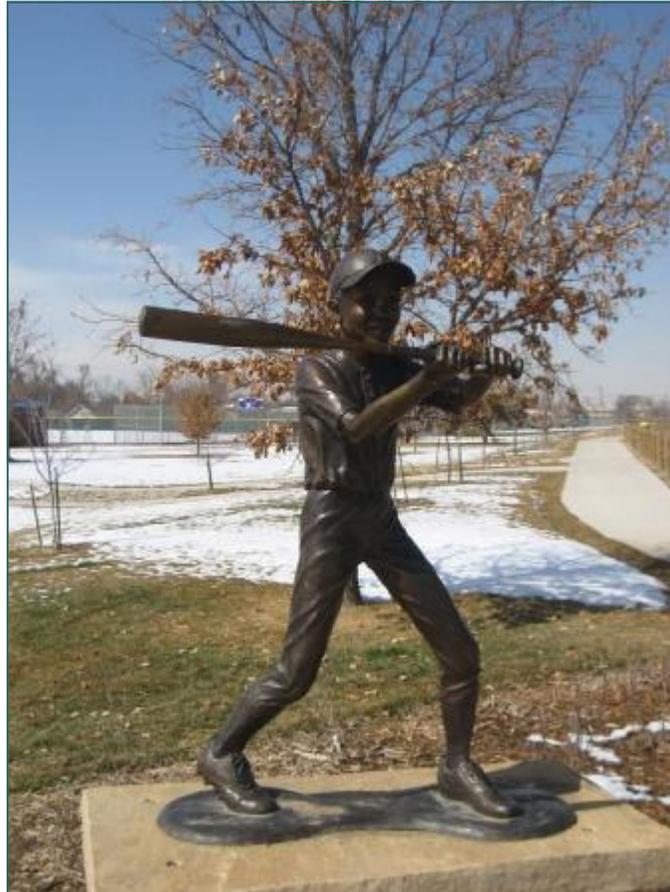




Public Art in Windsor



Guidelines and Recommendations

April 2010

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In partial fulfillment of the requirements for the degree of
Master of Arts in Arts Administration
Goucher College



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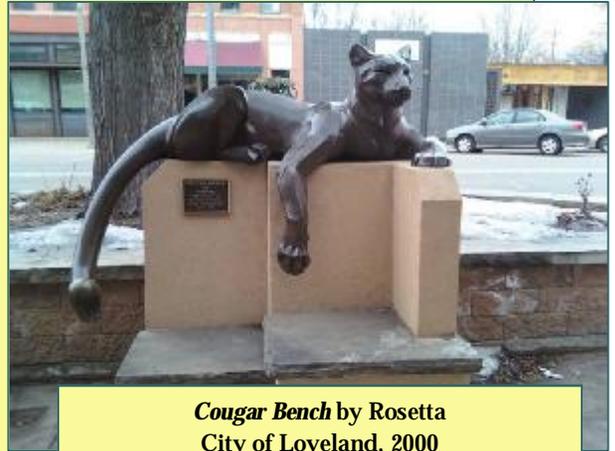
Executive Summary

Purpose

The purpose of this plan is to create a formal means for the Town of Windsor to manage public art. This document is intended to act as a guide and to provide primary policies for present and future public art opportunities in the community. While the Town of Windsor currently owns few pieces of public art, a system needs to be established in order to manage potential art acquisitions through donations, commissions or collaborative projects. A public art oversight committee should work to implement the plan. The oversight committee could be the current Parks and Recreation Advisory Board and should include artists or art experts in the decision making process regarding public art.

Public art is in alignment with the Town of Windsor's Strategic Plan 2008-2013-2023. The public art collection represents the community spirit and pride of Windsor as a "green and sustainable community with a unique, hometown feel." Public Art in Windsor also contributes to easy mobility through integration of structure, to quality development with managed growth as well as to a diverse, growing local economy by attracting residents and visitors.

Public art is also in alignment with the Town of Windsor's Downtown Design Guidelines and Financing Plan 2010. Public art is essential to downtown design components such as Memorable Experiences, Pedestrian Safety and Movements, Traffic Calming, Streetscape Improvements and Economic Incentives. The 2010 Plan states purchasing benches and other streetscape amenities for Main Street as a top priority.



Cougar Bench by Rosetta
City of Loveland, 2000

Goals

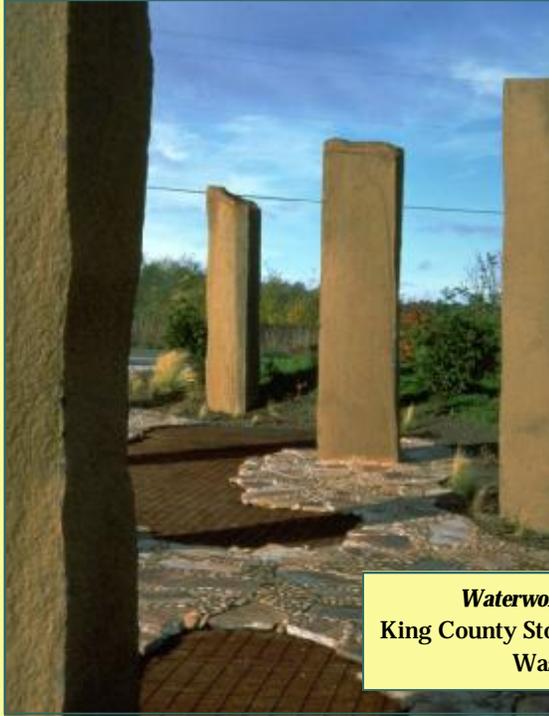
While the following goals are general guidelines, it is recommended that the town further develop specific public art goals with the consideration of Windsor's resources and strategic vision. The principal goals of the Windsor Public Art Program are:

- A. To enrich the public environment for both residents and visitors to the area through the incorporation of the visual arts and/or performing arts
- B. To nurture and enhance the attractiveness of our community
- C. To increase public access to works of art and to promote understanding and awareness of the arts in the public environment
- D. To promote diversity and pluralism in art in public places and to reflect as wide a range of multi-cultural expression as possible
- E. To contribute to the civic pride of our community
- F. To provide oversight and governance of a public art plan implementation.

