work. This entity may have additional roles such as contracting, promotion/marketing of the public art program, facilitation of educational programs, and management/administration of recurring public art programs.

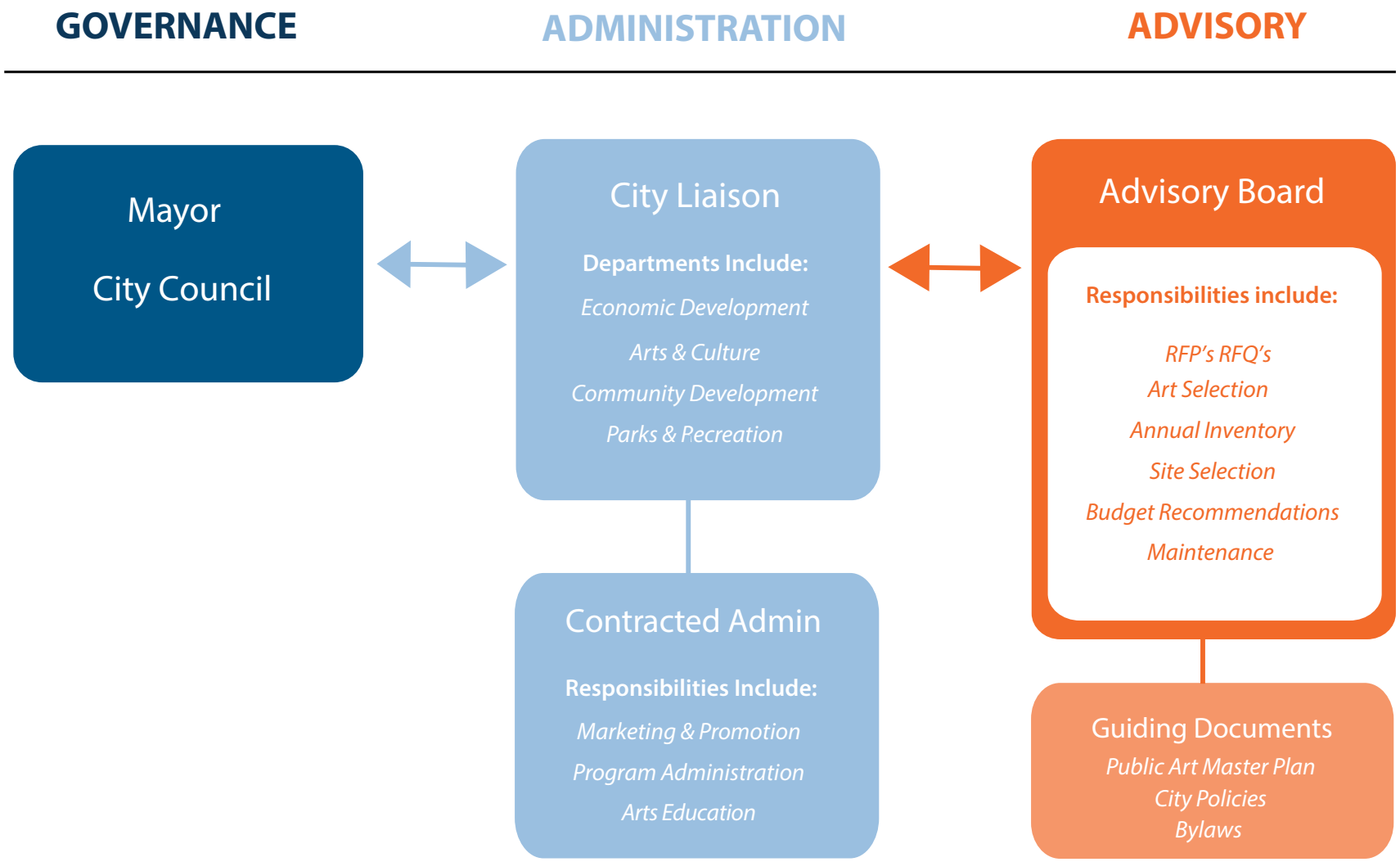
ADVISORY

Site location, artist selection, and project design are typically approved by a city's art advisory committee, council, or board. Appointed members may include government officials, artists, public art professionals/educators, architects, landscape architects, city planners, transportation representatives, and engineers. Typically, the advisory board operates under its own set of bylaws and is required to comply with various city guidelines, documents, and ordinances applicable to public art, such as a public art master plan. The advisory entity may perform various roles such as contracting, promotion/marketing of the public art program, facilitation of educational programs, inventory, and management/administration of recurring public art programs.

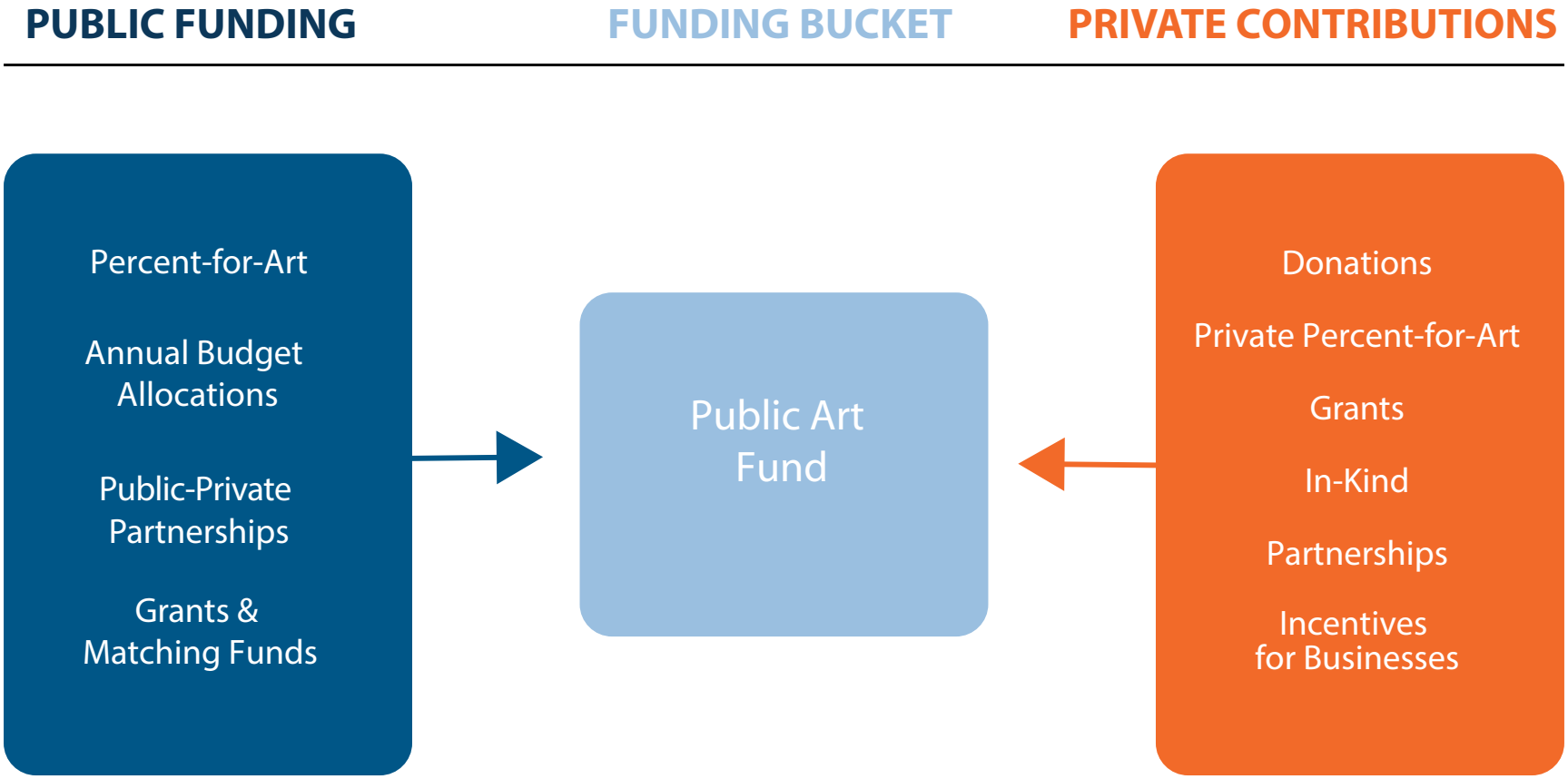
FUNDING

Public art is typically funded through local, state, and federal funding (including grants), but increasingly through public-private partnerships as well. Percent-for-Art is a commonly used ordinance or policy that requires a specific percentage of a city's capital improvement project funds (CIP) to be allocated for the commission, purchase, fabrication, and installation of public artwork. Percent-for-Art ordinances typically designate one to two percent of the total construction or renovation budget. Percent-for-Art projects are usually incorporated on a publicly owned site (such as a civic center, library, plaza, or park) or a public infrastructure project (such as a bridge, roundabout, or trail). Private developers and businesses are increasingly incorporating and funding public art in their development projects. This is becoming a common tool that is executed by a city's land development code or zoning ordinance – either in the form of a development requirement, cash contribution, or development incentive (certain development standards may be relaxed or eliminated in exchange for public art).

MANAGEMENT


GOVERNANCE
ADMINISTRATION
ADVISORY
Mayor
City Council
City Liaison
Departments Include:
Economic Development
Arts & Culture
Community Development
Parks & Recreation
Contracted Admin
Responsibilities Include:
Marketing & Promotion
Program Administration
Arts Education
Advisory Board
Responsibilities include:
RFP's RFQ's
Art Selection
Annual Inventory
Site Selection
Budget Recommendations
Maintenance
Guiding Documents
Public Art Master Plan
City Policies
Bylaws

FUNDING


PUBLIC FUNDING
FUNDING BUCKET
PRIVATE CONTRIBUTIONS
Percent-for-Art
Annual Budget Allocations
Public-Private Partnerships
Grants & Matching Funds
Public Art Fund
Donations
Private Percent-for-Art
Grants
In-Kind
Partnerships
Incentives for Businesses

GOALS, STRATEGIES, ACTIONS

GOAL 1: Establish and implement a fiscally responsible Public Art Program with comprehensive governance to ensure sustainability and impact.

GOAL 2: Activate public spaces to create vibrant community spaces and elevate quality of life.

GOAL 3: Build community through ongoing engagement and inclusion.

GOAL 4: Elevate the arts sector by integrating and supporting local artists and arts organizations.

GOAL 1: Establish and implement a fiscally responsible Public Art Program with comprehensive governance to ensure sustainability and impact.

STRATEGY 1.1: Develop a governmental and administrative body composed of citizens, organizations, local experts, and city departments.

ACTION 1.1.1: Determine the city department that will oversee and implement Logan City's Public Art Program.

ACTION 1.1.2: Establish a Public Art Board with a mix of representatives from city departments, community groups, local professionals, and artists.

ACTION 1.1.3: Assign a city staff member to serve as the Public Art Liaison to manage the day-to-day administrative tasks between the Public Art Board and Logan City.

ACTION 1.1.4: Assess the need to hire a part-time Public Art Liaison after Year 5 to help the Public Art Program grow and most effectively meet the needs of the community.

STRATEGY 1.2: Develop policies and procedures for the Public Art Program to become codified.

ACTION 1.2.1: Develop and implement comprehensive policies and procedures for selection, installation, contracts, artist rights, maintenance, and conservation of artworks in public spaces and civic facilities.

ACTION 1.2.2: Develop and implement a project communications workflow between the Public Art Board, Public Art Liaison, and Logan City.

ACTION 1.2.3: Develop and implement a policy for board expectations, responsibilities, and workflow. This should include bylaws and guidelines written by or in partnership with the board.

ACTION 1.2.4: Develop and implement a policy for soliciting and/or accepting donations, gifts, or loans of artwork.

GOAL 1: Establish and implement a fiscally responsible Public Art Program with comprehensive governance to ensure sustainability and impact.

STRATEGY 1.3: Establish a diverse and sustainable funding model comprising private and public funding mechanisms.

ACTION 1.3.1: Implement a Percent-for-Art funding model that sets aside a percentage of Capital Improvement Projects to be used for public art. The percentage should scale up to 1% within five years. Specific Capital Improvement projects such as streets or sewer infrastructure projects may be exempt from this policy. Further details about the Percent-for-Art funding model can be found in the Funding Model Recommendations section of this plan.

ACTION 1.3.2: Introduce a flexible line-item funding contribution beginning at $20,000/yr. to provide a consistent funding baseline and to supplement additional funding mechanisms.

ACTION 1.3.3: Explore options for introducing a funding mechanism that utilizes a percentage of private development in Logan City. Further details and ideas regarding a percentage of private development funding model can be found in the Funding Model Recommendations section of this plan.

ACTION 1.3.4: Utilize local and state grant funding such as Cache County RAPZ and restaurant grants as well as Utah Division of Arts & Museums grants to fund public art projects.

ACTION 1.3.5: Pursue federal and nationally available grants through organizations like the National Endowment for the Arts to supplement local funding, especially for large projects that may be beyond local budgets.

ACTION 1.3.6: Seek private donations including cash contributions, artworks, and in-kind support as well as local foundation grants to expand the public art collection and supplement additional funding sources.

STRATEGY 1.4: Implement the Public Art Program as a collaboration between Logan City, the Public Art Board, artists, local experts, and the broader community.

ACTION 1.4.1: Foster partnerships with existing arts and cultural organizations such as CacheARTS and Utah State University to support public arts governance and management.

ACTION 1.4.2: Launch public art projects through a phased approach that begins with small wins, expands over time, and provides a mix of small and large projects along the way.

ACTION 1.4.3: Conduct an initial community-wide inventory of all publicly owned artworks including artwork that is on display inside of buildings and in storage. The inventory should include documentation of each piece as well as details regarding artist information, site location, artwork condition, maintenance responsibilities, and ownership.

ACTION 1.4.4: Develop a maintenance plan that includes annual assessments, inventory and maintenance fund allocations. Specific ideas regarding standards for maintenance, upkeep, and replacement can be found in the Maintenance, Upkeep, and Replacement Considerations section of this plan.

ACTION 1.4.5: Develop an annual work plan with public art priorities, upcoming opportunities, funding possibilities, planning considerations, maintenance needs, and assessment of long-range projects.

GOAL 2: Activate public spaces to create vibrant community spaces and elevate quality of life.

STRATEGY 2.1: Use public art as a keystone to increase downtown vibrancy and walkability.

ACTION 2.1.1: Prioritize downtown locations for the majority of public art projects in the first two years.

ACTION 2.1.2: Commission a series of murals throughout the midblock alleyways west of Main Street to create a vibrant pedestrian thoroughfare.

ACTION 2.1.3: Install a series of public art pieces throughout the proposed Center Block Development to include a large art piece that serves as a visual anchor and identifier.

ACTION 2.1.4: Transform Backstage Alley into an active gathering place through a mix of public art that includes tactical urbanism projects and video projection. Backstage Alley should be developed with the performing arts top of mind as this site has organically blossomed through the performing arts.

STRATEGY 2.2: Utilize neighborhood public spaces to distribute public art within neighborhoods throughout Logan City and weave art into the daily experience of life in Logan City.

ACTION 2.2.1: Install public art in parks throughout Logan City as a way to disperse neighborhood-level artwork citywide.

ACTION 2.2.2: Work with neighborhood councils and other community groups to install neighborhood-level public art.

ACTION 2.2.3: Create public art experiences along Logan City's trail system.

ACTION 2.2.4: Utilize existing city infrastructure such as utility boxes, crosswalks, trash receptacles, banners, and sidewalks as places for public art.

GOAL 2: Activate public spaces to create vibrant community spaces and elevate quality of life.

STRATEGY 2.3: Use public art for year-round activation of public spaces.

ACTION 2.3.1: Utilize events and ephemeral artwork such as video projections and snow sculptures to enliven public spaces during winter.

ACTION 2.3.2: Consider the year-round aesthetic, durability, and accessibility of public art pieces and ensure the overall collection contains artwork suitable for all seasons.

STRATEGY 2.4: Utilize community facilities and gathering places as sites for public art.

ACTION 2.4.1: Program the Logan Library, inside and out, with a mix of permanent and temporary public art as well as cultural events.

ACTION 2.4.2: Develop a partnership with Utah State University's Public Art Program and work to create a physical continuation of their Sculpture Walk, off-campus, using the Boulevard Trail as a central artery.

ACTION 2.4.3: Foster a partnership with Logan Regional Hospital to install public art at its site.

ACTION 2.4.4: Foster a partnership with CVTD and Art in Transit: From Schools to Community to install public artwork along highly trafficked public transportation areas.

ACTION 2.4.5: Establish relationships and partnerships with private businesses to encourage and/or provide incentive for mural installations in active public spaces.

ACTION 2.4.6: Provide opportunities for local artists, community groups, and arts and cultural institutions to develop and implement temporary artistic interventions and events for the community.

GOAL 3: Build community through ongoing engagement and inclusion.

STRATEGY 3.1: Plan and implement community engagement strategies and methodologies throughout the Public Art Program process.

ACTION 3.1.1: Utilize the Public Art Program as a method of educating the community about art and its value in building community.

ACTION 3.1.2: Work to integrate the community in the process of site selection, artist selection, and public art production. This does not need to be integral to every piece but should be interspersed throughout the overall program. Additionally, regular meetings of the Public Art Board should be open to the public.

ACTION 3.1.3: Keep the community informed of new public art developments, project updates, events and opportunities through online and in-person platforms such as social media, and by giving updates at neighborhood meetings where new art projects will be instituted.

STRATEGY 3.2: Bridge city goals and values with community goals and values through public art.

ACTION 3.2.1: Develop guidelines and strategies for engagement to be used regularly by the Public Art Board throughout the public art process. Specific ideas regarding ongoing engagement methods can be found in the Ongoing Community Engagement section of this plan.

ACTION 3.2.2: Work with city staff and council as well as other community partners to ensure annual work plans are in alignment with broader community goals and values.

ACTION 3.2.3: Connect to and celebrate different neighborhoods and community groups through community engagement, education, and installation of public art.

GOAL 3: Build community through ongoing engagement and inclusion.

STRATEGY 3.3: Integrate and celebrate diverse cultures, backgrounds, and viewpoints through public art.

ACTION 3.3.1: Foster relationships with local organizations and community groups that represent Logan City's diverse communities.

ACTION 3.3.2: Commission a series of murals in collaboration with community partners that celebrate Logan City's diverse voices, cultures, and communities.

ACTION 3.3.3: Establish inclusion, diversity, equity, and access policies for the Public Art Board that include board member recruitment, artist recruitment, site selection, artwork content, and community engagement processes.

ACTION 3.3.4: Ensure representation of diverse cultures, backgrounds, viewpoints, and organizational affiliations on the Public Art Board.

GOAL 4: Elevate the arts sector by integrating and supporting local artists and arts organizations.

STRATEGY 4.1: Ensure that calls for public art are accessible to local artists.

ACTION 4.1.1: Utilize local organizations and resources such as CacheARTS and the Arts Summit group for distribution of calls and other information.

ACTION 4.1.2: Develop a public-art-specific website or page on the Logan City website dedicated to public art. The website should include public art maps, information, calls, board information, and contact information. Additional features such as the ability to submit an idea or report a maintenance need may be included as well.

ACTION 4.1.3: Develop social media accounts and a city webpage for the Public Art Program to highlight public art projects and distribute information.

ACTION 4.1.4: Publish all calls for public art publicly on the Logan City website, Utah Division of Arts & Museums public art page, and other online platforms as appropriate.

STRATEGY 4.2: Facilitate mentorship opportunities between selected established artists and emerging local artists.

ACTION 4.2.1: Encourage all applicants and selected artists to include mentorship opportunities for emerging local artists.