Public Art Defined

Definitions

Public Art refers to any works of art or design that have been created specifically to be sited in the public domain; in other words, created and initiated *of, by and for the people*.



Works of Art means all forms of original creations of visual art, including but not limited to sculpture, painting, fountains, mosaics, graphic arts, printmaking, drawing, photography, ceramics, stained glass, fiber art, woodworking, metal work and mixed media.

Works of Art may also include unique and artistic landscaping features or environmental installations when located within a park, and decorative or ornamental architectural embellishments not part of the basic design of a structure or building.

***Waterworks* by Lorna Jordan**
King County Storm Water Treatment Plant
Washington, 1996

Performing Arts include dance, drama, music or other acts, which are presented before a live audience.



Summer Concert Series as Public Performing Arts
Town of Windsor, 2010

Why Public Art is Important To The Community

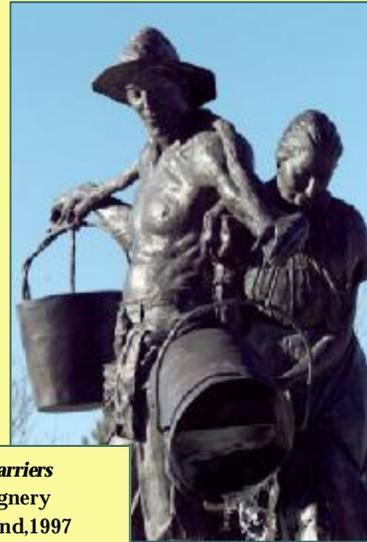
Social Assets

Community Identity

Public art can be a change agent for the community. It creates and enhances neighborhood and community identity. It enhances the visual landscape and character of the town. It turns ordinary spaces into community landmarks and promotes community ownership of the town's infrastructure. It promotes community dialogue, and, most importantly, it is accessible to everyone. This includes access to the creation process and to the content and meaning of the artwork.

All forms of public art attract our attention and heighten our awareness of and encourage our interaction with public space. Public art has a very positive impact on a community and helps to define and reveal the unique character of a

specific neighborhood. Art helps to create a unique destination for visitors, travelers, and conferences that expose newcomers to the town's vitality and diversity, thereby enhancing its image and economic development appeal.



The Water Carriers
by Herb Mignery
City of Loveland, 1997

Civic Engagement

It is critical to the success of the Public Art program that the public is heard and encouraged to participate in all aspects of the process. It begins with the involvement of the public in serving on committees, and extends through developing artworks with artists, attending dedications, adopting artworks for maintenance, and participation in educational activities such as public art tours and lectures. Successful outreach is imperative. To reach the community, the public art oversight committee and town staff should work with neighborhood associations, community groups, educational institutions and other Town departments. Information about the program should be made available through brochures, maps, reports and the Town's website. Care will be taken to build relationships with public schools to create programs such as public art curriculum, artists' visits to schools, public art tours and student participation in public art projects.

The public art program is most successful when the vision of its ideas leverages other resources and corrals the tremendous power of citizens working with government to achieve a goal.

-City of Phoenix Office of Arts and Culture, 2005

Controversy

“Controversy seems to be a regular, even a necessary component in the public art process. It involves issues of art style and assumptions about audience, concerns about community identity, and often, political posturing. Most of all, it centers on debates regarding democratic expression in America.” --Erika Doss for Phoenix Public Art

Examples of controversial public art from American history:

- Davy Crockett protested against the proposal for the first public art the United States government ever commissioned: a colossal marble statue of bare-chested George Washington sculpted by Horatio Greenough. He said, “I do not like the statue of Washington in the State-House. They have a Roman gown on him, and he was American; this ain't right.”
- Now an American icon, Mount Rushmore at the time of its construction was vigorously opposed and seen as a defacement of the natural environment.
- The Vietnam Veterans Memorial designed by Maya Lin, dedicated in 1982 seems constantly mired in controversy, but remains the most visited memorial in the nation's capital.

Nationwide, the best public art often sparks controversy. Many artworks that are initially met with mixed public reaction eventually become accepted as part of the cultural fabric of the community. Historically, it's been discovered that for every resident who dislikes a piece of art, there is another who is favorably disposed to it. Public art is about community engagement and dialogue. More often than not, public art controversy results in heightened awareness of civic process, public spaces and

visual identity. Controversy engages community dialogue and deepens community involvement. The public art process provides citizens the opportunity to participate in the public process.



Happyhappy by Choi Jueng-Hwa
Temporary Installation
Houston Sculpture Park, 2010

Economic Asset



Dreaming of the Kiss by Kim Kori
City of Loveland, 1996

Impact and Development

The arts mean business: from major metropolitan areas to small towns like Windsor, research shows that the arts are an economically sound investment. They attract audiences, spur business development, support jobs, and generate government revenue. Windsor can look to neighboring communities for examples. A 2007 Economic impact study led by Americans for the Arts shows that the non-profit arts are a \$9.3 million industry in Fort Collins,

Colorado .

In Loveland, Colorado, total spending by non-profit arts and cultural organizations and their audiences totaled \$8.29 million in 2005.

The selection and construction of art projects contributes money into the economy by attracting visitors and business investors and by creating jobs. Although some of these jobs may be temporary, they provide unique employment opportunities for individuals interested in working on art projects and other public works designed through collaborations with engineers, landscape architects and architects. According to

Suzanne Jansson, Public Art Manager for the City of Loveland, Colorado, artists spend up to 60% of what they earn in the community in which they work. People coming to see major new works of art also contribute money to the economy through local sales tax. Finally, because art does not depreciate, the town's collection of public art is a sound investment.



Gardens at Spring Creek Bike Rack
Fort Collins

Educational Asset

Public art serves as an easily accessible medium to increase knowledge and understanding of local history and culture. A piece of art can celebrate local heroes and traditions, inspire curiosity about the built environment and explain natural systems such as the water cycle.

Public art engages youth in civic projects and inspires teachers to connect their students to interactive learning opportunities.

***Flow* by Andrew Dufford, 2006**
City of Fort Collins, Gardens at Spring Creek

The water feature is activated by children, pumping water into a reservoir and then allowing the water to flow into a series of "rivers and streams" carved into the top surface of the water table. Children are then able to fill watering cans with the overflow to water plants in the nearby pots and gardens.

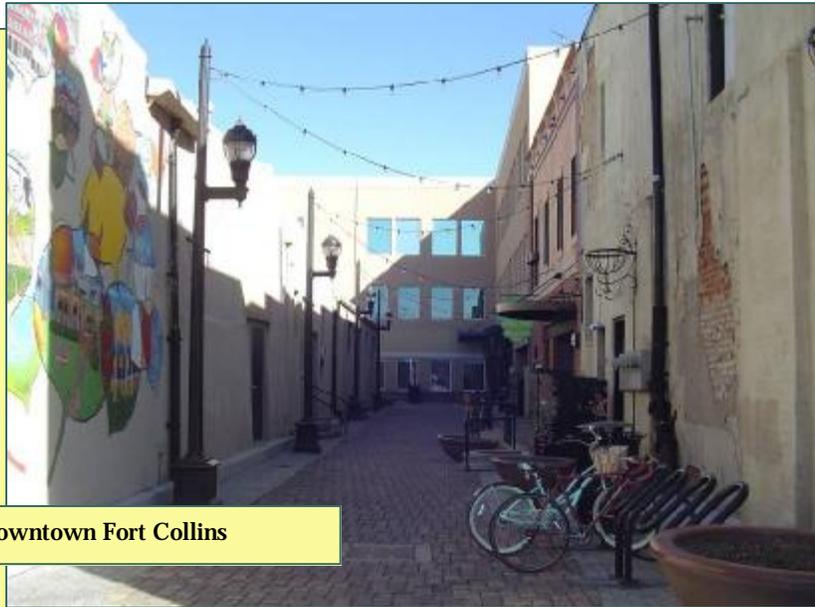


The Entrance to the Children's Garden at Spring Creek
City of Fort Collins, 2006

The Town can also provide opportunities for both youth and adults using art as a guide to learning about the community and its history. For example, as an addition to the inherent educational qualities of public art, the City of Loveland,

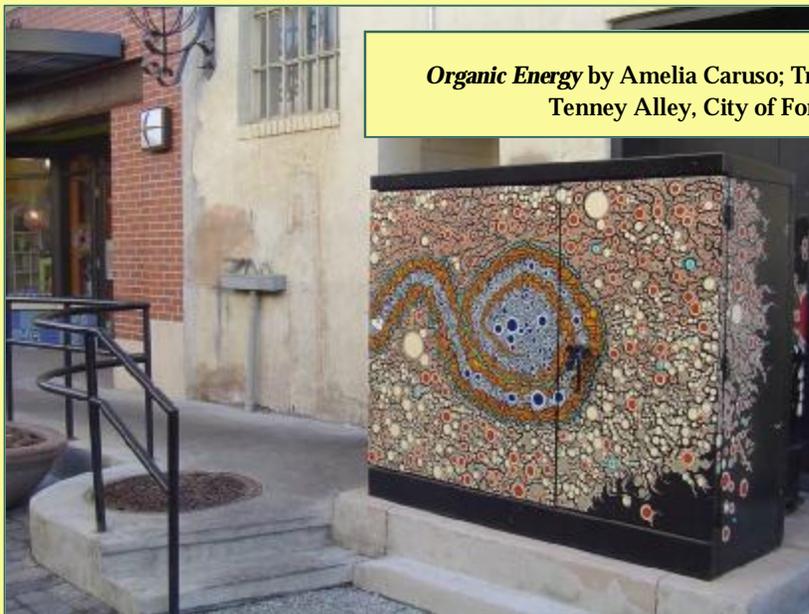
Colorado produces a children's booklet as an educational tool for children as they experience public art around the city.

Aesthetic Asset



Tenney Alley Downtown Fort Collins

Public art is an important asset to a community whose values and concerns include beautification of the built and natural environment. Public art is proven to be an effective tool in creating more inviting spaces, minimizing or eliminating vandalism as well as providing healthier, safer environments for the town's citizens. In 2006, the City of Fort Collins, Colorado altered an alleyway into an aesthetic walkway, providing a secure corridor leading from a parking garage to downtown shopping and restaurants. Both Fort Collins and Loveland more recently finished a transformer cabinet project. Electrical boxes around town were painted with murals in order to eliminate graffiti problems.



Organic Energy by Amelia Caruso; Transformer Cabinet Project
Tenney Alley, City of Fort Collins, 2006

Public Art Components

Art Acquisition

Public art can be acquired in a number of ways. Most townships initially develop a public art program with private art donations and/or an art-on-loan program. Early in the public art acquisition stages the majority of Loveland's art was donated by local artists, while Greeley started with a sculpture-on-loan program. Both communities now have a percent-for-art ordinance, which consistently operates and funds their diverse public art programs and collections. Most municipalities with public art throughout the country now operate under percent-for-art with an Art Commission and staff support who manage acquisition, donation, deaccessioning, site selection, maintenance and project collaborations. It is highly recommended that artists or art experts are included in all decisions regarding these processes. In addition, there are many grant funding options available to townships and organizations that are in the start-up phases for public art.



Community by Zink Metals City of Greeley, 2005

The following options are ways in which the Town of Windsor may acquire artwork in the interim:



Donations: Any citizen of Windsor may wish to make an art contribution to the Town of Windsor. Once the piece is donated, it becomes the property of the Town of Windsor. In order to manage the quality, intent and maintenance of the work of art, the Town must have an art donation Guidelines and agreement in place.

(See Appendix Item 1: Acquisition Guidelines Section VII C.; See Appendix Item 3 and 4: Donation Guidelines and Paperwork)

The Bear at Main Park
Town of Windsor

Art-on-Loan: The Town of Windsor can provide public exposure opportunities for artists who wish to display their art for sale. The Town may decide what art is appropriate for display in public places, provides display equipment, and perhaps a small annual stipend for artist. The artist must maintain and insure the piece throughout its loan. Many municipalities find a loan program a very successful and economic way to introduce public art to its community.