ACTION 4.2.2: Invite local artists to participate in the public art process and to collaborate with selected artists on public art projects.

GOAL 4: Elevate the arts sector by integrating and supporting local artists and arts organizations.

STRATEGY 4.3: Provide public art opportunities for local, national, and international artists.

ACTION 4.3.1: Enact a selection criteria preference consideration for local artists.

ACTION 4.3.2: Host professional development opportunities and resources (workshops, training, and application support) that help local artists compete for local and non-local calls for art.

ACTION 4.3.3: Utilize the Utah Division of Arts & Museums to market public art opportunities.

ACTION 4.3.4: Post public art opportunities to an online public art platform such as callforentry.org or codaworx.com.

STRATEGY 4.4: Integrate the Public Art Program with arts education classes, programs, organizations, and other initiatives (K-12, higher education, private).

ACTION 4.4.1: Work with local schools such as Logan High School and Utah State University to develop artwork for public display.

ACTION 4.4.2: Establish opportunities for local art students to collaborate with the Public Art Board and to work on public art projects.

ACTION 4.4.3: Develop public art calls that are limited to students in Logan City.

ACTION 4.4.4: Conduct student-specific workshops and technical support to help local students become confident in applying to art calls within and outside of Logan City.

PUBLIC ART INSPIRATION

























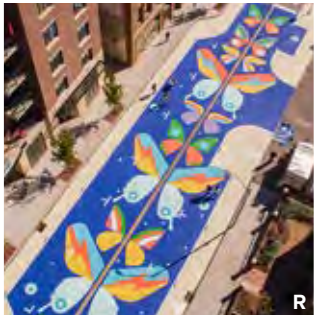
























A– Silo Mural, HENSE, Australia | B– Wild Idea, Fesson Ludovic | C– Up and Under, Nancy Holt, Finland | D– Into the Trees 11, Will Beckers, Belgium | E– World Impact Schools, Charlie, Los Angeles, Calif. | F– Lawn On D, Sasaki, Boston, Mass. | G– De Todos Comino, Adriana M. Garcia, San Antonio, Tex. | H– Impulse, Lateral Office and CS Design, Montreal | I– Art on Trails Event, Park City, Utah | J– Guido Van Helten, Nashville, Tenn. | K– Multiple artists, Freak Alley, Boise, Id. | L– Youth, Popsilos, Ontario, Canada | M–Water to Water, Christine Tanzanites and Paul Edwards, Scottsdale, Ariz. | N– Terrell Powell, Woodlands, Tex. | O– Sky Stage, Frederick, Md. | P– 41 ROSS Art Gallery Projection Mapping, Sensbellum, San Francisco, Calif. | Q– Iowa City Mural, Iowa City, Iowa | R– Butterfly Mural, Sound Mind Creative, Asheville, N.C. | S– McPolin Tunnel, Bill Louis, Park City, Utah | T– Atomic, Hou de Sousa, 2018, Georgetown, D.C. | U– Kanuka sticks, Martin Hill, New Zealand | V– Bighorn Migrating Mural, Ink Dwell, Lone Pine, Calif. | W– Selfie Mural, 100 Architects, Lisbon, Portugal | X– MOMENTS Festival, Imagine Ballet, Ogden, Utah

SITE IDENTIFICATION

SITE IDENTIFICATION

The site identification phase establishes a set of priority and potential sites for consideration by Logan City and the Public Art Board. The sites identified are wide-ranging throughout Logan City, and the projects noted at each site represent a full spectrum of public art types and budget ranges. The sites were identified through a combination of asset mapping, community engagement, site visits, and extensive consideration of return on investment from a community impact perspective. The sites identified in this section should not be considered the only sites suitable for public art but should be taken as the priority as the program is established in the coming years.

METHODOLOGY

The site identification process began as a direct extension of asset mapping and community engagement. Variables assessed during community input and identified through asset mapping were prioritized and assigned a value ranking based on their level of relevance to potential public art locations. The chart below identifies how value rankings were assigned to each category. The low, medium, and high labels in the chart reference the level of value placed on the asset. Value level was translated to opacity in the map on the following page.

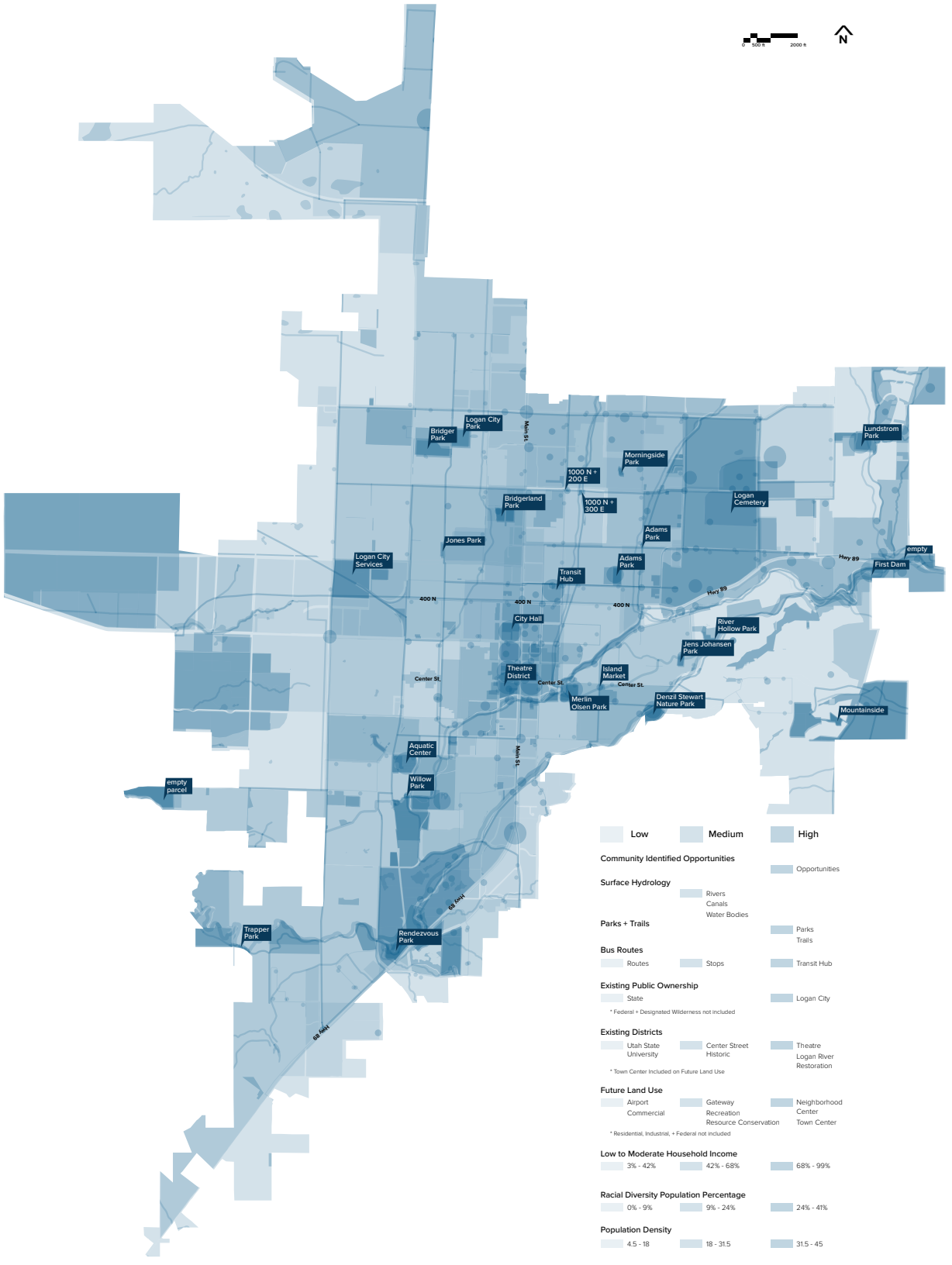
ASSET	LOW	MEDIUM	HIGH
Community Identified Opportunities			• Opportunities
Surface Hydrology		• Rivers • Canals • Water Bodies	
Parks and Trails			• Parks • Trails
Bus Infrastructure	• Routes	• Stops	• Transit Hub
Existing Public Ownership	• State		• Logan City
Existing Districts	• Utah State University	• Center Street Historic	• Theatre • Logan River Restoration
Future Land Use	• Airport • Commercial	• Gateway • Recreation • Resource Conservation	• Neighborhood Centers • Town Center
Low-to-Moderate Household Income	3% – 4%	42% – 68%	68% – %99
Racial Diversity	0% – 9%	9% – 24%	24% – 41%
Population Density	4.5 – 18	18 – 31.5	31.5 – 45

METHODOLOGY CONTINUED

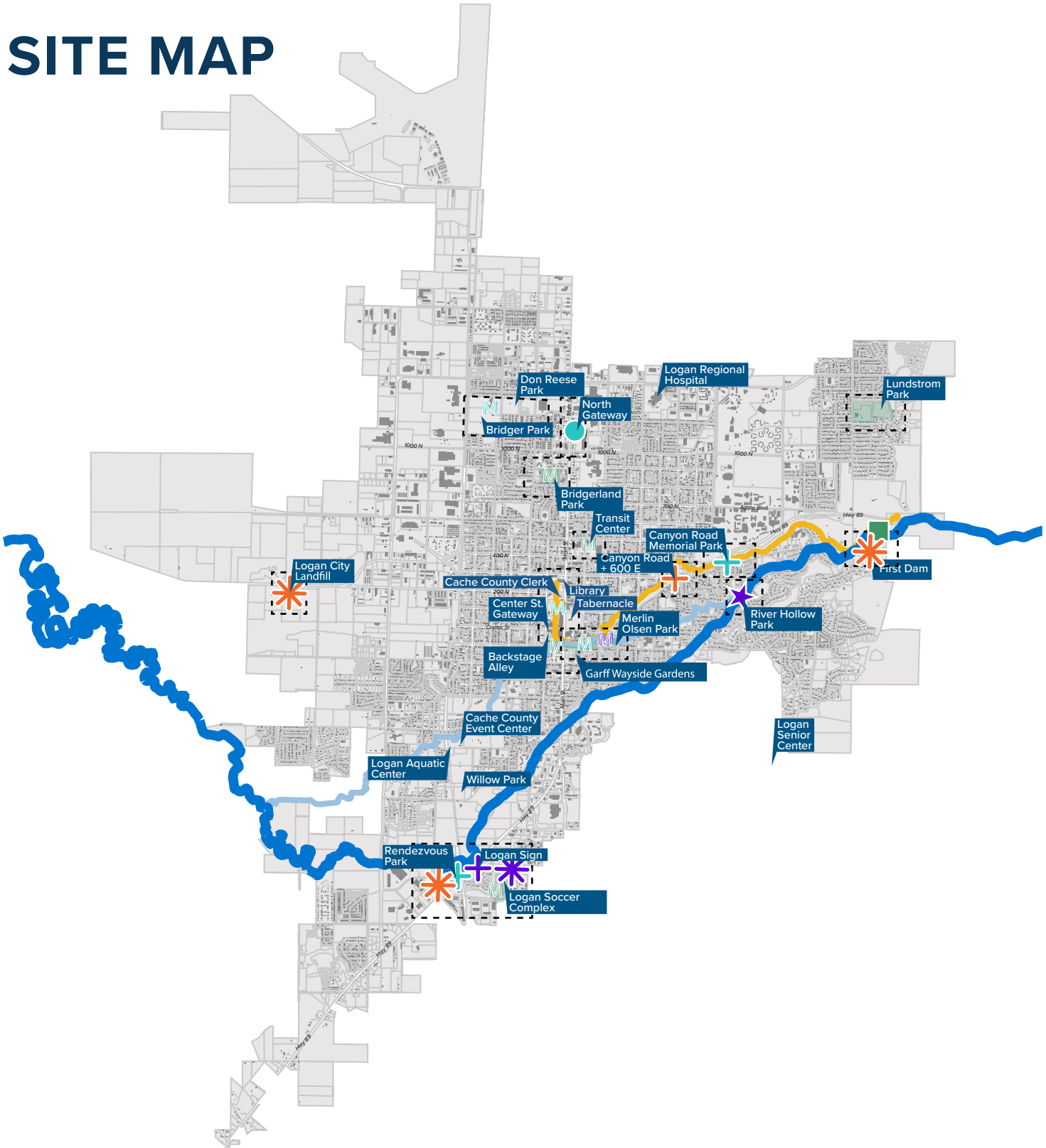
Individual maps were created based on value rankings in the chart on the previous page. An overlay map was created by overlaying the individual maps and assigning opacity values to each (see map to the right). Concentrated areas of overlap are represented by higher saturation in the overlay map. These areas represent priority areas for public art placement. Following the initial mapping process, site visits of high-priority areas were conducted to identify specific art sites based. These sites were then assessed for specific needs and opportunities – resulting in specific recommendations for the types and budget ranges for public art at each location.

MAPS

The site identification maps identify priority areas for the placement of public art. The maps indicate potential public art locations, suitable artwork types, and budget ranges for each project. These sites included in the maps should not be considered the only sites suitable for public art but should be taken as a priority as the program is launched. Additionally, artwork type and budget range are designed to be starting points for consideration but should not be taken as firm constraints.



SITE MAP



LEGEND

Existing Features

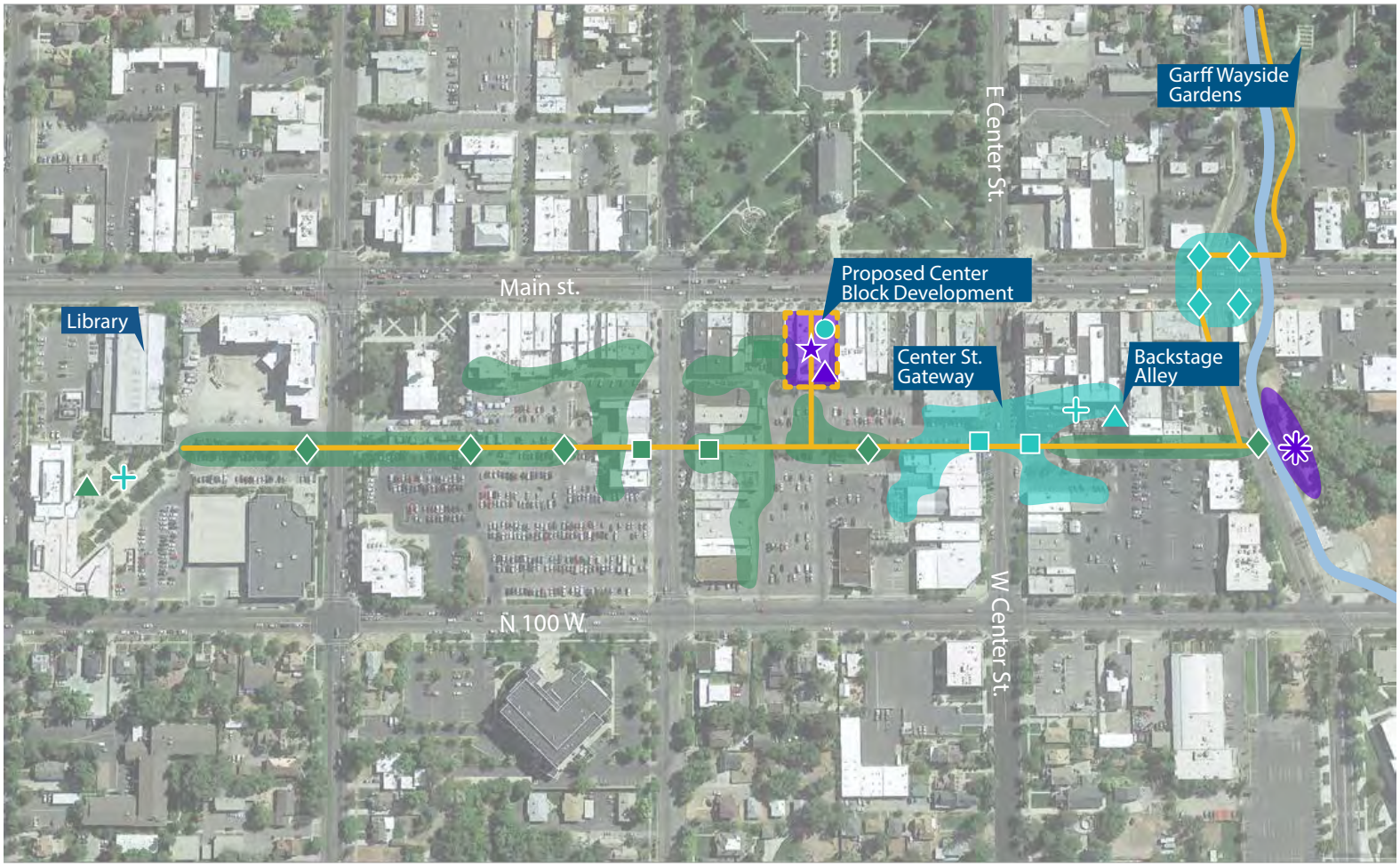
- Logan River
- Little Logan River
- Trail / Midblock Connection
- Parks
- Enlarged Areas

Proposed Art Sites

- Functional
- Mural
- Environmental
- Sculpture
- Interactive
- Tactical Urbanism
- Ephemeral + Event
- M — Multiple (see enlarged maps)

Budget Range

- Level 1 - Under $10,000
- Level 2 - $10,000- $50,000
- Level 3 - $50,000 - $100,000
- Level 4 - $100,000 and up



Downtown Logan City

LEGEND

Existing Features

- Logan River
- Little Logan River
- Trail / Midblock Connection

Proposed Art Sites

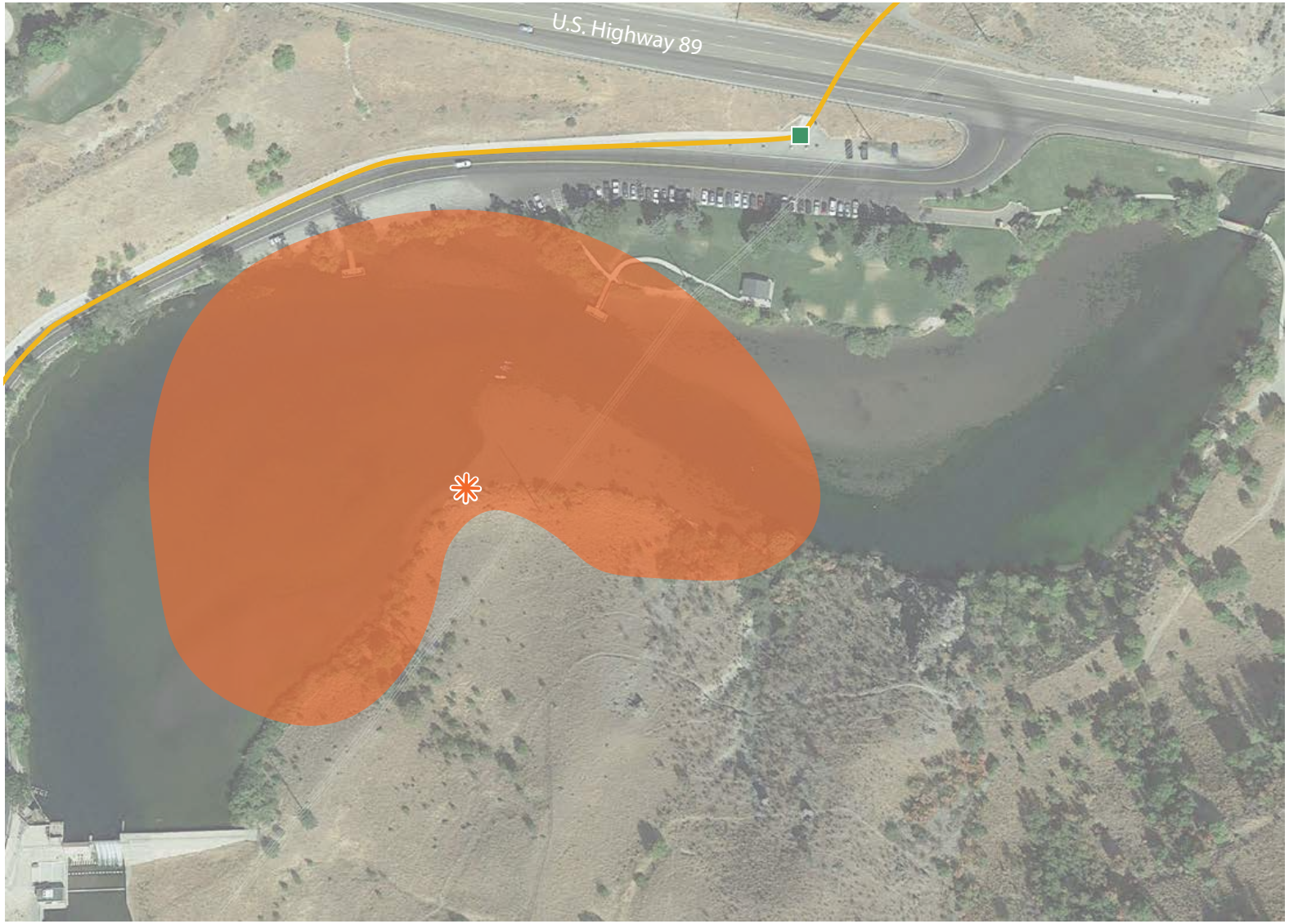
- Functional
- Mural
- Environmental
- Sculpture
- Interactive
- Tactical Urbanism
- Ephemeral + Event

Budget Range

- Level 1 - Under $10,000
- Level 2 - $10,000- $50,000
- Level 3 - $50,000 - $100,000
- Level 4 - Over $100,000

General area of art type indicated. Budget based on individual projects if multiple projects indicated.

N



First Dam Park

0 Ft 300 Ft 600 Ft

LEGEND

Existing Features

- Logan River
- Little Logan River
- Trail / Midblock Connection

Proposed Art Sites

- Functional
- Mural
- Environmental
- Sculpture
- Interactive
- Tactical Urbanism
- Ephemeral + Event

Budget Range

- Level 1 - Under $10,000
- Level 2 - $10,000- $50,000
- Level 3 - $50,000 - $100,000
- Level 4 - Over $100,000

General area of art type indicated. Budget based on individual projects if multiple projects indicated.

N



Canyon Road Memorial Park and USU Parking Lot

0 Ft 300 Ft 600 Ft



River Hollow Park

) Ft 300 Ft 600 Ft

LEGEND

Existing Features

- Logan River
- Little Logan River
- Trail / Midblock Connection

Proposed Art Sites

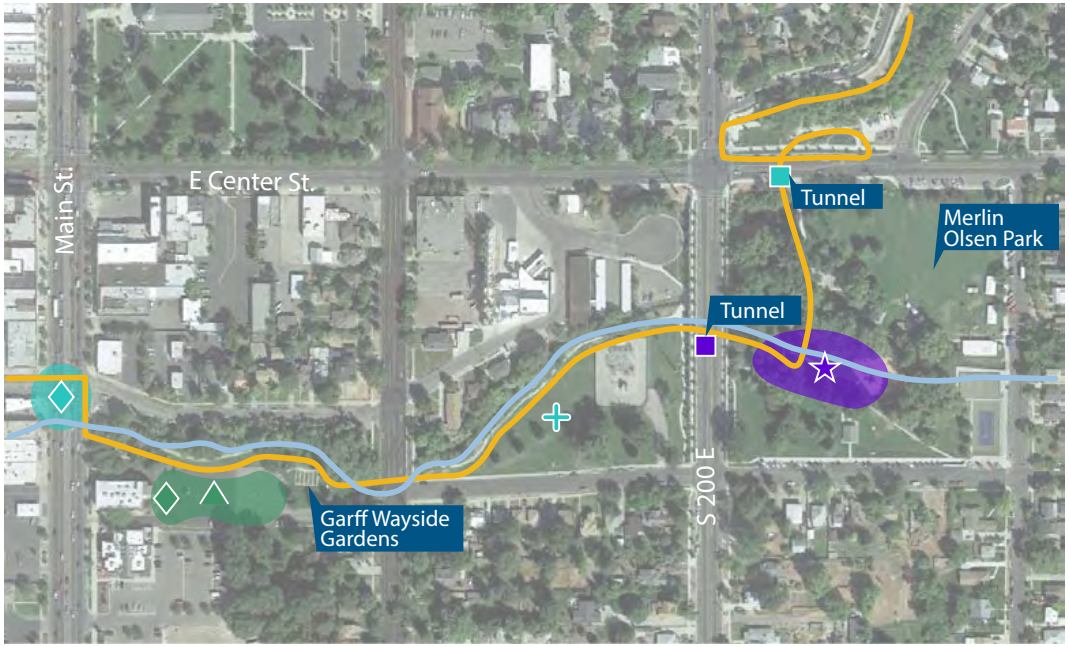
- Functional
- Mural
- Environmental
- Sculpture
- Interactive
- Tactical Urbanism
- Ephemeral + Event

Budget Range

- Level 1 - Under $10,000
- Level 2 - $10,000- $50,000
- Level 3 - $50,000 - $100,000
- Level 4 - Over $100,000

General area of art type indicated. Budget based on individual projects if multiple projects indicated.

N



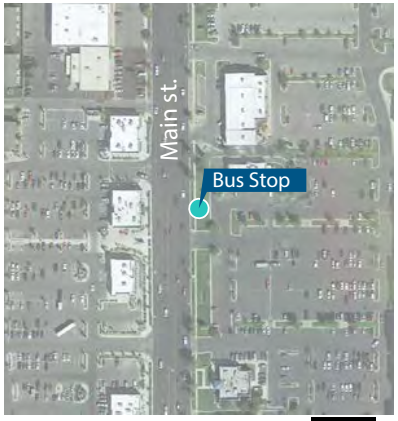
Trail from Merlin Olsen to Garff Wayside Gardens

0 Ft 300 Ft 600 Ft



Bridgerland Park

0 Ft 300 Ft 600 Ft



North Gateway

0 Ft 300 Ft 600 Ft

LEGEND

Existing Features

- Logan River
- Little Logan River
- Trail / Midblock Connection

Proposed Art Sites

- Functional
- Mural
- Environmental
- Sculpture
- Interactive
- Tactical Urbanism
- Ephemeral + Event

Budget Range

- Level 1 - Under $10,000
- Level 2 - $10,000- $50,000
- Level 3 - $50,000 - $100,000
- Level 4 - Over $100,000

General area of art type indicated. Budget based on individual projects if multiple projects indicated.

N



Bridger Park and Don Resse Park

0 Ft 300 Ft 600 Ft



Transit Center

0 Ft 300 Ft 600 Ft



Logan City Landfill

0 Ft 300 Ft 600 Ft



Lundstrom Park

0 Ft 300 Ft 600 Ft

LEGEND

Existing Features

- Logan River
- Little Logan River
- Trail / Midblock Connection

Proposed Art Sites

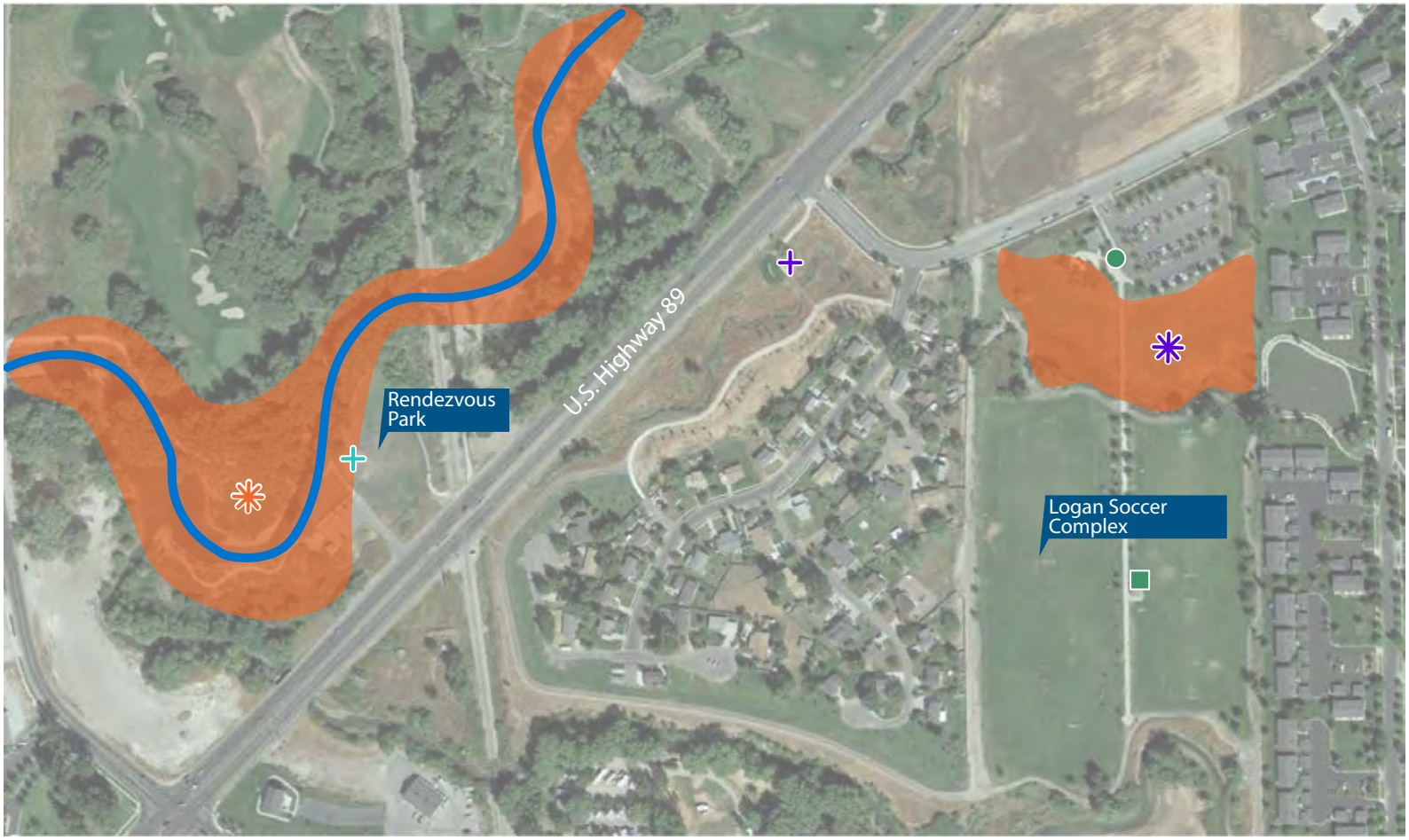
- Functional
- Mural
- Environmental
- Sculpture
- Interactive
- Tactical Urbanism
- Ephemeral + Event

Budget Range

- Level 1 - Under $10,000
- Level 2 - $10,000- $50,000
- Level 3 - $50,000 - $100,000
- Level 4 - Over $100,000

General area of art type indicated. Budget based on individual projects if multiple projects indicated.

N



Rendezvous Park and Logan Soccer Complex



Boulevard Trail, Canyon Road, and 600 East

PRIORITY SITES

FIRST DAM

Located at the mouth of Logan Canyon, First Dam simultaneously serves as a gateway and popular recreation destination. Aptly named, First Dam Reservoir creates a unique opportunity for environmental art that speaks to and interacts with the water. The site offers scenic views and provides significant trail connections into Logan Canyon, along the foothills, and into the city. Adding public art to this site will enhance the user experience and become an important node in activating public art along the trail system.



Project Inspiration:



Synergy, Martin Hill, 2010



Transmigration, Rob Mulholland, 2014, Icheon, Korea



Waterlillies, Bruce Munro, 2012, Longwood Gardens, Pa.

MERLIN OLSEN PARK

One of the city's oldest and most iconic community parks, Merlin Olsen Park features picnic pavilions, mature trees, views of the Logan Temple, recreational opportunities, and a slow-moving canal through the park that is a popular wading spot for children. Given the community and family nature of this park, it is an ideal location for interactive art. The two tunnels are both ideal locations for public art. The north tunnel is currently used for events such as the storytelling festival and is an ideal location for a lower cost mural that engages the local community. A mural that connects to or celebrates the literary community should be considered. The west tunnel is ideal for a higher cost and more extensive mural to be completed in the future when the Public Art Program is established and experienced.



Project Inspiration:



Jaime Hayón, 2016, Atlanta, Ga.



Frozen Wilderness, PinPin Studios, Sapporo, Japan



Ebb and Flow, Kristen T. Ramirez, 2014, Bothell, Wash.

GARFF WAYSIDE GARDENS

This location is primarily a parking lot, with a small green space and trail along its northern edge. This site would be a great candidate for low-cost/ high-impact tactical urbanism and placemaking interventions like painted street/parking surface, a food-truck rally, or trail-oriented events.



Project Inspiration:



Lawn On D, Sasaki, 2014, Boston, Mass.



(Park)ing Day, 2017, Sacramento, Calif.



UK Design Council, 2014, Glasgow, Scotland

BACKSTAGE ALLEY

This site is a major arts node downtown. Backstage Alley touches the backside of three theatres and is directly adjacent to The Book Table and The White Owl. This intimate site is enclosed on four sides by buildings with a central access alley and two smaller alleys spurring off of it. The space is a palimpsest of architecture and utility, coupled with mixed layers of age and texture. This site presents an opportunity to create a sense of discovery for visitors to the downtown area. The space is activated by the adjoining uses but could be further activated by street/ground painting, light/projection art on the buildings, and a hanging sculpture over the space. Murals are less suitable here due to the historic nature of many of the buildings and challenges of the many surface/texture changes. If murals are to be added they should be on panels to prevent damaging the buildings and allow them to be removed/replaced. Artwork in Backstage Alley should prioritize and relate to the performing arts as this already is the identity that exists in this area. Much of the property in and near Backstage Alley is privately owned and will require partnerships.



Project Inspiration:



Busker Fest, 2019, McCarthy Plaza, Salt Lake City, Utah



Bridgelife Neighborhood, Lab D+H, Shanghai, China



Andrea Polli, 2018, Garrison Canal, Pittsburgh Pa.

PROPOSED CENTER BLOCK DEVELOPMENT

Logan City is currently working with Cowboy Partners on a proposed development project on Center Block, located at the northwest corner of Main Street and Center Street. At the time the Public Arts Master Plan was completed, the project was proposed to sit at the site of the Emporium on Main Street. The project is proposed to include an apartment building, a parking structure, and a central plaza. The plaza will include a splash pad in the summer and ice rink in the winter as well as accommodations for performing arts and special events. This site will be an ideal location for public art projects such as functional artwork, interactive art, and events. The site could also integrate murals or sculptures. Public art should be integrated into the design of the plaza as early as possible rather than added as beautification at the end.



Project Inspiration:



Where We Met, Janet Echelman, Greesboro, N.C., 2016



Chroma Booster, Matthew Geller, 2015, Chihuahua, Mexico



Dinner With A View, Shelter-Dome, 2019, Montreal, Canada

MAIN STREET – PEDESTRIAN CONCOURSE

The walkway that runs behind Main Street is an excellent opportunity to integrate public art. Art can be utilized to activate and visually mark the walkway from the historic mill site through Backstage Alley and the proposed Center Block Development to the library and Logan City Hall. This will create a dynamic, vibrant, and interesting pedestrian thoroughfare that serves as a central spine of downtown. The walkway can integrate murals, tactical urbanism, and sculpture as well as events and other arts programs. Murals should be painted through the alleys and on buildings that face the walkway (with careful consideration of historic preservation). Tactical urbanism projects can activate the areas currently surrounded by parking.



Project Inspiration:



Tejiendo La Calle, Marina Fernández Ramos, 2015, Madrid



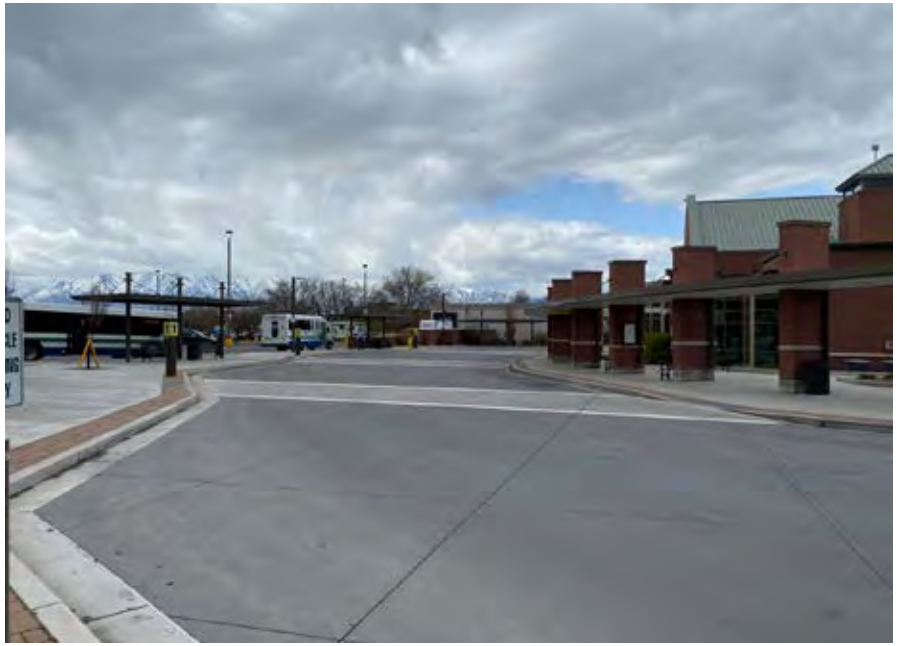
Passageways 2.0: City Thread, SPORTS Collaborative, 2017, Chattanooga, Tenn.



Freak Alley, Multiple Artists, Boise, Idaho

LOGAN TRANSIT CENTER

As a significant transportation node in the city, this site will be visited by many individuals, typically on a recurring basis. For this reason, rotating/interchangeable art is ideal for this location. The two courtyards on either side of the main transit center structure are good places for interchangeable wall panels featuring rotating work from local artists and schools. The overall site is ideal for functional art (benches, bike racks). The large wall surface on the west side of the site, behind the bike area, is ideal for a mural. The roundabout to the north east of the site is a suitable location for a large sculpture.



Project Inspiration:



Tatyana Fazlalizadeh, 2019, New York, N.Y.



People Waiting, John Hooper, 1977, New Brunswick, Canada



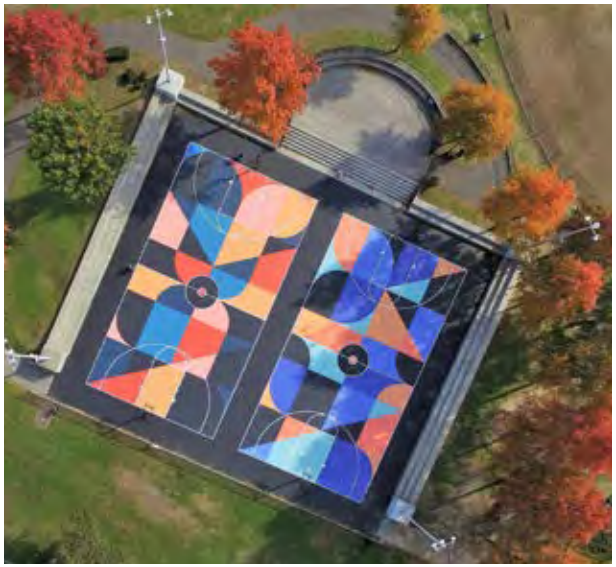
Tracey Sparling Memorial Pedal Garden, David Boekelheide, 2013, Portland, Ore.