(See Appendix item 6 for Art-on-Loan agreement)



Art on Loan
Gardens at Spring Creek in Fort Collins, 2010

Public-Private Collaborations/Cooperatives: Towns and businesses can collaborate to display public art. A private business may finance a work of art to be displayed in the area of their facilities and the town can act as a partner in the display of said work. It is in the interest of both parties to enhance quality of life through art. By working together, the two entities can have greater impact on the cultural image of the area.



This mural is an example of a privately commissioned work in a public space featuring local musicians and city landmarks.
Artist: Terry McNerney
Downtown Fort Collins, 2010

Community Projects :

Public art may also be a product of a community event where attending citizens partake in a project. The Town provides the materials and citizens create the work as part of an event or special program. Once the project is complete, the Town then owns the work and can display the final product in a public space. Examples can include: a call for quilt patches collected from participating citizens that are stitched together and displayed as one quilt; an “add-on” painting offered at a festival booth where participants paint symbols of their town on a giant canvas that is later permanently displayed. Costs for these projects are minimal while civic engagement is maximized.

Eventual long-term public art acquisition options for the Town of Windsor may include:



Inspiration, Community Project
Town of Windsor, 2010

Project Commissions: Public art can be commissioned by private individuals or organizations during development projects. This would require developing planning requirements and budget commitment from the existing parties.

Project Integration: Many communities are now integrating art into the infrastructure of existing town operations. Integrating art into areas such as water and sewer treatment plants, highways and utility centers create aesthetic, educational experiences for citizens. Art teaches participants how the infrastructure operates and creates an intriguing space, which is normally uninviting. Involvement in understanding how the town’s infrastructure operates deepens civic engagement and increases consideration of health, safety and quality of such operations. This contributes directly to harnessing a green and sustainable environment.



Serving the Community: The Many Faces of Your Utilities
by James Haire
City of Fort Collins, 2005



Ceiling detail of *Waterworks*
City of Phoenix

Percent-for-Art: The most common program for public art in the United States is percent-for-art. Windsor's surrounding communities of Greeley, Fort Collins and Loveland currently have percent-for-art programs as part of their city ordinances. Most programs commit 1% of every city-funded capital construction project to be set aside for public art. This offers a consistent, economic way to fund multiple public art programs. The program has cost each of Greeley's citizens only 75 cents per year since 1998.

Olympic Sculpture Park
City of Seattle



Site Selection



Pelican at North Shore Park
City of Loveland

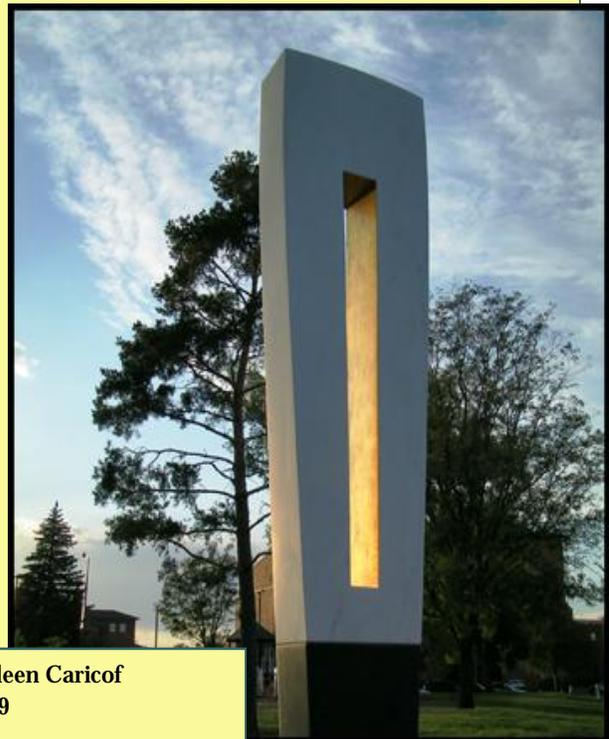
Public art contributes to town life and people's use and enjoyment of public places. A site or sites may be chosen for a variety of reasons. It may be a historically significant story about a person, an event or the community.

The site may be selected for its visibility or simply because property development is offering an opportunity for public art. Some public art welcomes people to town, marks a town center or provides shade and resting places in a park. Some are sited in high traffic areas, especially places frequented by

pedestrians. Other common sites include: entryways, major public buildings, parks and trails, neighborhood communities, schools, senior centers, police and fire stations, and town centers where people walk and gather. Public art can advance overall urban design by beautifying dull aspects of public works infrastructure. For instance: in Seattle artists have designed manhole covers and tree grates; in Miami sound walls along freeways are designed by artists; and across the country, artists have been commissioned to create sidewalk paving patterns, gateways, benches, light standards and utility boxes.

Windsor has many public areas ideal for public art installations:

- Parks
- Poudre River Trail
- Public Buildings
 - Art and Heritage Center
 - Community Recreation Center
 - Town Hall
 - Public Library
 - Public Schools
 - Town of Windsor Museum at Boardwalk Park
- Roadsides
- Downtown
- Business Partners
- Gateway to Windsor



City Workers Memorial by Kathleen Caricof
City of Greeley, 2009

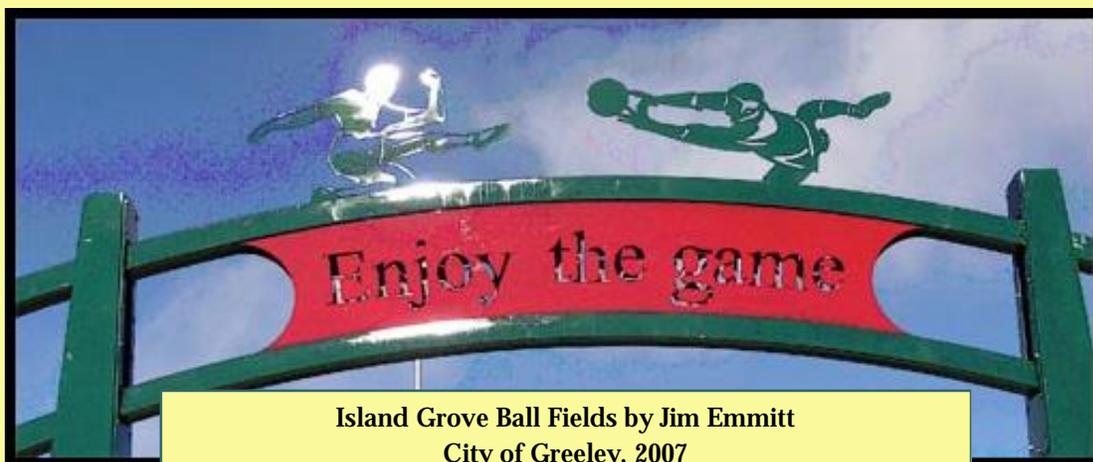
When considering a possible site for an artwork, it is the role of the Town's public art oversight committee (such as the Town of Windsor Parks and Recreation Advisory Board) to determine the relative importance of each of the considerations listed below for a given proposal. The oversight committee shall compare a project to these considerations to assure that a proposal contributes positively to the community.