BRIDGERLAND PARK

This community park is in a low economic area and is very basic in terms of its amenities and articulation. Public art has the potential to create a sense of pride and identity for the surrounding neighborhood. Low-cost street painting will help define the basketball court area from the rest of the parking lot. Murals will brighten up the concessions building. Large-format printed/temporary art could be located on the outfield wall. Functional art in the form of benches and bike racks could enhance the usability of the park.



Project Inspiration:



Project Backboard, Scott Albrecht, New Rochelle, N.Y.



RBI Mural, Boys and Girls Club, 2018, City of Pawtucket, R.I.



Green Playground, Trust for Public Land Green Infrastructure Playground Partnership, New York, N.Y.

RENDEZVOUS PARK

This park serves as a gateway into the city and a major recreation destination. The park includes a well-used trailhead and dog park. A large piece of sculpture or environmental art would help anchor the site and create a stronger sense of entry into Logan City. This site could be suitable for multiple pieces or one extensive piece that weaves from the entrance through the park and along the trail system.



Project Inspiration:



Forest Wave Shelter, Tim Norris, 2017, South Korea



Seven Magic Mountains, Ugo Rondinone, 2016, Las Vegas, Nev.



Water Cycle, Andy Dufford, 2012, Ogden, Utah

SOCCER PARK COMPLEX

This community soccer park is an important park for many residents, especially the Latinx community. There is a great opportunity to partner with local Latinx community members and organizations to paint a mural at this site that reflects their culture and instills a sense of pride, identity, and place. Additionally, the large open wetland portion of the site could present an opportunity for environmental art that includes an educational component. Functional and interactive art near the playground could help bring additional vibrancy to the park.



Project Inspiration:



Magulandia, David Botello, 2014, Pomona, Calif.



Untitled, Ashley Kay, 2016, San Bernardino, Calif.



Waterhead, Maree Blok and Bas Lugthart 2019, Joure, Netherlands

BRIDGER PARK

This park is a common community gathering place with extensive amenities such as playgrounds, pickleball courts, sports fields, community gardens, and bike tracks. This site provides ample opportunities to interweave artwork that is a mix of interactive and functional. Public art in Bridger Park should connect to the identity and uses of the park. The bike tracks are a great opportunity to build artwork as a feature of the tracks. The playground area is also an ideal location for an interactive public art piece that can be played on.



Project Inspiration:



Launch Intention, Griffin Loop, Powder Mountain, Utah



No Salt Just Pepper, Greg Ragland, 2010, Salt Lake City, Utah



Magic Carpet Catonsville, Jessie Unterhalter and Katey Truhn, Catonsville, Md.

BOULEVARD TRAIL

With expansive views of the city, its extensive public use, and the physical connections to other trail systems, the Boulevard is an ideal location for public art. The already-established viewpoints along the trail serve as natural locations for artistic focal points. Ideally, the artwork at this location should be a single continuous piece or a series of related pieces. Additionally, the network of trails that connect from the Boulevard Trail down to Canyon Road provide a series of opportunities to place small environmental artworks.



Project Inspiration:



Spiral Coppice Arch, Tim Norris, 2016, United Kingdom



Elatus, Heath Satow, Dublin, Calif.



Wall/Therapy Street Art Festival, Jessie Unterhalter and Katey Truhn, 2013, Rochester, N.Y.

GENERAL SITE OPPORTUNITIES

While the sites identified in this document reflect specific priority sites for consideration throughout Logan City, a series of general site opportunities have been identified and can be implemented citywide. Many of these ideas are represented, in some capacity, on the site identification maps, but the ideas can be expanded to similar sites throughout the city. The general site opportunities outlined in this section are not given priority rankings and do not include specific artwork types but rather a range of ideas and concepts for consideration. Budget ranges have been added where appropriate, but many of the project ideas in each category are widely diverse and do not conform to a single budget range.

PARKS

While there are several specific parks noted on the site identification maps, it is worth considering parks citywide as important locations for public art. The nature of parks as an important piece of community infrastructure makes them perfect locations for public art. Parks inherently serve as open, accessible, and welcoming gathering places that bring together a wide array of uses. Infusing parks with public art can help to increase vibrancy, public safety, and use.

The specific parks identified should be considered priority, but Logan City and the Public Art Board should remain open to ideas and opportunities in other parks throughout the city.

Budget Range: The budget range for parks as a whole cannot be specifically identified, but projects could range from Level 1 (less than $10,000) to Level 4 (more than $100,000).

Project Ideas: Functional | Mural | Environmental | Sculpture | Interactive | Tactical Urbanism | Ephemeral + Event

Project Inspiration:



Into the Wild, Openfabric: Dmau, 2015, Den Haag, Netherlands



Tres Birds Workshop, 2014, Vail, Colo.



BUGA 05 Playground, Rainer Schmidt Landschaftsarchitekten, 2005, Munich, Germany

BUS STOPS

Bus stops are excellent locations to beautify and activate with public art. They are dotted throughout the city, which makes them ideal for dispersing pops of public art citywide. Bus stops are also ideal for public art because they are places where the public spends time but are often underwhelming. Adding artwork to bus stops can increase the user experience and draw awareness to the excellent public transit infrastructure already in place throughout Logan City. Partnering with the existing Art in Transit: From Schools to Community program would be a great way to start integrating public art into bus stops.

Budget Range: Level 1 (less than $10,0000) and Level 2 ($10,000-$50,000)

Project Ideas: Functional | Mural | Sculpture | Interactive | Tactical Urbanism

Project Inspiration:



Obvious Bus Stop Mmmm, 2014, Baltimore, Md.


Bee Stops, 2019, Utrecht, Netherlands


Urban Porch, Andréa Caillouet, San Antonio, Texas.

UTILITY BOXES

Utility boxes are a great low-lift opportunity to spread pops of public art citywide. Many communities throughout northern Utah and beyond have developed a utility-box wrapping initiative in partnership with local artists and students. Utility boxes are a great opportunity to represent local artists and get students involved in producing public art.

Utility-box artwork is typically done by wrapping the box with a printed vinyl film. This is much preferred to painting the boxes because it makes access, maintenance, and replacement much easier. Wrapping also helps to ensure a tone of quality and consistency. Identifying and focusing on one type of utility box that is city-owned and prevalent citywide will make this process easier and keep costs down. Traffic-signal boxes are a common type of utility box used for art in other communities.

Budget Range: Level 1 (less than $10,000)

Project Ideas: Functional | Mural

Project Inspiration:



Happy Cow, Amy Beeman, 2018, San Luis Obispo, Calif.



Nibley Park School Student Artwork, 2019, Salt Lake City, Utah



Manifestation Station, Mona Caron, 2013, San Francisco, Calif.

VACANT LOTS AND STOREFRONTS

Vacant lots and storefronts, public and private, can be great locations for temporary or low-cost public art that can not only beautify these sites but also can turn them into active community gathering places. Activating these vacant spaces will likely require partnership with private property owners, but property owners are often eager to brighten these spaces. Building partnerships with private property owners may require piloting ideas in publicly owned spaces to demonstrate impact and engagement.

Budget Range: Level 1 (less than $10,000) and Level 2 ($10,000-$50,000)

Project Ideas: Mural | Tactical Urbanism

Project Inspiration:



Kyllan Maney, Phoenix, Ariz.



Plaza Ciudades Hermanas, Krion, Coah, Mexico



Summer in the City, Philadelphia, Pa.

MURALS

Murals are a great starting point to experiment with public art as well as public/private partnerships. Murals can quickly beautify spaces, create visual identifiers, express community identity, and engage community members in co-creating public art. While murals can be created for a wide range of budgets, initial projects can be done inexpensively, and local hardware stores are often willing to donate paint and supplies.

Murals are often painted on private property and can be completed through a variety of means. Examples of ways murals can get funded and produced include private property owners taking it on themselves (should require some level of approval by the Public Art Board), Logan City could provide a grant or incentive program to private property owners and help connect them with artists, or Logan City could create an easement and manage/fund the full process. Each of these examples have been used successfully in other communities, and many communities utilize a mix of funding/management structures to complete murals.

Budget Range: Level 1 (less than $10,000), Level 2 ($10,000-$50,000), and Level 3 ($50,000-$100,000)

Project Inspiration:



The Peanut Farmer, Charlie Johnston, Georgia



Bloodroot, Jill Stanton, 2017, Ontario, Canada



Monarch in Moda, Ink Dwell, 2019, Ogden, Utah

ROUNDABOUTS

Roundabouts have become popular places for public art installation because of the large amount of people that see them and the negative space that exists at the center that requires some form of beautification. Public Art in roundabouts can also be helpful in creating landmarks for wayfinding and provide a passive opportunity for people in cars to experience art.

Budget Range: Level 2 ($10,000-$50,000), and Level 3 ($50,000-$100,000)

Project Ideas: Sculpture

Project Inspiration:



Bravo!, Jorge Blanco, Sarasota, Fla.



Migrations, Cooke-Sasseville, 2018, Albert, Canada



Stix, Christian Moeller, 2015, Nashville, Tenn.

OTHER PUBLIC INFRASTRUCTURE

Nearly all forms of visually accessible public infrastructure can be a great location for public art. Communities around the world have developed a wide array of creative ways to bring an artful approach to their public infrastructure. The possibilities of integrating art into infrastructure is nearly limitless, but a few examples to consider are:

- Lighting
- Banners
- Benches
- Garbage cans and dumpsters
- Manhole covers
- Fences
- Signage
- Crosswalks
- Sidewalks
- Rivers and canals

Project Inspiration:



Airyn Simpson, 2017, Orange County, Calif.



9Rails, Amy Hadjas, 2018, Ogden, Utah



Blooms, Bruce Munro, 2016, Scottsdale, Ariz.

BUDGET PRECEDENTS

This section provides examples of public art projects within each of the four budget levels used in this plan. These examples are intended to provide context of what can be done within each budget range. Public art projects vary greatly in terms of budget even within the same type of artwork. There are many variables that influence the budget of a particular project. Common variables that influence budget include:

- Artwork type
- Materials
- Site conditions
- Maintenance
- Artist prominence
- Artist stage of career
- In-kind contributions or donations
- Project complexity
- Year created/installed

Level 1 (less than $10,000)



Ogden Mural, Rachel Pohl, 2016, Ogden, Utah



Micro and Macro, Sukanya Mani, 2018, Amsterdam



Big Dipper Bench, Nina Edwards Anker, 2018, Bronx, N.Y.

Level 2 ($10,000-$50,000)



I'm So Happy Here, Cara Lynch, 2018, Bronx, N.Y.



Rendezvous/Riverview, Mary Shindell, 2019, Mesa, Ariz.



Old Growth, Ben Butler, 2017, Memphis, Tenn.

Level 3 ($50,000-$100,000)



Mount Greenwood, James Brenner, 2008, Chicago, Ill.



Steelyard Mural. Ivan Toth Depena, 2019, Charlotte, N.C.



Sunset Flight, Cecilia Lueza, 2017, Peoria, Ariz.

Level 4 (more than $100,000)



Fault Whisper, Po Shu Wang, 2015, San Diego, Calif.



Town Enclosure, CLB Architects, 2018, Jackson Hole, Wyo.



Folly, DeWitt Godfrey, 2017, New York

Budget ranges for each project is based on information available at CODAworx.com

GUIDELINES, POLICIES, AND PROCESSES

GUIDELINES, POLICIES, AND PROCESSES

In the development of a new public art program, it is essential that Logan City considers what it means to commission, manage, and collect public artworks. As Logan City's Public Art Program is developed, clarity in decision-making and connection to enhancing the community will be imperative. While the governance and policy of a public art program can be a complex process, a vibrant public art program is a significant asset to the community that is worthy of investment.

Inspiriting culture around public art and establishing a strong procedural foundation for Logan City's Public Art Program is crucial for its long-term growth and success. This foundation should be structured around existing interest groups, resources, and staff that can be utilized for immediate implementation of the program. The initial focus of the program should be on "quick win" projects, continued community engagement, and procedural and administrative development to achieve instant and long-term success in the program.

GOVERNANCE/MANAGEMENT

Public Art Administration

In order for public art opportunities to expand and goals of this master plan to be fulfilled, an administrator needs to be designated for the management and overall coordination of the program and partnerships involved, i.e. a Public Art Liaison. It is recommended that an existing staff member initially serve as the Public Art Liaison to help launch the Public Art Program. Ideally, this person should have a background or interest in public art, design, and/or cultural planning. Ultimately, a part-time or full-time director should be considered in order to facilitate the growth of the program. As the program and position grow, the Public Art Liaison could also begin taking on additional arts-related responsibilities.

Roles and responsibilities of the Public Art Liaison:

- Launch the public art program.
- Conceptualize and implement public art projects to completion based on recommended types and locations for public art in the master plan, and stakeholder input.
- Work with the board to determine annual budget recommendations, work plans, and inventory.
- Manage and oversee the public art budget.
- Develop and oversee the RFP/RFQ process, including coordinating artist interviews.
- Coordinate and convene monthly board meetings including meeting agendas.
- Identify opportunities for public art using various public and private avenues.
- Identify funding stream sources for the program and specific projects.
- Organize artist selection panels and public involvement/ engagement strategies (such as a public voting process).
- Serve as the direct contact for outside entities and/or citizens with public art suggestions/proposals.
- Collaborate with a local arts agency to develop public art education programs that help local artists participate in public art.
- Establish and manage an annual public art inventory and maintenance plan.
- Maintain communication/reporting to the city council on public art budget, proposals, and project progress.

Experience required:

- Project management, specific to public art and/or design projects.
- Knowledge of public art, cultural planning, creative placemaking, and/or contemporary visual art.
- Strong communication skills and ability to work with diverse groups.
- Proven organizational skills.

GUIDELINES, POLICIES, AND PROCESSES

Public Art Advisory Board

It is recommended that a board or committee be created in order to oversee the implementation of the Logan City Public Arts Master Plan and to monitor and advise the process as the program progresses. In the short-term, the board should have clear guidelines and oversight from the city, with the Public Art Liaison functioning as a connector between the two. After a strong foundation is in place for the public art program, the board should be given more flexibility to mature into a more autonomous entity, as long as public support and partnerships are maintained and prioritized.

Roles and responsibilities of the Public Art Advisory Board:

- Identify and establish funding streams for public art staff and the overall public art program.
- Raise money for the public art program.
- Identify potential partnerships and donors.
- Review and recommend the annual budget for the public art program.
- Create and maintain a revolving one to three-year (initially), then five-year (long-term) “action plan” and update annually. This is a revolving plan that is intended to keep the board on task and provide more focused and achievable steps to implement priority projects. The action items should be based on an annual evaluation for public art priorities by using the master plan, the vision and mission, public art inventory, and city priorities.
- Review and rate public art proposals.
- Select public art proposal finalists to be approved by city council and/or the mayor.
- Interview artists during the selection process.
- Organize artist-selection panels (per-project basis).
- Identify opportunities for public art using various public and private avenues.
- Continue public involvement/engagement strategies.
- Be available to meet with interest groups and entities to discuss public art initiatives.
- Establish an executive committee or subcommittees, as needed.
- Consult with existing Capital Improvement Project (CIP) managers, architects and engineers during the artist selection process through project implementation.
- Establish a panel of experts (per-project basis) to assist with design oversight of proposed projects when this expertise is not readily available (structural, mechanical, architectural, etc.).
- Establish public/private partnerships to encourage and implement public art projects and initiatives.
- Establish and manage a public art inventory and maintenance plan.
- Maintain communication/reporting to city council on public art proposals and project progress.
- Hold regular board meetings. Monthly meetings are recommended during the short-term as the program is being developed. As the program progresses, and with agreement among the board, meetings could be held quarterly (at a minimum).

Members of the board should represent the following entities and should maintain a reasonable balance between government and community representation.

- Community Development Department (Logan City)
- Parks & Recreation Department (Logan City)
- Economic Development Department (Logan City)
- City Council representative (Logan City)
- CacheARTS
- Utah State University
- Local artist(s)
- Arts educator(s)
- Architect
- Landscape architect
- Neighborhood district representative
- Logan Latino Advisory Board or Latinx Creative Society

GUIDELINES, POLICIES, AND PROCESSES

Representatives should be selected from the following entities to function as a liaison between the entity and the advisory board on an as-needed basis:

- Public Works/Engineering Department (Logan City)
- Utah Department of Transportation (UDOT)
- Cache Valley Transit District (CVTD)
- Cache Valley Chamber of Commerce
- Downtown Alliance

Governing Documents

- Logan Public Arts Master Plan
- Land Development Code
- Municipal Code
- Bylaws and Guidelines for Public Art Board
- Work Plan (to be adopted by the Public Art Board): This is an annual revolving plan, based on an evaluation of public art priorities. Items within this plan should be evaluated and updated annually and based on the master plan, its vision and mission, public art inventory, annual budgets, and city priorities.

PROCESS

Artist Selection

There are a variety of methods for selecting artists for public art projects. The initial calls for artists should be widely advertised and the goals of the project should be clearly articulated with reasonable application requirements.

Common selection processes include:

- Open selection: Request for Proposals (RFP) and Request for Qualifications (RFQ).
- Invitational selection: A targeted group of artists is invited to submit their qualifications for a particular project.
- Direct selection: A specific artist is directly selected to submit a proposal. This is not a commonly used method, but can be a beneficial process, especially for low-cost projects when an open process is not necessary.
- Guest curators: May be beneficial to assist with projects or situations when the public art staff or committee are lacking the expertise necessary for a specific project.

Artist Selection Panels

Artist selection panels can be established on a per-project basis with the sole purpose of selecting the overall finalist for a public art project. This group is in addition to the Public Art Board but works closely with the board. This helps to engage specialized expertise (based on the project type and location) as well as passionate arts-enthusiasts from the community which will result in diverse feedback/representation and encourage a more democratic selection process. Members of the panel should be selected by the Public Art Liaison and Public Art Board and should consist of individuals with a strong interest in art, design, and culture. Members of selection panels should change with each project and should be chosen with the type and location of artwork in mind.

Best practices for artist selection include:

- A stipend should be considered for the top three finalists for a public art project. This payment compensates the artists for additional time, work, and travel that may be necessary for the interview process and/or additional requirements for structural and/or design details.
- It is recommended that 10-12-week periods be given for artists to submit proposals. The board and liaison will organize site visits for artists when appropriate.
- Conflict-of-interest policy: A policy should be developed for the Public Art Board that addresses real or perceived conflicts due to personal relationships that could result in financial gains. Project funders should not serve on a selection panel or function as a voting member.
- Diversity: It is recommended that diversity in age, gender, and cultural heritage be prioritized for selection panels and artist applicant pools.

GUIDELINES, POLICIES, AND PROCESSES

Contracting and Design Development
The artist and board should both sign a written agreement/contract that addresses the scope of work, budget, and the schedule. It is also important to clearly outline the process by which any changes to the project will take place. Sample agreements and contracts can be found in the Appendix of this document.

The board and liaison will maintain consistent communication with the selected artist and will be important to ensure that projects move forward effectively. Specifically, the board/liaison should provide feedback to the artist from the selection panel and include what aspects of their work were particularly valued and what aspects may need further attention. The board/liaison will also hold regular update conversations with the artist to track timelines and problem-solve any potential issues.

Insurance
Insurance policies should be considered on a project-by-project basis as each situation will have unique realities. In general, insurance should be considered under the same terms it is for any city contractor. Public art programs typically begin to insure artworks once they have been completed and installed. Some programs require artists to show that they hold commercial liability for their work during creation and installation. It is recommended that artists obtain professional liability insurance; however, that requirement may be waived for artists who are not licensed and for small projects conducted by local artists. If an artist makes use of licensed subcontractors, the project agreement may require those contractors to hold professional liability insurance.