- A. Relationship of art work and site shall be considered in terms of the physical dimensions, social dynamics, local character and surrounding context of the site, existing or planned
- B. The visibility of the site by the general public
- C. Public safety
- D. Helps to improve the design of an area by emphasizing a particular location through landmarks, gateways and/or linkages to other parts of the community
- E. Interior and exterior vehicular and pedestrian traffic patterns
- F. Site design including landscaping, drainage, grading, lighting and seating considerations
- G. Relationship of proposed artwork to existing artworks within the site vicinity
- H. Environmental impact such as noise, sound, light and odor
- I. Public accessibility to the art work, particularly handicap access
- J. Impact on adjacent property owners' views
- K. Impact on operational functions (snowplowing, etc.)
- L. The possibility of vandalism
- M. The cost of development
- N. Compatibility of the design and location with the historical character of the site



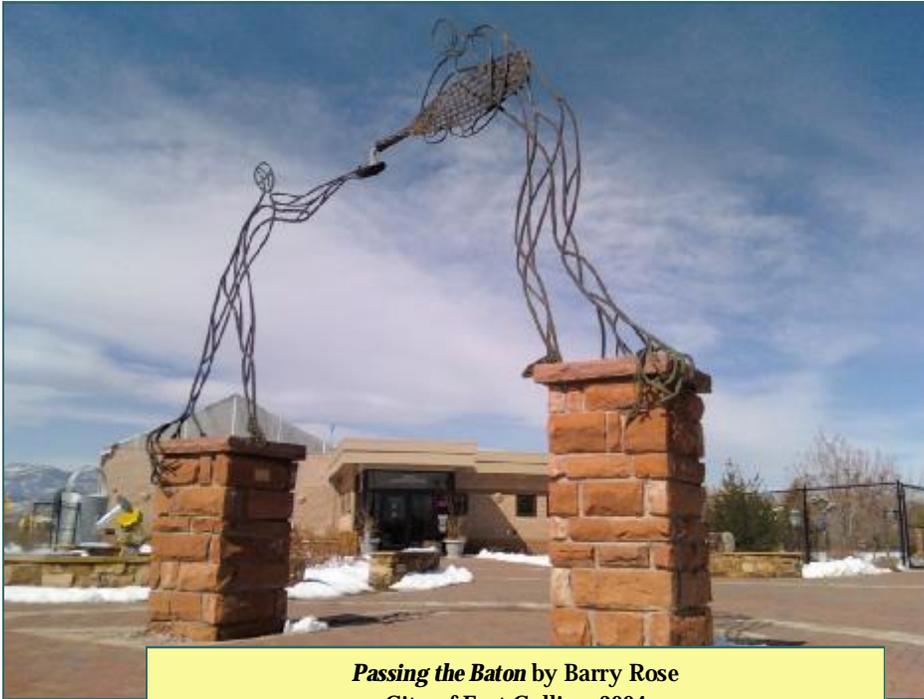
Taking Off by Colette and Gary Pitcher
City of Greeley, 2005

(See Appendix Item 2, Acquisition Guidelines and Procedures, Section IV)



Island Grove Ball Fields by Jim Emmitt
City of Greeley, 2007

Project Selection

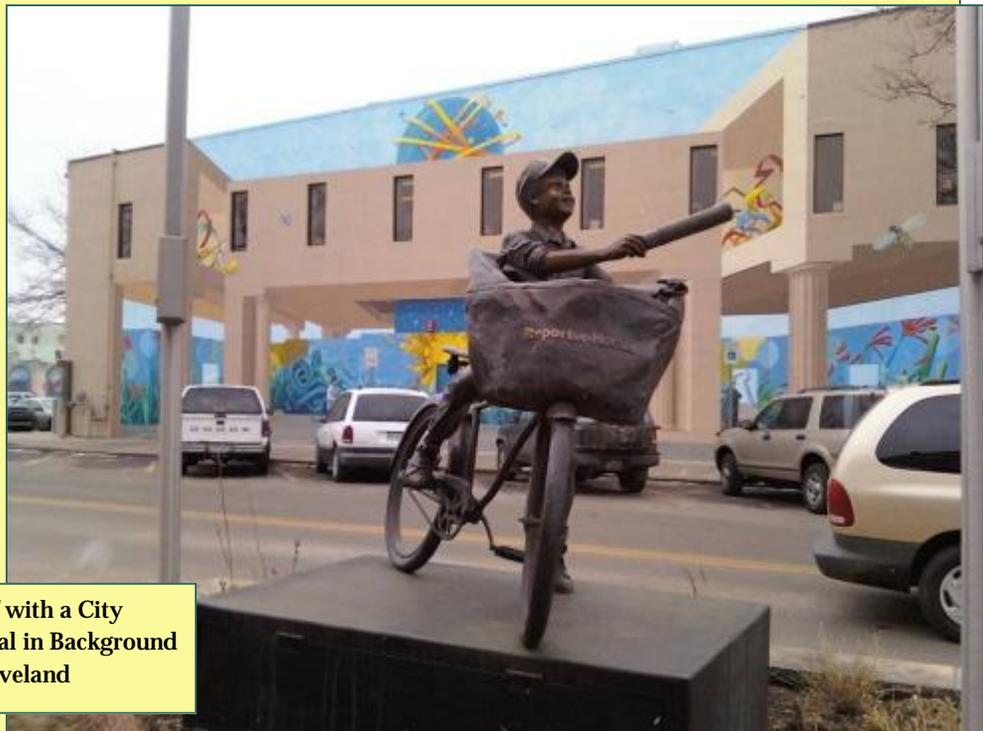


Passing the Baton by Barry Rose
City of Fort Collins, 2004

The size and character of a work of art should reflect and enhance the size and character of its landscape setting. Public art of a monumental scale makes a large gesture, is easily visible, and creates landmarks that often become collectively meaningful and architecturally prominent. These can be pieces at larger sites, gateways to the community, or large installations along highways.