Payment to Artist
The Public Art Liaison will coordinate payment to artists. Specific payment terms will be negotiated on a project-by-project basis. It should be made sure the selected artists clearly understand payment terms in advance of initiating the project contract. Clear communication, expectations, and transparency are essential for a successful commission, and particularly so when discussing payment.

Unforeseen Additional Expenses
Unplanned cost overruns can often take place and can be accounted for in various ways. It is recommended that the Logan Art Program set aside a contingency fund (5-10% of a project's budget) in order to address unplanned expenses. Some programs agree to absorb up to 5% of cost overruns, but then hold the artist responsible for covering anything beyond that. It is suggested that the contract is clear on this issue and that the commissioning entity and artist are aware of the procedure for handling added expenses.

FUNDING MODEL RECOMMENDATIONS

FUNDING MODEL RECOMMENDATIONS

The funding approach for public art should be diverse and represent a mix of annual funding, ongoing funding, and situational funding strategies. By developing a broad approach that is responsive to a multitude of projects, Logan City can develop an extensive public art program that is fiscally responsible, sustainable, and adaptable. The details in this section are intended as recommendations and considerations. Further discussions within the city structure will be required to determine the specifics of funding.

FUNDING PROCESSES AND STRATEGIES

The table to the right illustrates various funding mechanisms to be used and organizes them by City Funding, Private Funding, and Other Funding as well as by Annual, Ongoing, and Situational. Annual funding indicates line-item budget allocations. Ongoing funding indicates funding that is not on an annual cycle but has consistency and structure built in. Situational funding does not have consistency and is sought purely on a project-by-project basis. Annual and ongoing funding is general funding that is not initially attached to a particular project.

A public art fund should be established and developed to hold all funding specific to public art. A specific maintenance fund may be developed as well. The public art fund should not contain more than $500,000 of unencumbered funds at any time. Maintenance funding should not be considered as part of the $500,000. In order to save up to fund large projects, the Public Art Board should have a mechanism to encumber these funds for a particular project or public art goal.

	City Funding	Private Funding	Other Funding
Annual	• Line-item Funding • Maintenance Funding		• Grants
Ongoing	• Public Percent-for-Art • Maintenance Funding Private Development Fee		• Grants
Situational	• Maintenance Funding Public-Private Partnerships	• Financial Donations • Artwork Donations	• Grants • In-kind Support

Each funding type identified in table above is explained in further detail on the following pages.

FUNDING MODEL RECOMMENDATIONS

Line-Item Funding – City Funding | Annual
Each year, funding should be set aside as a contribution to the public art fund. This funding should begin at $20,000 per year and scale over time as the program grows. This funding should not be contingent on other funding, however, if the public art fund has risen above $500,000 of unencumbered funds this funding will be waived for the year.

Public Percent-for-Art – City Funding | Ongoing
A public Percent-for-Art program sets aside a small percentage of certain Capital Improvement Projects for public art. The percentage set aside varies from community to community but is typically 1%. Logan City should begin with .25% and scale up to 1% over time. Public Percent-for-Art monies may be used for artwork at the site of the project or may be contributed to the general public art fund for artwork at other sites.

Specific details for which Capital Improvement Projects should contribute will need to be developed, as not all projects may be relevant. Many communities have determined that certain infrastructure projects such as water/sewer installation or road construction are not required to contribute to the public art fund. In addition to overarching guidelines about which projects contribute to the fund, opportunities for waiving public art funding should be developed to allow for flexibility. Many communities give their city council and/or public art board the authority to waive public art contributions for projects that are on expedited timelines or have no budget flexibility.

Private Percent-for-Art: Development Fees – City Funding | Private Funding | Ongoing
A small fee should be attached to specific private development projects within Logan. This fee is typically charged as a percentage of a permit fee or assessed using consumer price index based on the square footage of the development. A potential direction to explore is a 1-1.5% fee added to building permits. This fee could begin as low as .5% and scale up over time. Monies generated through the private development fee should contribute to the general public art fund. Funds could also be utilized for public art at the site of the private development; however, this should only be utilized as an option for projects that include a high-level of public access and engagement such as mixed-use developments with access to public spaces. If the funding is to be used for an on-site project, the project must still go through the Public Art Board.

Maintenance Funding – City Funding | Annual | Ongoing | Situational
Maintenance funding is a key piece of funding that must be incorporated into the funding model and protected over time. Maintenance funding should be developed through three primary means: as a percentage of annual line-item funding, as a percentage of ongoing funding, and situational funding that may be necessary if unforeseen maintenance costs arise that cannot be covered by annual or ongoing maintenance funding. Situational funding may also be necessary for certain projects that may have larger than average maintenance requirements. Maintenance Funding should be no less than 5% of public art fund contributions. As an example, approximately $1,000 of a $20,000 line-item contribution should be set aside for maintenance purposes.

Public/Private Partnership – City Funding | Private Funding | Situational
In certain circumstances, it may be appropriate for the city and a private organization to partner on funding and installing a public art piece. This is a suitable funding mechanism for public art at private locations that serve as a public facility such as a hospital or a plaza in a private development.

FUNDING MODEL RECOMMENDATIONS

Private Financial Donations – Private Funding | Situational
Raising private funds for specific public art projects can be an effective means through which to bolster the general public art fund. Financial contributions may come from individuals, foundations, or private businesses. In some circumstances, partnering with a local non-profit organization such as CacheARTS may help this process. In exchange for a financial donation, donors may request recognition through naming rights, signage, or a role in the selection process. Private funding and recognition terms should be approved by both the Public Art Board and city council.

Private Artwork Donations – Private Funding | Situational
Artwork may be donated as a means to build the local public art collection. Prior to the acceptance of a donation, the Public Art Board must determine the value of the artwork, the installation location, and a maintenance plan (including funding) for the artwork. Donations of artwork should be approved by both the Public Art Board and city council. While each artwork donation will need to be assessed on a case-by-case basis, the approval process should remain consistent.

In-Kind Contribution of Time, Services, or Materials – Other Funding | Situational
Community members, local organizations, and local businesses are invaluable in helping to grow a successful public art program. Many communities rely heavily on in-kind support through volunteering time, donating services, or donating materials to make projects possible. In-kind contributions should generally be used as a percentage of the overall project and should rarely be the full implementation strategy for a project. A common example of leveraging in-kind contributions is in the painting of a mural. The selected artist may be paid through one of the other funding sources, but a local commercial painting company may offer to prime the surface at no charge, community volunteers may help paint the mural, a hardware store may donate paint and other supplies, and a grocery store may donate refreshments for volunteers. In-kind contributions may also come in the form of an artist donating their time/design.

Grants – Other Funding | Annual | Ongoing | Situational
Grants can be a highly effective tool for funding public art and can be used to fund a wide range of projects from small to large in both scope and budget. Grants are the most common form of non-city funding that communities use to help fund public art. While grants leverage non-city funding, it is important to consider any matching requirements and administrative costs tied to the grant, both of which can be significant. Grants suitable for public art are available from a broad set of sources including local RAPZ grants, state grants from the Utah Division of Arts & Museums, federal grants from the National Endowment for the Arts, and private grants from groups like Bloomberg Philanthropies or The Kresge Foundation. A list of grants to consider is included in the Appendix of this document.

MAINTENANCE, UPKEEP, AND REPLACEMENT CONSIDERATIONS

MAINTENANCE, UPKEEP, AND REPLACEMENT CONSIDERATION

Developing consistent standards for maintenance, upkeep, and replacement of Logan City's public art collection will be paramount to the long-term success of the overall public art program. Many communities have failed to implement a thoughtful, proactive, and consistent set of standards for their public art program, resulting in a variety of challenges. As part of the Precedent Research portion of this Public Arts Master Plan, we found a variety of maintenance models, each of which has a mix of advantages and disadvantages. The recommendations and considerations outlined in this section are based on these findings as well as conversations with Logan City staff. This section is intended to be a starting point that will ensure the city has a strong foundation and understanding from which to build. However, further discussion, exploration, and experimentation will be necessary over time to determine the nuances of how public art in Logan City should be maintained.

RECOMMENDED APPROACHES TO MAINTENANCE

Proactive Measures

The primary approach to all public art maintenance should be proactive planning, smart artwork selection, and appropriate resource allocation. All public art projects should include a maintenance, upkeep, and replacement plan upon installation. This plan will be imperative to reduce future conflicts or unexpected resource needs. The plan should include specific funding allocation, a designated employee or department who is responsible for maintenance and regular upkeep, and specific details of how damage should be repaired. All RFPs, RFQs, or calls for art should include specific mention that the artist will be responsible for working with Logan City to develop the maintenance plan. When appropriate, the city may request a warranty from the artist to ensure the piece is suitable for display for an agreed amount of time.

Annual Inventory

The Public Art Board and Public Art Liaison will conduct an annual inventory of all public art projects. As part of this inventory, they will identify the current condition of the artwork and will document any current or upcoming maintenance needs. Each year, these maintenance needs will be compiled and considered in alignment with the maintenance fund. If maintenance needs are greater than current funding, the board and liaison are responsible for relocating resources or securing additional resources.

Ongoing Maintenance and General Upkeep

A component of the overall maintenance approach will be ongoing maintenance and upkeep. Most public artwork will not require ongoing maintenance or upkeep but some will. This will be identified as part of the initial maintenance plan and necessary resources should be assigned appropriately. The most common example of ongoing needs will be maintaining or cleaning the areas around a piece or the piece itself. Typically, ongoing maintenance will be the responsibility of the employee or department that already maintains the site where the project is located. However, as previously noted, it is imperative that this be negotiated early in the process and that the liaison and board do not assume a particular employee or department has the capacity to conduct ongoing maintenance and upkeep.

MAINTENANCE, UPKEEP, AND REPLACEMENT CONSIDERATION

Unexpected Maintenance or Repairs

Due to the sensitive and specific nature of public art, when maintenance needs or repairs are identified by other city employees or departments, they must report the need to the Public Art Liaison to address the concern. For example, if a mural is vandalized and a city employee is the first to identify the damage, the employee should not fix the damage without first consulting with the liaison. The liaison and board will then refer to the maintenance plan for the project to determine how the mural should be repaired.

Depending on the extent of any damage, the liaison and board will work to determine the best course of action. This could involve the preparation of a repair plan that includes a budget, specific instructions on materials, or recommendations as to who should conduct the repairs. There may be instances where the original artist is asked to conduct the repair – possibly under warranty – or another artist is commissioned. There may be situations where a city employee can repair the artwork by following the instructions provided by the liaison.

Maintenance Funding

Adequate maintenance funding is critical to ensuring the longevity and success of the public art program. Maintenance funding should be set aside for each project that is installed. General maintenance funding should also be set aside from any annual or ongoing funding. General maintenance funding should be no less than 2% of any annual contributions and project-specific maintenance funding should be no less than 5% of the project budget (though significantly more may be needed for some projects).

Removal, Relocation, and/or Replacement of Artwork

When the time comes to replace, relocate, or remove a piece of public art, the board and liaison will first determine if the piece is being relocated, stored, or destroyed. Some artwork will be relocatable and will simply need to be moved from its current site to a new site elsewhere in the city. In this instance, the board and liaison will either request assistance from another city department or will hire a contractor. If the artwork is salvageable but not suitable for reinstallation or not desired elsewhere in the city, the board and liaison may recommend the piece be put into storage. If storage is necessary, the board and liaison will be responsible for finding an appropriate storage option and will overseeing the project's removal and storage. In some cases, the artist may need to be brought back in for a piece's relocation or storage. If the artwork is not salvageable or relocation/storage is not possible (such as a mural painted directly on a wall) the artwork will be destroyed by whatever means are appropriate. Whenever possible the removed artwork should be replaced with a new artwork. As part of the initial and ongoing maintenance plans, the board and liaison should identify an estimate of a project's overall life.

Maintenance for Private Public Art

Maintenance on private artwork (such as murals on buildings or a sculpture in a courtyard space) is typically not the city's responsibility and will fall back on the property owner. Logan City may consider developing enforceable code requirements that ensure publicly visible and accessible artwork is maintained. Additionally, Logan City may request that all publicly visible and accessible artwork be submitted to the Public Art Board for approval before installation. This approval process should include maintenance planning.

MAINTENANCE, UPKEEP, AND REPLACEMENT CONSIDERATION

MAINTENANCE RESPONSIBILITY RECOMMENDATIONS

The responsibility of maintaining, upkeeping, and replacing public art is held by the Public Art Liaison as well as the Public Art Board. While many projects may require partnerships with other city departments and contractors, the responsibility ultimately falls to the liaison and board. It is critical that the liaison and board take a strong sense of ownership over the public art collection and that, together, they are responsible for ensuring that all work is properly acquired, installed, documented, maintained, and replaced when necessary. If additional support is needed, the liaison and board will develop a clear maintenance, upkeep, or replacement plan that identifies necessary partners and resources including but not limited to funding, staffing, equipment, and technical assistance.

Public Art Liaison Responsibilities

The Public Art Liaison carries the bulk of the responsibility to ensure that public art is maintained and replaced just as it is their responsibility to coordinate the funding, development, and installation of the project. The Public Art Liaison will work closely with the Public Art Board to ensure that maintenance planning and funding is integrated into each public art project from the beginning. When maintenance is needed, the liaison and board will either work with the appropriate city departments or find a contractor who can do the work.

Public Art Board Responsibilities

The Public Art Board will be responsible for working closely with the Public Art Liaison to ensure proper maintenance as well as to monitor maintenance funding allocations. The board will help to conduct the annual inventory and assist in preparing maintenance plans or requests as needed. Additionally, board members will be responsible for ensuring proactive measures are taken to select artwork without extensive maintenance needs/costs or to build strong maintenance planning processes for projects that will require significant maintenance.

Other City Department and Employee Responsibilities

Additional city departments and employees will play various roles in the maintenance of public art. This will be situational and will be coordinated by the board and liaison. Whenever possible, other departments and employees that may be needed for a particular project should be included toward the beginning of the project's development. Identifying these internal partnerships and any necessary funding additions will be a key part of maintenance planning. When unanticipated maintenance needs arise, the board and liaison should seek internal collaboration first and then contract the work out if internal support is not available.

ONGOING COMMUNITY ENGAGEMENT

ONGOING COMMUNITY ENGAGEMENT

Community engagement will be an integral part of launching and developing the Public Art Program and will continue to be important as the program grows and evolves overtime. Nearly all public art projects should have a component of community engagement integrated into the process and result. The following is a range of ideas and recommendations for ways to involve the community in the early stages of the Public Art Program as well as ongoing ways to ensure community involvement remains an omnipresent consideration.

Host a Public Art Program launch event.
Once the Public Art Program has been established, a launch event should be held to engage the community. This will be a prime opportunity to begin building momentum, generate interest in the program, and identify potential collaboration and partnership opportunities.

Integrate community engagement into the production of public art projects.
Many public art projects will serve as an opportunity to engage community members in the creation of the artwork. While this will not be appropriate for all projects, many public artists will be eager to include some form of public participation in their process. Integrating community members into the production of a piece will create a strong sense of community pride and ownership in the piece and the city's public art collection as a whole. The artwork created at Utah State University by Patrick Dougherty is a wonderful example of community participation in the production of a piece of public art.

Use public art to reflect and tell the stories of the community.
One of the primary ways to engage the community through public art is to ensure the community is reflected in the artwork. People should feel culturally connected to the artwork and see it as an extension of Logan City's collective identity. While it is not possible for all parts of the community to feel reflected in all projects, careful consideration should be given to ensuring the overall collection of artwork is relevant to the community as a whole.

Develop public art projects in conjunction with other community events that have a large draw.
Aligning public art projects with other community initiatives and events can be a great way to build awareness of the artwork and provide opportunities for engagement. This can happen naturally with Percent-for-Art projects where the artwork is tied to a specific Capital Improvement Project.

Collaborate with existing organizations on the development of public art.
Working with other organizations to collaboratively develop public art projects can be a great way to rally community members around new projects. This approach is particularly helpful when seeking to develop work that reflects a particular subset of the overall community. Rather than creating a project for this part of the community, it is more effective to align the effort with an organization that already supports or connects to the community.

Work with community groups such as the neighborhood councils to identify additional neighborhood-level sites.
A great way to quickly build momentum and engagement around public art is to partner with neighborhood councils or other neighborhood-specific organizations. These organizations can help to create small-scale projects that reflect their individual neighborhood. Projects of this nature can often be produced by residents within the neighborhood but should still be led by an artist in closer partnership with the liaison and board to ensure quality and process consistency.

ONGOING COMMUNITY ENGAGEMENT

Utilize local businesses and volunteer organizations to produce local art.
Community members feel most connected to the projects they help to create. Seeking volunteers to support the creation of public art projects can be a powerful way to engage the community. This approach is also highly beneficial to keep production costs down.

The Public Art Liaison should regularly attend Arts Summit meetings.
In order to ensure the Public Art Program connects to and supports the local artist community, the Public Art Liaison should regularly attend the Arts Summit meetings hosted by CacheARTS.

Develop a publicly accessible public art map.
As the city's public art collection grows, it will be difficult for community members to be aware of all of the different public art projects throughout the community. A user-friendly online public art map can help community members discover the entire collection. The public art map could also be integrated into existing public maps such as the Logan City Trail Guide.

Conduct public voting to select public art pieces.
Conducting a public voting process is a great way to give community members a voice in the selection process. This can be through online or in-person voting and is typically most effective when held in conjunction with other public events or activities. This process should not be used for all projects and should be reserved for low-budget projects as it is generally not possible for all of the necessary considerations to be incorporated into the process. In order to ensure quality, the Public Art Board or an artwork selection panel should narrow the available options to no more than five options.

Partner with Utah State University, Logan High School, and other schools to produce public art.
Partnering with local schools can be a great way to produce local art that is a direct reflection of the community. This approach can also be cost effective and help local artists build their portfolio. Utah State University Caine College of the Arts has an amazing collection of students in a wide variety of artistic disciplines who can help to produce local projects. Logan High School has many great artists and is very unique in that it offers stone sculpture. Whenever possible, the Public Art Program should compensate the students-artists or, at a minimum, cover any necessary expenses.

Include community members and organization representatives on the Public Art Board and artwork selection panels.
One of the most effective ways to ensure the community is engaged through public art is to ensure the community is represented on the board and selection panels. The recommended Public Art Board representatives included in this master plan have taken this community-reflection into consideration. The makeup of the Public Art Board and selection panels should be regularly assessed to ensure the community is adequately represented.

Create professional development programming in collaboration with local art agencies.
Many communities struggle to effectively engage local artists in their public art program. It can often be difficult to get responses from local artists in RFPs and RFQs. Logan City's Public Art Program will be most successful if it can overcome this barrier and can build pathways to help local artists engage in the process. The most direct way to open up opportunities for local artists and to encourage their participation is to hold professional development workshops and training sessions that help them understand the process.

ONGOING COMMUNITY ENGAGEMENT

Create a Public Art Program social-media presence.
Developing a social media presence for the Public Art Program can be very beneficial in engaging the local community as well as building broader awareness of the public art in Logan City. Social media is a very effective tool for promoting public art opportunities as well as for telling the stories of the public art projects from concept to completion.

Create a Public Art Program website.
A public-art-specific website or page on the city website are effective ways to distribute information and promote resources. Having a centralized source for public art information is very helpful in encouraging community engagement. Public art websites typically include a public art inventory, artist resources, open opportunities, and submission forms where people can submit ideas or report maintenance needs.

Host events or other opportunities for the community to celebrate the launch or reveal of a new public artwork.
The completion of each new public art project is an opportune time to facilitate community engagement. Community members will be excited to see and interact with the new projects and come together in celebration. Project completion events are a great time for community members to learn about upcoming public art projects and to interact with the artist, liaison, and board.

Document and market projects.
An often overlooked part of the public art process is documentation and marketing. Each public art project should be well documented and promoted by the liaison, board, or contractor. This becomes extremely valuable for ongoing community engagement, building awareness of projects, and fundraising for future projects.

IMPLEMENTATION

IMPLEMENTATION

This section organizes the actions from Goals, Strategies, and Actions section by phase. Considerations for sites and projects are also included within each phase. In addition to the three phases, an “Ongoing” category has been included to demonstrate actions and sites/projects that should have a consistent and continual approach or initiative. The sites included in each phase are intended as general considerations rather than firm recommendations to allow for flexibility in site implementation. The number of projects per year will depend on administrative bandwidth, funding, partnerships, city projects, and the program’s overall capacity. Additionally, not all sites from the Site Identification section are included in the phases because the number of sites implemented per year will vary and it is unlikely all sites will be complete by the end of Phase 3.

PHASE 1
(YEARS 1-2)

PHASE 2
(YEARS 3-5)

PHASE 3
(YEARS 6-10)

ONGOING

PHASE 1 – YEARS 1-2

ACTION 1.1.1: Determine the city department that will oversee and implement Logan City's Public Art Program.

ACTION 1.1.2: Establish a Public Art Board with a mix of representatives from city departments, community groups, local professionals, and artist

ACTION 1.1.3: Assign a city staff member to serve as the Public Art Liaison to manage the day-to-day administrative tasks between the Public Art Board and Logan City.

ACTION 1.2.1: Develop and implement comprehensive policies and procedures for selection, installation, contracts, artist rights, maintenance, and conservation of artworks in public spaces and civic facilities.

ACTION 1.2.2: Develop and implement a project communications workflow between the Public Art Board, Public Art Liaison, and Logan City.

ACTION 1.2.3: Develop and implement a policy for board expectations, responsibilities, and workflow. This should include bylaws and guidelines written by or in partnership with the board.

ACTION 1.2.4: Develop and implement a policy for soliciting and/or accepting donations, gifts, or loans of artwork.

ACTION 1.3.1: Implement a Percent-for-Art funding model that sets aside a percentage of Capital Improvement Projects to be used for public art. The percentage should scale up to 1% within five years. Specific Capital Improvement projects such as streets or sewer infrastructure projects may be exempt from this policy. Further details about the Percent-for-Art funding model can be found in the Funding Model Recommendations section of this plan. (ALSO IN PHASE 2)

ACTION 1.3.2: Introduce a flexible line-item funding contribution beginning at $20,000/yr. to provide a consistent funding baseline and to supplement additional funding mechanisms.

ACTION 1.3.3: Explore options for introducing a funding mechanism that utilizes a percentage of private development in Logan City. Further details and ideas regarding a percentage of private development funding model can be found in the Funding Model Recommendations section of this plan. (ALSO IN PHASE 2)

ACTION 1.4.1: Foster partnerships with existing arts and cultural organizations such as CacheARTS and Utah State University to support public arts governance and management. (ALSO IN ONGOING)

ACTION 1.4.3: Conduct an initial community-wide inventory of all publicly owned artworks including artwork that is on display inside of buildings and in storage. The inventory should include documentation of each piece as well as details regarding artist information, site location, artwork condition, maintenance responsibilities, and ownership.

ACTION 1.4.4: Develop a maintenance plan that includes annual assessments, inventory and maintenance fund allocations. Specific ideas regarding standards for maintenance, upkeep, and replacement can be found in the Maintenance, Upkeep, and Replacement Considerations section of this plan. (ALSO IN ONGOING)

ACTION 2.1.1: Prioritize downtown locations for the majority of public art projects in the first two years.

PHASE 1 – YEARS 1-2

ACTION 2.1.2: Commission a series of murals throughout the midblock alleyways west of Main Street to create a vibrant pedestrian thoroughfare. (ALSO IN PHASE 2, ONGOING)

ACTION 2.2.2: Work with neighborhood councils and other community groups to install neighborhood-level public art. (ALSO IN ONGOING)

ACTION 2.4.4: Foster a partnership with CVTD and Art in Transit: From Schools to Community to install public artwork along highly trafficked public transportation areas. (ALSO IN ONGOING)

ACTION 2.4.5: Establish relationships and partnerships with private businesses to encourage and/or provide incentive for mural installations in active public spaces. (ALSO IN ONGOING)

ACTION 2.4.6: Provide opportunities for local artists, community groups, and arts and cultural institutions to develop and implement temporary artistic interventions and events for the community. (ALSO IN ONGOING)

ACTION 3.2.1: Develop guidelines and strategies for engagement to be used regularly by the Public Art Board throughout the public art process. Specific ideas regarding ongoing engagement methods can be found in the Ongoing Community Engagement section of this plan. (ALSO IN ONGOING)

ACTION 3.3.1: Foster relationships with local organizations and community groups that represent Logan City's diverse communities. (ALSO IN ONGOING)

ACTION 3.3.3: Establish inclusion, diversity, equity, and access policies for the Public Art Board that include board member recruitment, artist recruitment, site selection, artwork content, and community engagement processes. (PHASE 1)

ACTION 3.3.4: Ensure representation of diverse cultures, backgrounds, viewpoints, and organizational affiliations on the Public Art Board. (ALSO IN ONGOING)

ACTION 4.1.2: Develop a public-art-specific website or page on the Logan City website dedicated to public art. The website should include public art maps, information, calls, board information, and contact information. Additional features such as the ability to submit an idea or report a maintenance need may be included as well. (ALSO IN PHASE 2)

ACTION 4.1.3: Develop social media accounts and a city webpage for the Public Art Program to highlight public art projects and distribute information. (PHASE 1)

SITES FOR CONSIDERATION

- Main Street alleyways
- Merlin Olsen Park north tunnel
- Backstage Alley
- Soccer Park Complex
- Utility boxes
- Murals
- Crosswalks

PHASE 2 – YEARS 3-5

ACTION 1.3.1: Implement a Percent-for-Art funding model that sets aside a percentage of Capital Improvement Projects to be used for public art. The percentage should scale up to 1% within five years. Specific Capital Improvement projects such as streets or sewer infrastructure projects may be exempt from this policy. Further details about the Percent-for-Art funding model can be found in the Funding Model Recommendations section of this plan.

ACTION 1.3.3: Explore options for introducing a funding mechanism that utilizes a percentage of private development in Logan City. Further details and ideas regarding a percentage of private development funding model can be found in the Funding Model Recommendations section of this plan. (ALSO IN PHASE 1)

ACTION 2.1.2: Commission a series of murals throughout the midblock alleyways west of Main Street to create a vibrant pedestrian thoroughfare. (ALSO IN PHASE 1, ONGOING)

ACTION 2.1.3: Install a series of public art pieces throughout the proposed Center Block Development to include a large art piece that serves as a visual anchor and identifier. (ALSO IN PHASE 3)

ACTION 2.1.4: Transform Backstage Alley into an active gathering place through a mix of public art that includes tactical urbanism projects and video projection. Backstage Alley should be developed with the performing arts top of mind as this site has organically blossomed through the performing arts.

ACTION 2.2.3: Create public art experiences along Logan City's trail system. (ALSO IN ONGOING)

ACTION 2.2.4: Utilize existing city infrastructure such as utility boxes, crosswalks, trash receptacles, banners, and sidewalks as places for public art. (ALSO IN ONGOING)

ACTION 4.1.2: Develop a public-art-specific website or page on the Logan City website dedicated to public art. The website should include public art maps, information, calls, board information, and contact information. Additional features such as the ability to submit an idea or report a maintenance need may be included as well. (ALSO IN PHASE 1)

ACTION 4.3.1: Enact a selection criteria preference consideration for local artists. (ALSO IN PHASE 1)

ACTION 4.3.2: Host professional development opportunities and resources (workshops, training, and application support) that help local artists compete for local and non-local calls for art. (ALSO IN PHASE 3)

SITES FOR CONSIDERATION

- Bridger Park
- Bridgerland Park
- First Dam and adjacent tunnel
- Logan Transit Center and/or bus stops
- Proposed Center Block Development (dependent on project timing)
- Additional Main Street alleyway projects
- Backstage Alley additions
- Vacant lots and storefronts

PHASE 3 – YEARS 6-10

ACTION 1.1.4: Assess the need to hire a part-time Public Art Liaison after Year 5 to help the Public Art Program grow and most effectively meet the needs of the community.

ACTION 2.1.3: Install a series of public art pieces throughout the proposed Center Block Development to include a large art piece that serves as a visual anchor and identifier. (ALSO IN PHASE 2)

ACTION 2.4.2: Develop a partnership with Utah State University's Public Art Program and work to create a physical continuation of their Sculpture Walk, off-campus, using the Boulevard Trail as a central artery.

ACTION 2.4.3: Foster a partnership with Logan Regional Hospital to install public art at its site.

ACTION 4.3.2: Host professional development opportunities and resources (workshops, training, and application support) that help local artists compete for local and non-local calls for art. (ALSO IN PHASE 2)

SITES FOR CONSIDERATION

- Merlin Olsen Park – interactive project and west tunnel mural
- Boulevard Trail
- Rendezvous Park
- Proposed Center Block Development (dependent on project timing)
- Backstage Alley additions
- Logan Transit Center additions
- Garff Wayside Gardens
- Repairs/replacements from projects in Phase 1 and Phase 2

ONGOING

ACTION 1.3.4: Utilize local and state grant funding such as Cache County RAPZ and restaurant grants as well as Utah Division of Arts & Museums grants to fund public art projects.

ACTION 1.3.5: Pursue federal and nationally available grants through organizations like the National Endowment for the Arts to supplement local funding, especially for large projects that may be beyond local budgets.

ACTION 1.3.6: Seek private donations including cash contributions, artworks, and in-kind support as well as local foundation grants to expand the public art collection and supplement additional funding sources.

ACTION 1.4.1: Foster partnerships with existing arts and cultural organizations such as CacheARTS and Utah State University to support public arts governance and management. (ALSO IN PHASE 1)

ACTION 1.4.2: Launch public art projects through a phased approach that begins with small wins, expands over time, and provides a mix of small and large projects along the way.

ACTION 1.4.4: Develop a maintenance plan that includes annual assessments, inventory and maintenance fund allocations. Specific ideas regarding standards for maintenance, upkeep, and replacement can be found in the Maintenance, Upkeep, and Replacement Considerations section of this plan. (ALSO IN PHASE 1)

ACTION 1.4.5: Develop an annual work plan with public art priorities, upcoming opportunities, funding possibilities, planning considerations, maintenance needs, and assessment of long-range projects.

ACTION 2.1.2: Commission a series of murals throughout the midblock alleyways west of Main Street to create a vibrant pedestrian thoroughfare. (ALSO IN PHASE 1, 2)

ACTION 2.2.1: Install public art in parks throughout Logan City as a way to disperse neighborhood-level artwork citywide.

ACTION 2.2.2: Work with neighborhood councils and other community groups to install neighborhood-level public art. (ALSO IN PHASE 1)

ACTION 2.2.3: Create public art experiences along Logan City's trail system. (ALSO IN PHASE 2)

ACTION 2.2.4: Utilize existing city infrastructure such as utility boxes, crosswalks, trash receptacles, banners, and sidewalks as places for public art. (ALSO IN PHASE 2)

ACTION 2.3.1: Utilize events and ephemeral artwork such as video projections and snow sculptures to enliven public spaces during winter.

ACTION 2.3.2: Consider the year-round aesthetic, durability, and accessibility of public art pieces and ensure the overall collection contains artwork suitable for all seasons.

ACTION 2.4.1: Program the Logan Library, inside and out, with a mix of permanent and temporary public art as well as cultural events.

ONGOING

ACTION 2.4.4: Foster a partnership with CVTD and Art in Transit: From Schools to Community to install public artwork along highly trafficked public transportation areas. (ALSO IN PHASE 1)

ACTION 2.4.5: Establish relationships and partnerships with private businesses to encourage and/or provide incentive for mural installations in active public spaces. (ALSO IN PHASE 1)

ACTION 2.4.6: Provide opportunities for local artists, community groups, and arts and cultural institutions to develop and implement temporary artistic interventions and events for the community. (ALSO IN PHASE 1)

ACTION 3.1.1: Utilize the Public Art Program as a method of educating the community about art and its value in building community.

ACTION 3.1.2: Work to integrate the community in the process of site selection, artist selection, and public art production. This does not need to be integral to every piece but should be interspersed throughout the overall program. Additionally, regular meetings of the Public Art Board should be open to the public.

ACTION 3.1.3: Keep the community informed of new public art developments, project updates, events and opportunities through online and in-person platforms such as social media, and by giving updates at neighborhood meetings where new art projects will be instituted.

ACTION 3.2.1: Develop guidelines and strategies for engagement to be used regularly by the Public Art Board throughout the public art process. Specific ideas regarding ongoing engagement methods can be found in the Ongoing Community Engagement section of this plan. (ALSO IN PHASE 1)

ACTION 3.2.2: Work with city staff and council as well as other community partners to ensure annual work plans are in alignment with broader community goals and values.

ACTION 3.2.3: Connect to and celebrate different neighborhoods and community groups through community engagement, education, and installation of public art.

ACTION 3.3.1: Foster relationships with local organizations and community groups that represent Logan City's diverse communities. (ALSO IN PHASE 1)

ACTION 3.3.2: Commission a series of murals in collaboration with community partners that celebrate Logan City's diverse voices, cultures, and communities.

ACTION 3.3.4: Ensure representation of diverse cultures, backgrounds, viewpoints, and organizational affiliations on the Public Art Board. (ALSO IN PHASE 1)

ACTION 4.1.1: Utilize local organizations and resources such as CacheARTS and the Arts Summit group for distribution of calls and other information.

ACTION 4.1.4: Publish all calls for public art publicly on the Logan City website, Utah Division of Arts & Museums public art page, and other online platforms as appropriate.

ACTION 4.2.1: Encourage all applicants and selected artists to include mentorship opportunities for emerging local artists.

ONGOING

ACTION 4.2.2: Invite local artists to participate in the public art process and to collaborate with selected artists on public art projects.

ACTION 4.3.3: Utilize the Utah Division of Arts & Museums to market public art opportunities.

ACTION 4.3.4: Post public art opportunities to an online public art platform such as callforentry.org or codaworx.com.

ACTION 4.4.1: Work with local schools such as Logan High School and Utah State University to develop artwork for public display.

ACTION 4.4.2: Establish opportunities for local art students to collaborate with the Public Art Board and to work on public art projects.

ACTION 4.4.3: Develop public art calls that are limited to students in Logan City.

ACTION 4.4.4: Conduct student-specific workshops and technical support to help local students become confident in applying to art calls within and outside of Logan City.

SITES FOR CONSIDERATION

- Temporary projects
- Murals
- Utility boxes
- Bus stops
- Crosswalks and sidewalks
- Events
- Trails
- Other public infrastructure

IMPLEMENTATION SUMMARY CHARTS

PHASE 1 (YEARS 1-2)	PHASE 2 (YEARS 3-5)	PHASE 3 (YEARS 6-10)
GOAL 1: Establish and implement a fiscally responsible Public Art Program with comprehensive governance to ensure sustainability and impact.		
ACTION 1.1.1: Determine city department ACTION 1.1.2: Establish Public Art Board ACTION 1.1.3: Assign Pubic Art Liaison ACTION 1.2.1: Policies and procedures ACTION 1.2.2: Communications workflow ACTION 1.2.3: Board expectations and bylaws ACTION 1.2.4: Policy for donations/gifts/loans ACTION 1.3.1: Percent-for-Art ACTION 1.3.2: Flexible line-item funding ACTION 1.3.3: Explore private development fee ACTION 1.4.1: Partnership with CacheARTS and USU	ACTION 1.3.1: Percent for Art ACTION 1.3.3: Explore private development fee	ACTION 1.1.4: Assess staffing needs ACTION 2.1.3: Center Block Development
GOAL 2: Activate public spaces to create vibrant community spaces and elevate quality of life.		
ACTION 2.1.1: Prioritize downtown locations ACTION 2.1.2: Midblock alleyway murals ACTION 2.2.2: Neighborhood council partnerships ACTION 2.4.4: CVTD partnership ACTION 2.4.5: Encourage private murals ACTION 2.4.6: Encourage temporary projects	ACTION 2.1.2: Midblock alleyway murals ACTION 2.1.3: Center Block Development ACTION 2.1.4: Transform Backstage Alley ACTION 2.2.3: Art along Trail system ACTION 2.2.4: Utilize existing infrastructure	ACTION 2.4.2: Boulevard trail ACTION 2.4.3: Logan Regional Hospital
GOAL 3: Build community through ongoing engagement and inclusion.		
ACTION 3.2.1: Community engagement standards ACTION 3.3.1: Diverse community partnerships ACTION 3.3.2: Murals that celebrate diversity ACTION 3.3.3: Inclusion, diversity, equity, and access ACTION 3.3.4: Diverse representation		
GOAL 4: Elevate the arts sector by integrating and supporting local artists and arts organizations.		
ACTION 4.1.2: Public art website ACTION 4.1.3: Public art social media	ACTION 4.1.2: Public art website ACTION 4.3.1: Local artist preference criteria ACTION 4.3.2: Professional development	ACTION 4.3.2: Professional development

ONGOING

GOAL 1: Establish and implement a fiscally responsible Public Art Program with comprehensive governance to ensure sustainability and impact.

ACTION 1.3.4: Local and State Grant Funding
ACTION 1.3.5:Federal and national grants
ACTION 1.3.6: Private donations
ACTION 1.4.1: Partnership with CacheARTS and USU
ACTION 1.4.2: Begin with small wins and expand over time
ACTION 1.4.4: Develop a maintenance plan
ACTION 1.4.5: Develop an annual work plan

GOAL 2: Activate public spaces to create vibrant community spaces and elevate quality of life.

ACTION 2.1.2: Midblock alleyway murals
ACTION 2.2.1: Install public art in parks
ACTION 2.2.2: Neighborhood council partnerships
ACTION 2.2.3: Art along trail system
ACTION 2.2.4: Utilize existing infrastructure
ACTION 2.3.1: Events and ephemeral artwork
ACTION 2.3.2: Year-round aesthetic, durability, and accessibility
ACTION 2.4.1: Program the Logan Library
ACTION 2.4.4: CVTD Partnership
ACTION 2.4.5: Encourage private murals
ACTION 2.4.6: Encourage temporary projects

GOAL 3: Build community through ongoing engagement and inclusion.

ACTION 3.1.1: Public Art Program as education
ACTION 3.1.2: Community involvement
ACTION 3.1.3: Communication with the community
ACTION 3.2.1: Community engagement standards
ACTION 3.2.2: Annual workplans
ACTION 3.2.3: Neighborhoods and community groups
ACTION 3.3.1: Diverse community partnerships
ACTION 3.3.2: Murals that celebrate diversity
ACTION 3.3.4: Diverse representation

GOAL 4: Elevate the arts sector by integrating and supporting local artists and arts organizations.