Public art of an intimate scale tends to relate directly to the individual or pedestrian experience. Installations of this kind could be a thematic piece along the river or a downtown pedestrian bench. While the monumental pieces can create landmarks, intimately scaled public art accomplishes this in a more personal manner. Intimate works can enhance a sense of discovery or add depth to the pedestrian experience.

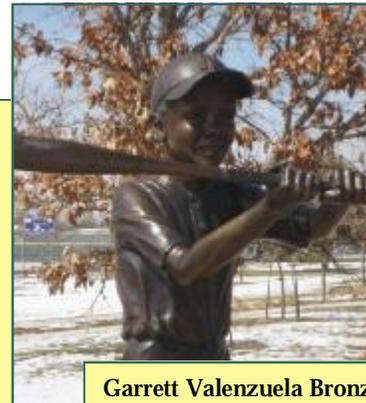
(See Appendix Item 2, Acquisition Guidelines, Section III)



Reporter-Herald with a City
Commissioned Mural in Background
City of Loveland

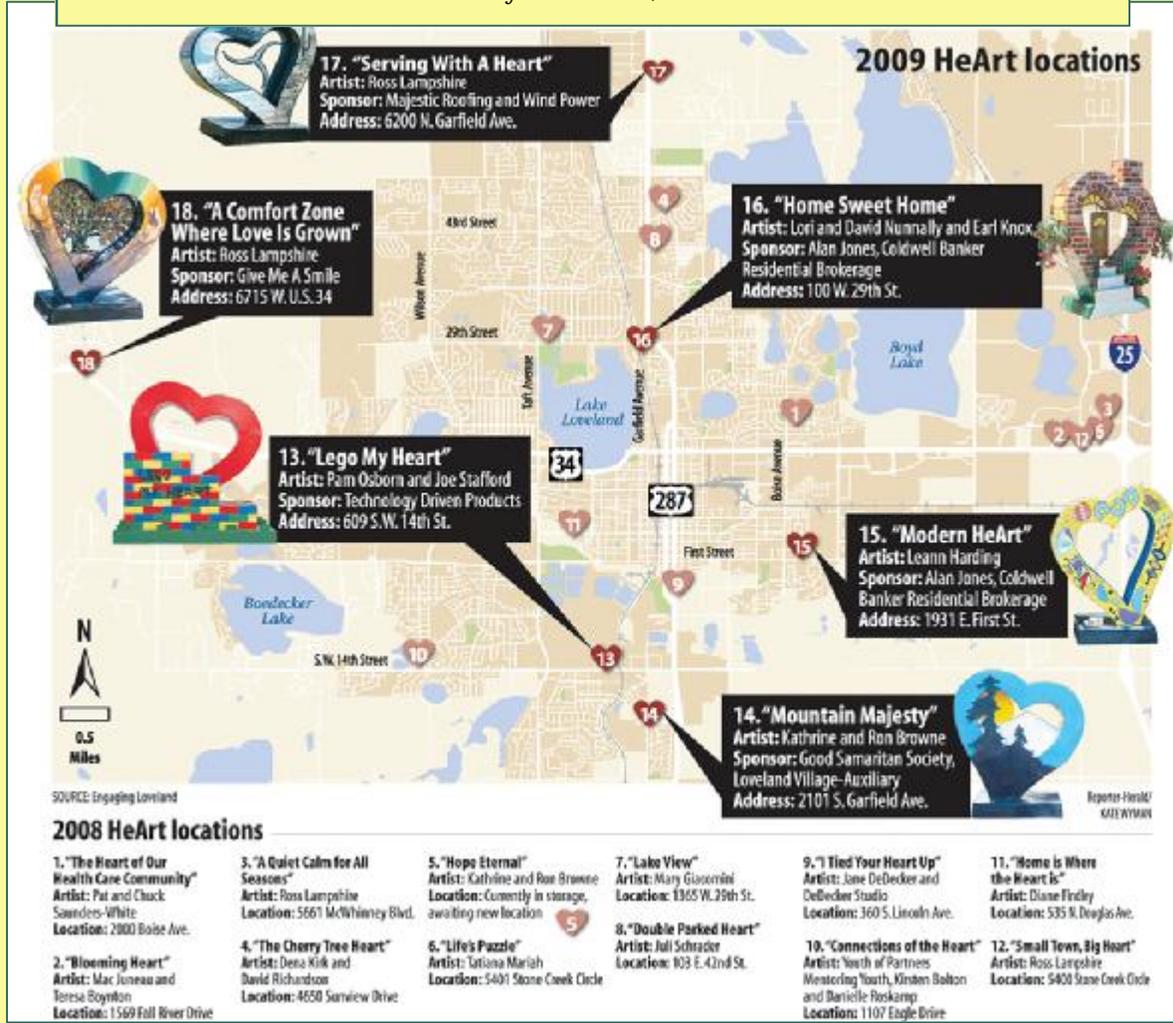
Incorporated Themes

Public Art can commemorate events, honor individuals, or identify historic locations. It can be based on its educational value. It also creates an opportunity for the expression of the diversity and the unique character of the town and its people. As a town works to enhance the quality and character of its public buildings and spaces, there is a tremendous opportunity to illustrate the rich visual heritage of the region. By providing access to art and creating an environment of enrichment and pride for all citizens, public art within our town gives a sense of discovery and vibrancy to our public spaces. Themes can be isolated to a particular park or area, or could be a corresponding item repeated throughout town, as seen in Loveland's HeArt Project.



Garrett Valenzuela Bronze at Chimney Park Ball Fields, Town of Windsor

Map/Brochure of HeArt Locations City of Loveland, 2009



Public Art Materials

Materials used for public art can be, but not limited to:

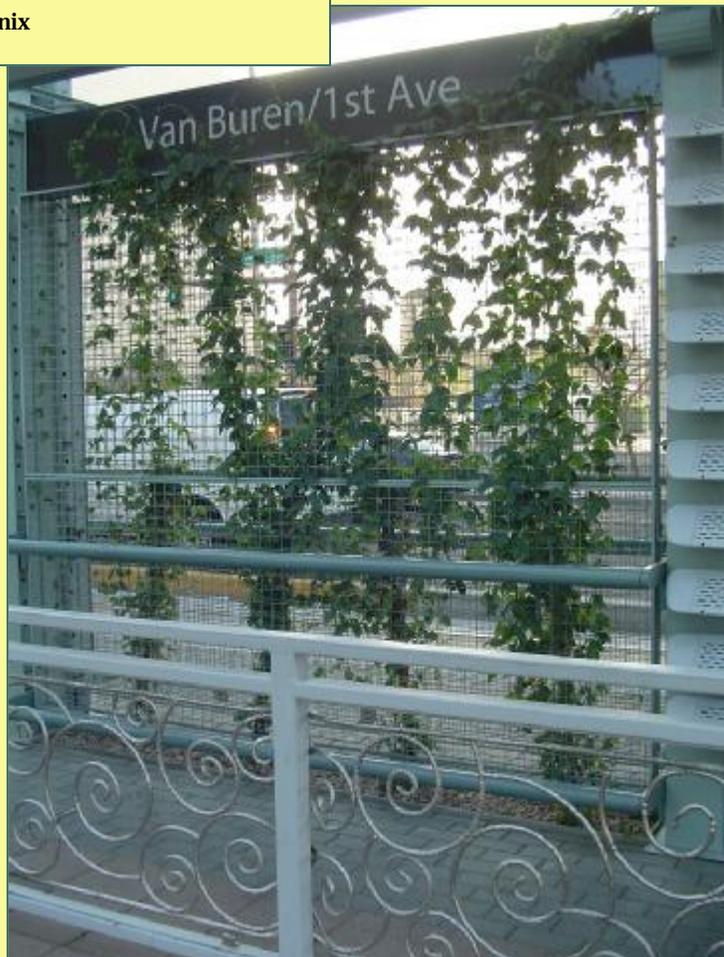
Traditional

- bronze
- stone
- steel/metal
- murals and other two-dimensional paintings or drawings
- mosaic tiles

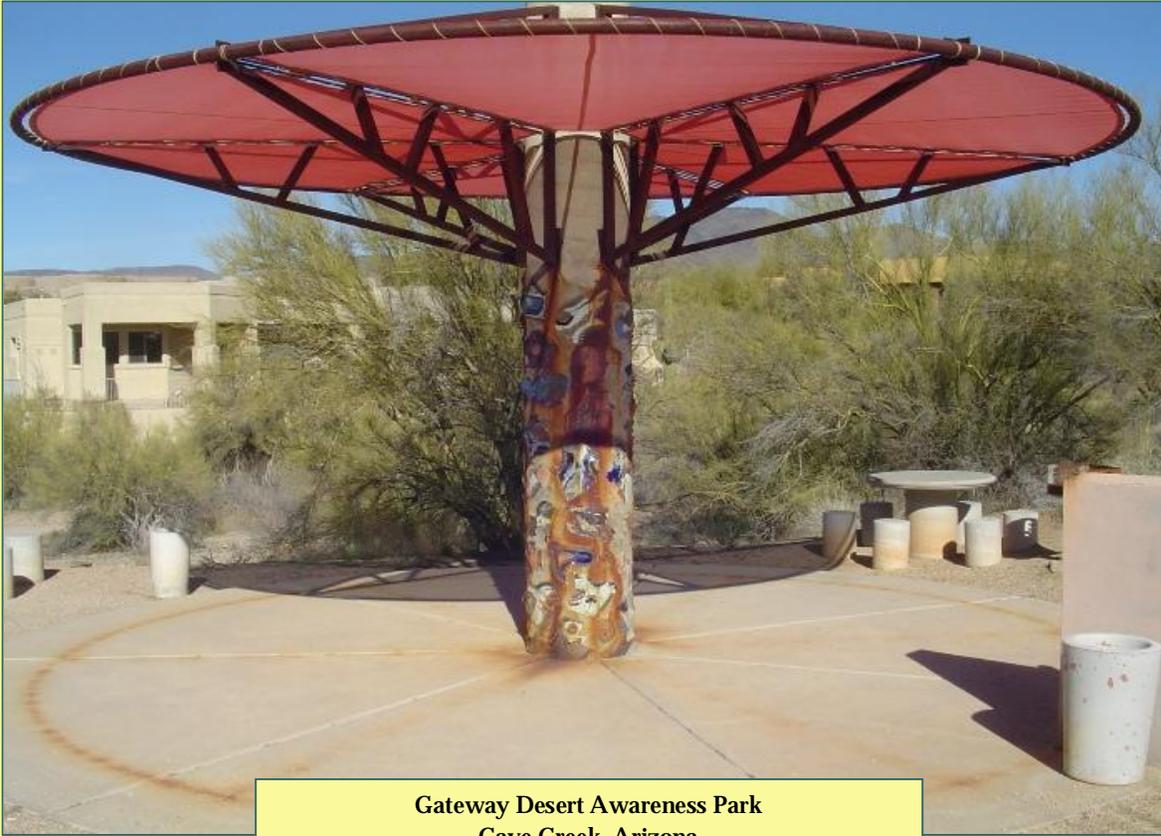
Unconventional

- projections (light, laser, video)
- water/plants/natural world; landscape design
- concrete stamping
- incorporating movement of infrastructure such as use of wind, waterworks or traffic flow

Public art at a city bus stop
using metal with living plant materials.
Scroll Fence by Reis Niemi
City of Phoenix



Maintenance



Gateway Desert Awareness Park
Cave Creek, Arizona

To ensure the highest quality presentation of public art, it is important to consider the durability, maintenance needs, and appropriateness of each installation. Construction details such as mounting and anchoring hardware, support structures, and other physical connections should be thoughtfully designed and implemented with care. For outdoor works, special attention should be given to landscape design, particularly the topography surrounding the work of art. Long-term outdoor installations should be made to withstand natural elements such as UV exposure, wind, rain, and other forces.