ACTION 4.1.1: Communication through CacheARTS and the Arts Summit
ACTION 4.1.4: Public art call publishing and posting
ACTION 4.2.1: Mentorship of emerging local artists
ACTION 4.2.2: Encourage local artists to apply
ACTION 4.3.3: Utilize the Utah Division of Arts & Museums
ACTION 4.3.4: Post public art opportunities to an online platforms
ACTION 4.4.1: Work with local schools to develop public art
ACTION 4.4.2: Collaborations with local art students
ACTION 4.4.3: Locals-only public art calls
ACTION 4.4.4: Student-specific workshops

SITE CONSIDERATIONS

PHASE 1
(YEARS 1-2)

- Main Street alleyways
- Merlin Olsen Park north tunnel
- Backstage Alley
- Soccer Park Complex
- Utility boxes
- Murals

PHASE 2
(YEARS 3-5)

- Bridger Park
- Bridgerland Park
- First Dam and adjacent tunnel
- Logan Transit Center and/or bus stops
- Proposed Center Block Development (dependent on project timing)
- Additional Main Street alleyway projects
- Backstage Alley additions

PHASE 3
(YEARS 6-10)

- Merlin Olsen Park – interactive project and west tunnel mural
- Boulevard Trail
- Rendezvous Park
- Proposed Center Block Development (dependent on project timing)
- Backstage Alley additions
- Logan Transit Center additions
- Garff Wayside Gardens
- Repairs/replacements from projects in Phase 1 and Phase 2
- Logan Regional Hospital

ONGOING

- Temporary projects
- Murals
- Utility boxes
- Bus stops
- Crosswalks and sidewalks
- Events
- Trails
- Other public infrastructure

APPENDIX

PRECEDENT RESEARCH CASE STUDIES

LARAMIE, WYOMING



Downtown Clinic Mural, Dan Toro

GOVERNANCE & MANAGEMENT

Department: Parks & Recreation

City Staff: Recreation Manager

Public Board:

- Laramie Public Art Coalition (LPAC)
- Public Art Advisory Committee (functions under LPAC)
    - 501(c)(3) status
    - Self-governing
    - All members are volunteer except a half-time Director
    - Working group with 18 members plus Laramie Public Art Staff
    - Meets 3-4 times/year
    - Representation from Planning, Public Works, Parks & Rec, Beautification Committee, Main St. Alliance, chamber, business alliance, city council, University of Wyoming, WYDOT, UP Railroad, three artists, architect, landscape architect, urban planner, two Laramie Stakeholders, Staff member for Public Art, and Albany County Commissioner

Committee Responsibilities:

- Identifies/establishes funds
- Identifies organizational structure including fiscal sponsorships as needed
- Raises money
- Reviews budget
- Manages the five-year plan
- Sponsors/produces educational programs
- Generates public art opportunities
- Informs/engages the public
- Establishes executive committee
- Available to meet with community entities

PROCESS

Project Initiation: Most projects are managed and initiated through LPAC. If any projects are located on public property or require public funding, LPAC applies for public funds through the city. City-initiated projects typically happen in conjunction with public infrastructure projects (artwork is integrated into the project).

Public/Private Partnership:
An agreement is in place between LPAC and the City of Laramie that establishes LPAC as a “preferred organization” (or contractor) for services regarding best practices, artist selection, and project management. The city engages with LPAC for professional services on an as-needed basis; however, the city is not required to only use LPAC for these services. If public funding is awarded to LPAC for specific projects, approximately 20% of that amount is allocated for administrative purposes (paid to LPAC for professional services).



LARAMIE, WYOMING

RFP & s: The Public Art Advisory Committee manages this process. There are four established/accepted methods:

- Use both RFP and RFQ with RFP being most common overall, especially for site-specific projects
- Invitational (for quick turnaround projects)
- Direct selection
- Guest curators

Selection Process: The Advisory Committee reviews all applications/proposals and the artist is selected by vote. The Public Art Plan suggests forming a selection panel to assist the commissioning entity to select artists for each project. The panel should consist of a mix of art professionals and project stakeholders, ideally including a Public Art Advisory Committee member and Laramie Public Art staff member.

City Oversight/Involvement: The City of Laramie aims to reduce the amount of City Council involvement and public oversight regarding art projects, unless it is to authorize expenditures of city funds, accept private donations, or review artwork that is part of a public infrastructure project. Approval by City Council is typically given via Memorandums of Understanding. The Parks & Recreation Department houses the Public Art Plan and assists the Advisory Committee and/or LPAC with navigating city processes and regulations.

Governing Documents: The Laramie Public Art Plan is the guiding document for the public art program, which is primarily implemented by LPAC. The plan focuses on best practices, organizational structure, and guidelines for public art in the city. The plan is housed in the Parks & Recreation Department.

Site Identification: Most of the LPAC-initiated projects are on private property, but visible to the public realm. Artworks on public property have typically been part of public infrastructure projects (bridges, retaining walls, trails, etc.).

Active/Recurring Art Programs:

- Laramie Mural Project
- Front Porch Music Festival
- Rotating Sculpture Program
- Skate Park Stage

FUNDING

Public Art Fund: The city currently allocates $25,000 each year for public art projects. Funds can roll over to the following year. Prior to adopting the plan, there were no public funds allocated for art—rather, the city relied on grant funding. This allocation is not reserved for LPAC, but LPAC is typically the recipient and 20% of any approved funding to LPAC goes towards its administrative/professional services.

Private Donations: All donations to the city are reviewed and denied/accepted by city council. The city aims to avoid donor-driven public art. When accepting donated artwork it can be difficult to utilize best practices and to avoid political favoritism.

Maintenance Fund: There are no public funds allocated for maintenance of public art. LPAC has a steady flow of funds reserved for maintenance, which is determined on a per-project basis.

LARAMIE, WYOMING

Funding Strategies in the Public Art Plan:

- Ongoing Funding Streams
    - Allocation of construction costs (Percent-for-Art): Typically 0.5-2%. This is their most reliable source of funding.
    - Allocation of General Fund: Finances go toward staff, public art commissions, conservation, and maintenance.
- Construction Credits, Contributions, and Collaborations
    - Voluntary contributions from private developers
    - Incentivized collaborations with private developers
    - Integrating artwork into design
- Grants
    - Government sources
    - Foundations and corporations
- Earned Income
    - Technical assistance fees
    - Program fees (walking tours, lectures, workshops)
- Donations
    - Gifts of works of art
    - Individual donations including crowdsourcing

CONSIDERATIONS

- This is a newly established program/system. LPAC has only existed for two years and the Public Art Plan was adopted in 2015.
- This is a great example of allowing more autonomy to the “board” and reducing government regulations/oversight. This is an example of a government agency depending on a local arts agency to run its public art program.
- The Public Art Plan is the guiding document for most decisions, operations, and programming regarding Laramie public art projects. Oversight is minimal, so long as the Public Art Plan is being followed.



Hollyhock Haven, Travis Ivey, 2011



Project: Topo-X, Projected artwork: Nicole Jade Nicklas

SEDONA, ARIZONA



Spark of Divinity, El Mac, 2016

GOVERNANCE & MANAGEMENT

Department: Arts & Culture Department (A/C Department)

City Staff: Culture Coordinator

Public Board:
A revolving "Work Group" is created on a per-project basis by the Arts & Culture Department. The group consists of 10-12 members.

Primary Responsibilities:

- Review of artist submissions
- Selection of the top three artists (by vote)
- Management of a public voting platform (online and paper ballots)
- The artist selected (if local) receives automatic placement on the next Work Group—this helps to prevent the same artist from winning consecutive bids

Current Responsibilities of the A/C Department:

- Manage Sedona Public Art Program
- "Artists in the Classroom:" A publicly-funded program that fosters art education in local schools (K-12)
- City Hall Art Rotation: Showcases two artists every four months. The exhibit is in the council chambers
- "Moment of Art" in city council meetings
- Mayor's arts awards
- Manage the RFP/RFQ and selection process
- Consult with various city departments regarding public art opportunities/projects

PROCESS

Project Initiation: Most projects are initiated and managed through the A/C Department. Donations go directly to city council and private art pieces (artwork on private property but visible to the public realm) are managed/approved by the Community Development Department (regulated in the Land Development Code).

RFP & RFQs: The A/C Department releases all RFP/RFQs or Calls for Artists.

Selection Process: The A/C Department creates a "Work Group" for each public art proposal. The Work Group is made up of 10-12 members. The group reviews all applications/proposals and selects the top three finalists. The top three proposals are then released to the public for a vote via online or paper ballot (located at public places such as libraries, rec centers, city hall, etc.). After considering the public voting results and specific criteria for selection, the Work Group selects the finalist.

City Oversight/Involvement: The A/C Department presents final proposals to city council. City council typically approves proposals, but can deny or set conditions, if desired. The A/C Department coordinates with applicable city departments, engineers, Arizona Department of Transit, or any other necessary entities in order to complete the project within one year.



SEDONA, ARIZONA

Governing Documents: The City of Sedona does not have a Public Art Master Plan. The Land Development Code, Section 5.9-"Public Art," requires that public art or a cash contribution be provided for development and/or redevelopment of multifamily, mixed-use, and nonresidential properties. The Land Development Code is enforced by the Community Development Department.

Maintenance/Inventory: The A/C Department updates its inventory annually and as new artwork comes in. All permanent and temporary artwork is required to be insured. Oldest art pieces take priority for maintenance. The city has intention to hire a position dedicated to annual maintenance on a rotating basis, but this position has not yet been created.

FUNDING

Public Art Fund:

- Private Development: Most of the city's "Art in Public Places Fund" comes from cash contributions from private developments (regulated in 5.9 of the Land Development Code). If a cash contribution is chosen by a developer, the amount is determined by the current Consumer Price Index (CPI) based on the square footage of the development. The rate for FY19/20 is 53.77 cents per square foot. The fee is charged during the building permit phase of the project and the art must be installed or the fee paid prior to occupancy of the building. (See following section regarding "Public Art from Private Development" for more information.)
- Percent-for-Art: The city contributes 1% to the Art in Public Places Fund.
- Private Donations: Private donations to the city are reviewed and either denied/accepted by city council. If the artwork is intended to be located in a public park, the Parks and Recreation Department oversees that process.

Maintenance Fund: The city allocates $3,000 per year towards a public art maintenance fund.

PUBLIC ART FROM PRIVATE DEVELOPMENT

Summary of Sedona Land Development Code, Ch. 5.9 – Public A:

Required:

1. New mixed use and/or non-residential building, except industrial uses with 5,000 square feet or more
2. Expansion of mixed use or non-res (except industrial), resulting in 2,500 square feet or more
3. New multifamily (MF) building of 20 units or more
4. Expansion of existing MF building by 10 units or more

Exemptions:

1. Federal, state, county or city projects/structures
2. Residential uses other than MF
3. MF projects that include strategies for achieving housing diversity, affordability, availability to address local housing needs

SEDONA, ARIZONA

Public Art Requirement:
Minimum Investment: Applications shall provide minimum investment in amount "stated on file" with community development department for public artwork.

1. Public art installation or cash contribution
    a. Choice of on-site installation of developer-selected exterior artwork, or
    b. Equivalent cash contribution to the City of Sedona "Art in Public Places Fund" (Amount is determined by the current CPI based on square footage.)
2. Combination of both acceptable. (Private owners have the choice to commission the full amount to an artist for an art piece, or pay the same amount in a cash contribution, or any combination of the two.)

Acceptable On-Site Artwork:

1. Building features and enhancements that are "unique" and produced by a professional artist.
2. Landscape art enhancements (walkways, bridges, unique water, or unique art features)
3. Murals/mosaics covering walls/walkways
4. Professional artist sculptures (can be freestanding, wall-supported, or suspended and made of durable materials suitable to the site)
5. Other suitable artworks accepted by the director

Eligible Costs:

1. Professional artist compensation
2. Fabrication and installation of artwork
3. Site preparation
4. Structures enabling artist to display the artwork
5. Documentation of the artwork
6. Acknowledgment plaque identifying artist and artwork

Ineligible On-site Artworks and Costs:

1. Business logos
2. Directional elements such as super graphics (large-scale painted or applied decorative art typically in geometric form on walls, floors, and/or ceilings), signage, or color coding
3. Mass-produced art objects (fountains, statuary, playground equipment)
4. Art reproductions
5. Landscaping or hardscape elements normally associated with the artwork
6. Services or utilities necessary or desirable to operate or maintain artworks

Location:

1. Shall be located on an exterior of the structure or building site that is visible to the public.

Evaluation of Public Artwork Plans:

1. Applicant shall submit public artwork plan associated with application for development and/or redevelopment or expansion demonstrating compliance with section 5.9.
2. Proposed artwork shall meet applicable requirements of all other city ordinances, LDC, and city code.
3. Director may consult with Arts & Culture Coordinator, other city staff, or outside professional artists, and shall approve or deny the public artwork plan and inform applicant in writing.
4. Developer has a right to appeal denial within 15 days.

SEDONA, ARIZONA

Installation and Maintenance:

1. Prior to Certificate of Occupancy, approved artwork shall be installed in accordance with approved plans, unless director agrees to extension of up to six months. If extension is granted, a cash deposit or irrevocable letter of credit in an amount guaranteeing complete installation of the artwork within six months of issuance of C of O shall be deposited by owner/developer with city. Failure shall result in forfeiture of the deposit or letter of credit and the money deposited shall be credited to the “Art in Public Places” fund.
2. Owner is responsible for proper upkeep/ maintenance of the artwork.
3. If artwork is removed or destroyed, the owner of the development shall, within 180 days of removal/destruction:
    a. Replace with artwork that meets 5.9 and is equal to fair market value of previous art (based on CPI at the time.)
    b. Make cash payment in amount equal to gross floor area of development.

CONSIDERATIONS

- Sedona does not have a Public Art Master Plan. The Arts & Culture Department runs the Public Art Program.
- This is a good example of how the city can utilize the Land Development Code (or zoning ordinance) in order to contribute to public art funds and/or inventory via private development requirements and/or incentives.
- This is a good example of how a city’s public art program can function within the city government, by forming its own department dedicated to the arts.
- The Arts & Culture Department focuses on integrating art in all aspects of city operations: city council meetings, public education, private development projects, public infrastructure projects, public buildings and spaces, etc.



Red Rocks and the Cowboy Artist, Clyde Ross Morgan

LAKEWOOD, COLORADO



Color Field, Ivan Toth Depeña, 2014

GOVERNANCE & MANAGEMENT

Department: Community Resources Department (Division of Heritage, Culture, and Arts (HCA))

City Staff: Arts Programming Curator

Public Committee:

- Currently a seven-member committee
- Not developed through ordinance
- Members are selected by application process or direct invitation
- Members should be strong arts advocates from within the community
- Geographic representation: one-to-two members from each ward/district of Lakewood (five total wards)
- Selection of new members takes place internally (decided between Arts Programming Curator and existing committee members)
- Meets quarterly (minimum), or as-needed basis
- No term limit for membership positions; although that may change in the near future. The city is looking to recommend two- to five-year limits.
- No bylaws. An accompanying document to the Public Art Master Plan defines the role of the committee.

Art Selection Panel:

- Members are selected on a per-project basis, based on the type of artwork, location, and structural/mechanical details.
- Primary responsibility is to select the top three artists, interview finalists, then select the top finalist.

PROCESS

Project Initiation: The public art committee typically meets with the HCA department to examine priority projects, budget, and locations (per the master plan). Priorities are detailed in the master plan with outlined action steps—which has been significantly useful during the first five years of the program. New priorities and action steps will be established for the next 5-10 years in an upcoming Cultural Plan (hopeful adoption in 2021). The committee holds a meeting at the end of each year to discuss priorities and opportunities for each upcoming year.

Public/Private Partnership: Lakewood has three main partners that utilize the public art program and process as a resource:

- ArtLine (initiated by NEA grant in 2018)
- 40 West Arts District (started as part of the city's programming, then became its own nonprofit and Business Improvement District (BID)). The BID is responsible for all rotation and maintenance of temporary artworks within the district. The city maintains/owns all permanent artworks within the district. Any artwork (even on private property) that is funded by the BID



LAKEWOOD, COLORADO

must be reviewed by an art selection panel (similar to city process). The artist selection panel can be created by the BID without the city's involvement, if desired.

- Alameda Corridor (Business Improvement District). Creates artwork for "beautification" purposes along the corridor. Lakewood City Council established the Alemeda Corridor BID in 2003. The service area is comprised of commercial property/business owners within specific boundaries adjacent to Alameda Avenue. The artwork selection process is managed through the city's process (Artist Selection Panel and Public Art Committee).

RFP & RFQs: Managed by the HCA Division (Arts Programming Curator). The most common method used is the RFP (open selection) process.

Selection Process: The Public Art Committee creates an outside panel, referred to as the "Art Selection Panel", on a per-project basis. The panel reviews all applications/proposals and selects the top three proposals. These artists are paid a stipend in order to cover costs necessary to prepare for interviews, produce additional structural details, and travel. The stipend is based on the project budget and size. For example a recent project with a $75,000 budget offered a $1,000 stipend to the finalists). Following interviews, the panel selects a final artist by vote. The final selection is reviewed by the Public Art Committee for official approval. The committee must approve the selection so long as the parameters of the process were followed.

City Oversight/Involvement: The city council is not involved in the public art selection or review process. The HCA Division works closely with the public art committee and selection panels, then manages contracts with the city attorney and city manager. The city council is regularly informed when selections are made. Its involvement and oversight is not considered necessary because of strong trust in the process.

Governing Documents: The Lakewood Public Art Master Plan has an accompanying document that provides guidelines for the public art committee and selection panels. This is the guiding document for the public art process, which is primarily implemented by the HCA Division and the public art committee. Neither the master plan nor the guiding document were adopted by ordinance. This provides flexibility to the HCA Division and Committee to make amendments as needed. A cultural plan is intended to be finalized and adopted as ordinance by the Lakewood City Council in 2021. This will provide more concrete structure and requirements to the public art process.

Site Identification: The HCA Division and public art committee prioritize and select site locations for public art projects at their year-end meetings (slated for the following year). The Public Art Master Plan includes recommended locations for public art, but the upcoming cultural plan will identify priority sites.



LAKEWOOD, COLORADO

Active/Recurring Art Programs:

- Art on the Commons
- Lakewood Public Art Collection (permanent pieces on a rotating schedule)
- ArtLine
- Public art bollards (mosaic artists work on concrete bollards)
- Public infrastructure projects aren't common with public art integration. Each city department involved in public infrastructure projects has its own designated staff to consider art and beautification details for public infrastructure projects. For example, the Parks and Recreation Department has its own landscape architect who considers art and beautification.

FUNDING

Public Art Fund: The city establishes an annual budget allocation for public art projects and maintenance of the public art collection. They update an annual action plan to work on supplementary funding tactics including other funding sources such as grants, collaborations, and/or partnerships.

Funding Strategies Outlined in the Public Art Plan:

- Identify a funding mechanism for supporting public art coordination, projects, and programming including, but not limited to, a line item for an annual appropriation for realization of the Public Art Master Plan.
    - Determine strategies and timelines for establishing an annual budget allocation for public art projects and maintenance of the public art collection.
    - Work on supplementary funding tactics including other funding sources such as grants, collaborations and/or partnerships, or an ordinance designating that a percent of capital construction costs be allocated to public art for the project.
- Identify strategies to cover maintenance and conservation of public art.
    - Conduct a regular condition assessment of all the artworks in the city's public art collection to determine which pieces need maintenance or conservation, or should be evaluated for deaccessioning.
    - Prioritize conservation needs.
    - Identify and secure funding to provide the necessary treatment.
    - Utilize Adopt-a-Sculpture, when feasible, with appropriate training in maintenance techniques.
    - Investigate collaborations and partnerships with individuals and community organizations to assist with maintenance and conservation with appropriate training in maintenance techniques.
    - Secure the services of a professional conservator for assessment and/or conservation.
- Formulate evaluation measures for this goal. Apply and use the results to refine the action steps.

LAKEWOOD, COLORADO

CONSIDERATIONS

- This is a good example of how a city's public art program can function within the city government, by forming its own department dedicated to the arts.
- Lakewood has a strong citizenry base dedicated to the arts and receives regular interest from arts enthusiasts wanting to be involved (either on the committee or selection panels).
- It has been easier (and preferred) for the committee and HCA to work with a master plan and guiding documents that have not been adopted as city ordinance. The autonomy and flexibility has been valued.
- Lakewood is looking to add a third review board in its public art selection/review process. This would be a "Panel of Experts" created on a per-project basis and would include selected members that represent a variety of expertise specific to the proposed project (type of artwork, structural details, and location) such as city staff, engineers, fabricators, transportation professionals, etc. Having three groups (committee, art selection panel, and panel of experts) involved in the selection process is believed to be beneficial as it reduces "subjectivity" in the selection process by covering all aspects and concerns of the project. This provides the opportunity to be objective and have shared responsibility—eliminating the onus to be on one committee.



Stairway to Heaven, Robert Hickler, 2017

UTAH STATE UNIVERSITY



A Restless Spell, Patrick Dougherty, 2018

GOVERNANCE & MANAGEMENT

Department: USU Sculpture & Public Art Committee (SPAC). SPAC is a subcommittee of the Architectural Review Committee (ARC)

Staff: Executive director/chief curator of the Nora Eccles Harrison Museum of Art (unless otherwise delegated by the president).

USU Sculpture & Public Art Committee (SPAC): Oversee all sculpture and public art on campus.

Committee Responsibilities:

- Meet at least twice per year.
- Keep agendas and minutes.
- Review proposed acquisitions of new artwork and make final recommendations to ARC.
- Evaluate placement and/or relocation
- Work with USU facilities and Utah Division of Arts & Museums (UA&M) on the maintenance of art.
- Follow NEHMA Collection management policy for objects that are accessioned.
- Follow UA&M policy and state's Percent-for-Art requirements (Appendix A: Utah Code Title 9, Chapter 6, Sections 401-409).
- Review/update educational resources about sculpture/public art on campus.
- Maintain USU Sculpture Walk program and marketing brochure.
- Inform senior university administration and facilities about funding needs related to maintenance, both permanent and temporary.
- Advocate for USU's commitment to public art
- Provide information, guidance, and assistance for any artwork (on campus) that falls outside of committee's jurisdiction.
- If damage is noted, report to USU police as well as committee chair.
- USU's Office of Risk Management is responsible for maintaining insurance of public art on campus. SPAC provides inventory on an annual basis, or as needed

PROCESS

Artist/Proposal Review

- Requires at least 30 days-notice for review of proposal.
- Proposals fill out "Artwork Display Request Form" hosted on Facilities website.
- Once reviewed, SPAC makes a recommendation to ARC for final approval/

Guidelines for Review

- Only accept objects intended for retention and maintenance into the long-range future of university.
- Durable enough for on-campus exhibition and proper care provided for display and storage. University must have resources to maintain work properly.
- Should be a useful teaching tool in support of educational objectives of USU.
- Serves as an object that enhances USU community and environment.
- Comes to USU with clear documentation of current ownership and provenance.

UTAH STATE UNIVERSITY

- Comes with unrestricted ownership and without potential use restrictions (copyrights, patents, trademarks, etc.) unless prior written agreement.
- SPAC recommends appropriate art placement on campus—acceptance of artwork is not finalized until monies to cover installation costs have been determined.

FUNDING

Forms of acquisitions:

- Donations
- Commission
- Bequest
- Purchase
- State Percent-for-Art

MAINTENANCE

Guidelines for maintenance/conservation:

- All artwork on campus is inspected regularly.
- SPAC coordinates with the appropriate owner (usually UA&M or NEHMA).
- A committee member is responsible for coordinating maintenance with USU facilities.
- Weather is considered as part of maintenance.

CONSIDERATIONS

- USU was included as a brief case study in order to highlight its existing program, process, knowledge, and resources that can be readily available to Logan City.
- USU and the city can build a strong partnership as Logan's art program is established and continues to grow.
- SPAC members, educators from the College of Arts, and students (both Arts and Landscape Architecture) should be considered for membership of the Logan City Public Art Board and/or as resources for future public art projects.



Surface Tension, Amy Landesberg, 2018

OGDEN, UTAH



Nine Rails Creative District, Amy Hadjas, 2018

GOVERNANCE & MANAGEMENT

Department: Community and Economic Development, Division of Arts, Culture, and Events

City Staff: Arts coordinator

Public Board: Ogden City Arts Advisory Committee

- This nine-member subcommittee oversees the public art process from approval to installation and maintenance.
- Ogden's Arts, Culture & Events has multiple boards to administer and oversees all aspects of the division.

PROCESS

The Ogden City Public Art Program is divided into two main categories: "Major Public Art Projects" and "Minor Public Art Projects." Project sites or ideas can be submitted by anyone within the city or from the public.

Major Public Art Project: Projects with budgets greater than $30,000 require the full approval process through the board and the Economic Development Department.

Minor Public Art Project: Projects with budgets less than $30,000 do not require the full approval process and are funded for smaller projects such as murals, public performances, or temporary art.

Selection Process:

The arts coordinator works directly with the Public Art Subcommittee on RFP/RFQ development, installation, and maintenance. The arts coordinator acts as the liaison between the board and the city.

Step 1 – Anyone can propose a public art project, such as: a citizen, an organization, a city department, or a developer.

Step 2 – The proposal is then approved by the Public Art Subcommittee.

Step 3 – The subcommittee then determines the RFQ parameters, timeline, and budget.

Step 4 – The subcommittee selects a project.

Step 5 – The city council and the mayor approves the project.

Step 6 – The arts coordinator and the subcommittee oversees the project through to installation.

Site Identification:

Most public art is proposed and selected to be located on public property. However, private property may be considered, but would be subject to a license or easement approved by the city attorney to allow for maintenance and public access to the art piece.

FUNDING

Public Art Fund: A $100,000 appropriation is designated annually by the city council from revenue generated by the Business Depot Ogden and deposited into the public arts fund.

Private Donations: All private donations must include a donation statement and are either accepted or declined by the board.

OGDEN, UTAH

Maintenance Fund: $2,500 is designated annually representing 0.25% of each year's total public art fund. These funds are retained and aggregated as an endowment for maintenance of publicly owned art.

CONSIDERATIONS

- In 2018 and 2019, Ogden City updated its public art policy in two major ways:
    - Transitioned from a Percent-for-Art policy to an annual appropriation of public art funding (2018.)
    - Adjusted the public art program to include major and minor projects (2019.)
- Currently, there is not a substantial public art program in Ogden City due to limited capacity of the arts coordinator and absence of a comprehensive system in place to funnel art projects through to completion.
- Many public art projects in Ogden have been initiated and created by private organizations.



Water Cycle, Andy Dufford, 2012

SALT LAKE CITY, UTAH



Michael J. Bingham, The Curious Voyager

GOVERNANCE & MANAGEMENT

Department: Salt Lake Arts Council within the Division of Economic Development

City Staff: Public arts manager

Public Board: Salt Lake Design Board

The board is appointed by the mayor and confirmed by the city council to oversee the public art program. They are directed by ordinance to make recommendations to the mayor on artist selections for each public art project in the city.

Board Profile Requirements:

- Seven members
- No more than three members can be professional artists or arts administrators or art teachers involved in the administration or teaching of art at a recognized institution in the city.
- One member must be an architect.
- The remaining members are citizens who are actively interested in the visual arts and civic improvement.
- No more than two members can be from the same city council district.

PROCESS

Project Initiation: Public art projects are initiated through various methods and public art programs, including Percent-for-Art policy, Flying Objects, and various RDA collaborations and project areas.

RFP & RFQs: With the assistance of the design board, the public arts manager determines the project goals, scope of work, budget, and the type of public artwork. A “call for artists” is then posted publicly.

Selection Process: The design board reviews all applications. Based on their scoring, the group arrives at a shortlist of finalists for consideration.

Recommendations: The public arts manager and the board consult with the architects or project managers regarding artists and artwork placement. These artist selections are subject to final written approval by the mayor.

Supporting Utah Artists: Supporting Utah Artists: Salt Lake City Arts Council supports local artists by opening some opportunities to Utah artists only to help build their portfolios.

OWNERSHIP/ARTISTS RIGHTS

The Salt Lake Arts Council follows The Visual Artists Rights Act of 1990 (VARA), 17 U.S.C. § 106A. The artist waives any claims that might arise from application of VARA, unless otherwise specified in their agreement.

Copyright: Copyright of the artwork passes on to the city upon completion and full compensation under the agreement. Artists cannot make any duplicates of the artwork.

SALT LAKE CITY, UTAH

Photography and Film: All photographic, filmed, or videotaped reproductions created by the city of the artwork identifies the artist, title, date of installation, and location.

FUNDING

Public Percent-For-Art (1.5%): A portion of the city's appropriations for capital expenditures in designated construction projects is set aside for the acquisition of works of art and ornamentation to be used in and around public facilities.

Private Percent-For-Art: Implemented and managed by the Redevelopment Agency (RDA) of Salt Lake City. Developers can either commission a public art work or contribute to a public art fund, based on a percentage of the cost of the property.

- The RDA then works with the Salt Lake Arts Council to manage and implement a public art project.
- RDA Project Areas can also designate a certain Percent-For-Art to be implemented by the Salt Lake Arts Council.

MAINTENANCE

Maintenance of public art in Salt Lake City has been neglected for many years. In 2019, the arts council asked the city council for $250,000 and was approved to receive $200,000 for the upkeep and much needed improvements, cleanings, and repairs to various artworks across the city.

CONSIDERATIONS

- The Salt Lake City Public Art Program is long standing and robust. It is a program to learn from and, in some aspects, aspire to.
- Historically, Salt Lake City has not had an established maintenance plan or funding in place.
- In 2019, the arts council requested $250,000 from city council for a small portion of maintenance and repairs after decades of neglect and was awarded $200,000.
- Their board requirements ensure a diversity of members, including artists, art administrators, an architect, and art appreciators (board members are selected from each district).



Presence, Buster Simpson, 2013



Traci O'very Covey, Colorful Connection (2019)

PARK CITY, UTAH



McPolin Tunnel Mural, Bill Louis, 2019

GOVERNANCE & MANAGEMENT

Department: Economic Development

City Staff: Special event and economic development program manager

City Staff Assistant: coordinator of special event and economic development

Public Board: Park City Public Art Advisory Board (PCPAAB)

- Seven members
- Supported by the Park City Summit County Arts Council (PCSC Arts Council). The PCSC Arts Council holds a non-voting ex-officio seat on the board. They are also contracted to help with marketing and promotion of the city's public art program.
- Three-year terms (limit of two consecutive terms)
- Students are encouraged to participate as ex-officio members without a vote.
- The PCPAAB abides by the public art master plan.

PROCESS

Each public artwork undergoes a one- to three-year planning process. Public art projects are decided annually based on the public art inventory, the master plan, the vision and mission, and city priorities. The city priorities are divided into two categories: critical priorities and top priorities. These priorities are revisited annually.

Methods to Initiate Public Art:

- Advisory board identification/proposals
- Acquisition
- Donations
- Artist proposals
- Purchase of art

Steps of the Public Art Process:

Step 1 – Board recommendation is reviewed by the city manager and staff, and recommendation is brought to city council for direction by the city staff liaison.

Step 2 – If approved, the PCPAAB will draft an RFP.

Step 3 – The PCPAAB reviews artists' proposals and selects based on the outlined guidelines and criteria.

Step 4 – The PCPAAB will present their recommendations to the city manager, or city council for final approval.

Step 5 – Park City Municipal Corporation will enter into a contract with the artist and work in conjunction with the PCPAAB and the city liaison.

FUNDING

Park City has established a flexible process for determining an annual public art budget. The PCPAAB provides budget recommendations to the city council based on the latest inventory, upcoming capital improvement projects, city priorities, and the master plan. The following funding sources are then negotiated and/or established annually.



PARK CITY, UTAH

Percent-for-Art:

- A Percent-For-Art method is considered for all new CIP construction projects or renovations.
- The PCPAAB may recommend to the city that public art should not be included in a CIP project and place the funds into the general public art fund for another project.
- A 1% allocation is always considered for a public art project.

Annual budget for public art: The PCPAAB gives annual recommendations for the general public art funds. For example, in 2019 the board recommended a line item of $200,000 be distributed over two years at $100,000 per year.

Public/Private Initiatives: Public art projects may arise that would warrant partial funding through both public and private funds, businesses, development agencies, civic organizations, and grants.

Donation of Artwork: Artwork can be donated by private citizens, organizations , or other cities. Donated works go through a PCPAAB approval process.

Local, State, and National Grants: With assistance from the Park City Summit County Arts Council, grants are submitted to fund public art.

Maintenance Funds: Annual funding recommendations consider preservation efforts, re-siting, and temporary storage as necessary.

MAINTENANCE

The PCPAAB conducts an annual inventory of the public art collection in order to identify maintenance needs based on the artist's maintenance plans and to inform their annual maintenance budget recommendation.

Artist Responsibilities:

- A maintenance plan is required of each artist and built into artist contracts. These plans include a cleaning and upkeep plan and a budget.
- A one-year artist warranty is also included in each contract.

Re-Sitting and Decommissioning Art Policy: Park City has policies in place for circumstances that require the re-sitting, decommissioning, or other compromising considerations of a specific work of art. This policy is designed to ensure thoughtfulness and impartiality.

CONSIDERATIONS

- This is a good example of a city that contracts its local arts agency to assist with public art leadership, programming, process, and marketing.
- Park City utilizes a full-time staff for part-time work on public art. Each of the two employees spends about five hours per week on public art responsibilities. It is important to note that the public art liaison in this case has a background in art.
- This is an example of a city using a combination of a Percent-For-Art policy and an appropriation of funding based on annual assessments, future planning processes, and board recommendations.
- Park City aligns public art with city priorities, allowing for the entire community to focus its efforts, education, and commitments around community topics such as transportation, safety, housing, air quality, etc.

SUMMIT COUNTY, UTAH



The Future is Now, Bisco Smith, 2018

GOVERNANCE & MANAGEMENT

Management: Park City Summit County Arts Council – contracted by Summit County

Public Board: The Summit County Public Arts Advisory Board (SCPAAB)

- Five-to-nine members
- Appointed by the county manager with the advice and consent of the county council
- Three-year terms
- No board member may serve more than three consecutive terms.
- Each voting board member shall be a resident of or work in Summit County.
- Each voting member shall not be an employee of the county.
- Each member shall participate in monthly meetings.
- Additional Members
    - County liaison (non-voting) – works between board and city
    - Director (non-voting) – works directly with the board
    - High school representative (non-voting)

Board Responsibilities

- Annual art inventory
- Implementing the Public Art Program:
    - RFP/RFQ
    - Art selection
    - Implementation
    - Maintenance
- Relocation, removal and maintenance
- Art education: The board fosters education for Summit County residents regarding works of public art within Summit County.
- Donations, gifts, endowments, financial solicitations, loans (subject to the guidance, approval, and acceptance by the county manager)
- Annual reporting: Conduct an oral and written report to the county manager concerning the program's activities during the past year and proposals for the coming year.

PROCESS

The Summit County Public Art Advisory Board initiates and implements its public art program through the following programs:

- Project Your Voice: A literary art and video projection project.
- The Future is Now Tunnel Art Project: A youth engagement public art project produced by the Summit County Public Art Advisory Board, Park City Summit County Arts Council, and Basin Recreation.
- Summit County Art Collection and Traveling Exhibit: Over the years, the county has purchased or acquired through donation more than 80 paintings that are hung in offices and hallways of county buildings. The collection has been amassed through purchases made by Summit County Commissioners at the annual Summit County Fair Art Show. Summit County residents have generously donated other pieces to the collection.
- Annual County Fair Awards: The board participates in the annual Summit County Fair to make recommendations for the annual county council award.

SUMMIT COUNTY, UTAH

FUNDING

Funding is used for the artist fees and costs related to the production, signage, maintenance, and installation of artwork. Funding may also be used toward any administrative costs of the board.

Funding sources include:

- Percent-for-Art: An annual designation of up to 1% of capital facilities projects, funding for the public art program.
- Grants and donations: Funding may also be in the form of grants and donations.

MAINTENANCE

Artists are required to submit a “maintenance and inventory sheet” detailing the maintenance and ongoing care of the work of art, including annual cost projections.

OWNERSHIP

Ownership of all works of art acquired by the county are vested in the county, which also obtains the title to each work of art.

CONSIDERATIONS

- This is an example of a local arts agency running a public art program. Additionally, Summit County relies heavily on the board to manage and implement the program in partnership with the Summit County Advisory Board.
- Summit County builds its public art collection through the annual purchasing of local artwork during the county fair.
- The board is in charge of implementing art education.



Canvasback Ducks in Flight, Clark Bronson, 2016



Project Your Voice public art project, multiple artists, 2018



All Over That Monster, Don Weller, 2016

PUBLIC ART RESOURCES

RESOURCE LINKS

- American for the Arts Social Impact of the Arts – https://www.americansforthearts.org/socialimpact
- Art in Public Places and Percent-for-Art Program Listings – http://www.sculptor.org/Jobs/ArtInPublicPlaces.htm
- Call for Entry CaFÉ™ (Western States Arts Federation /WESTAF) – https://www.callforentry.org/index.php
- CODAworx – https://www.codaworx.com
- International Sculpture Center – http://www.sculpture.org/
- Laramie Public Art Funding – https://www.laramiepublicart.org/funding
- NEA – Public Arts Resources Page – https://www.arts.gov/grants-organizations/public-art-resources
- Project for Public Spaces – http://www.pps.org/
- Public Art and Historic Preservation – https://www.strongtowns.org/journal/2017/5/23/when-public-art-and-historic-preservation-clash
- Public Art Maintenance Best Practices Article – https://www.artworkarchive.com/blog/public-art-maintenance-best-practices
- Public Art Network of Americans for the Arts (PAN) – http://www.artsusa.org/networks/public_art_network/default.asp
- Public Art Suggestion Form – Ogden City – https://www.ogdencity.com/1613/Suggest-an-Idea-for-New-Public-Art
- The Arts in Utah Economic Impact Report – https://artsandmuseums.utah.gov/wp-content/uploads/2019/10/EDC-arts_in_utah_industry_profile.pdf
- Utah Division of Arts & Museums – Public Art Program – https://heritage.utah.gov/arts-and-museums/public-art
- Utah Percent-for-Art Act – https://le.utah.gov/xcode/Title9/Chapter6/9-6-P4.html?v=C9-6-P4_1800010118000101
- Visual Artists Rights Act of 1990 (VARA) – https://www.copyright.gov/reports/exsum.html
- Why the Arts Matter in Utah – https://artsandmuseums.utah.gov/wp-content/uploads/2019/10/AFTA-factsheet_UtahFINAL.pdf

SAMPLE DOCUMENTS

Files provided to Logan City

- Artist Commission Agreement (Salt Lake City, Utah)
- Artist Design Agreement (Salt Lake City, Utah)
- Artist Services Agreement (Summit County, Utah)
- Image license agreement for muralists (Laramie, Wyo.)
- Mural budget template sample (Laramie, Wyo.)
- Mural Project Commission Agreement (Laramie, Wyo.)
- Public art coalition overview document (Laramie, Wyo.)
- Public art gifts policy document (Salt Lake City, Utah)
- Public art ordinance (Utah Cultural Alliance)
- Public art policy (Park City, Utah)
- Request for proposals (Ogden, Utah)
- Request for qualifications (Salt Lake City, Utah)

PUBLIC ART GRANTS

- Bloomberg Philanthropies – Asphalt Art Initiative, Public Art Challenge
- Harpo Foundation (grants for individual artists)
- National Endowment for the Arts – Our Town, Art Works, and Challenge America
- Rocky Mountain Power – arts and culture grants
- The Kresge Foundation – arts and culture grants
- Utah Division of Arts & Museums grants
- Union Pacific Community Ties grant