(See Appendix Item 5, Public Art Maintenance Guidelines)

Appendix 1
TOWN OF WINDSOR PUBLIC ART
ACQUISITION GUIDELINES

The following acquisition Guidelines provides a framework for decisions relating to the potential duties and responsibilities of the oversight committee.

The Town of Windsor Public Art collection should represent the community spirit and pride of Windsor as a green and sustainable community with a unique, hometown feel.

I. GOALS

The principal goals of the Public Art Program are:

- A. To enrich the public environment for both residents and visitors to the area through the incorporation of the arts
- B. To nurture and enhance the attractiveness of our community
- C. To increase public access to works of art and to promote understanding and awareness of the arts in the public environment
- D. To promote diversity and pluralism in art in public places and to reflect as wide a range of multi-cultural expression as possible
- E. To contribute to the civic pride of our community

The Town of Windsor recognizes that works of art often significantly alter public places, becoming a major new presence in the environment. In recent decades, visual art has rapidly evolved and diversified, creating at times a gap between visual art and its appreciation by the general public. The program shall endeavor to bridge this gap, by broadening community awareness of the issues involved in visual art and its historical context, and encouraging informed debate among all segments of the community.

II. PROCESS OVERVIEW

Selection and placement of a work of art may be through a donation, loan, direct selection or competition. A budget is established for the project and final decisions are made on a site, method of selection, funding, installation and maintenance.

All oversight committee agendas and minutes will be provided to public and local media source via the Town's web site at www.windsor.gov.com . The process will normally end with a dedication and recognition of all whose efforts contributed significantly to the project.

Selections will be made by a majority vote by the oversight committee, as a recommendation to Town Board.

III. ARTWORK SELECTION CRITERIA

- A. Conceptual compatibility of the design with the immediate environment of the site
- B. Appropriateness of the design to the function of the site
- C. Preservation and integration of natural features for the project
- D. Appropriateness of the materials and design (texture, color, line, shape and value) to the expression of the artist's concept
- E. Representation of a broad variety of tastes within the community and the provision of a balanced inventory of Public Art to insure a variety of style, design and media throughout the community
- F. Permanence of structural and surface components
- G. Art as a communicative function
- H. If available, any Public Art funds shall not be used for:
 - 1. "Art Objects" that are mass-produced and not credited to a particular artist
 - 2. Works that are decorative, ornamental or functional elements of the architecture landscape design, except when commissioned from an artist or as an integral aspect of a structure or site
 - 3. Architectural rehabilitation or historical preservation, although works may be acquired in connection with such projects

IV. SITE SELECTION CRITERIA

When considering a possible site for artwork, it is the role of the oversight committee to determine the relative importance of each of the considerations listed below for a given proposal. The oversight committee shall compare a project to these considerations to assure that a proposal contributes positively to the community.

- A. The relationship of art work and site shall be considered in terms of the physical dimensions, social dynamics, local character and surrounding context of the site, existing or planned
- B. The visibility of the site by the general public
- C. The relationship to public safety
- D. The ability to help improve the design of an area by emphasizing a particular location through landmarks, gateways and/or linkages to other parts of the community
- E. The interior and exterior vehicular and pedestrian traffic patterns
- F. The site design including landscaping, drainage, grading, lighting and seating considerations
- G. The relationship of proposed artwork to existing artworks within the site vicinity
- H. The environmental impact such as noise, sound, light and odor
- I. The public accessibility to the art work, particularly ADA access
- J. The impact on adjacent property owners' views
- K. The impact on operational functions (mowing, irrigating, snowplowing, etc.,) of the Town
- L. The possibility of vandalism
- M. The cost of development
- N. The compatibility of the design and location with the historical character of the site

V. SITE SELECTION PROCESS

If a piece is donated to or purchased by the oversight committee without a designated site, the process shall be as follows:

- A. The oversight committee will discuss possible site locations, and, if necessary, appoint a subcommittee to view the suggested sites. Donor's recommended site(s), if applicable, will be reviewed.
- B. Subcommittee will report back to the oversight committee for site approval. If not approved, subcommittee begins again, possibly with more oversight committee members.
- C. If the recommended site(s) is within the Town's park system:

The Windsor Parks and Recreation Advisory Board (PRAB) and Director will be notified, in writing, of site(s) recommended. The PRAB representative(s) will meet at the site(s) to address any concerns, e.g., interference in programming, maintenance, irrigation, plant removal, mow strips, etc. If agreed upon by both parties, installation will proceed.

Site grade work, bed mulch and site restoration necessitated by the installation will be the responsibility of the installer, which may be the donor or a sub-contractor. The installer will submit an installation plan for approval by the PRAB.

After installation, the designated representatives of the PRAB will meet to inspect the site. Any/all deviations from the approved installation plan will be addressed at this time.

- D. A description of the proposed site, an image of the work of art, the proposed date for placement and the date of the next oversight committee meeting will be published on the Town's web site at www.windsorgov.com. Additionally, this information will be posted on the Town of Windsor webpage. Public comment will be heard at that meeting.
- E. Approval recommendation is forwarded to Town Board for final approval.

After site approval, an installation plan shall be developed by the oversight committee, the artist, donor, or contractor, as appropriate, for the oversight committee approval.

VI. ARTIST CRITERIA

- A. Cooperation. Ability of the artist to work closely and cooperatively with the oversight committee, staff and community.
- B. Artist's Presentation. The artist must have the ability to clearly describe concepts verbally and through quality written materials. In addition, specific drawings of the artwork as placed at the primary site will be required. (The site plan drawing may be waived.)
- C. Technical Feasibility. Each work shall be examined for its feasibility and convincing evidence of the artist's ability to successfully complete the work as proposed.
- D. Aesthetic Standard. The oversight committee shall have the right to withhold acceptance of a work until it clearly meets standards of artistic achievement agreed upon by a majority of oversight committee members. The work must be available for viewing in progress by the oversight committee in order to make this determination.

VII. ACQUISITION PROCESSES

A jury shall be used to select artist(s) or work(s) of art by competition. Every jury shall include at least one oversight committee member and must include artist(s) or advisor(s) with expertise in a specific field, representative(s) from appropriate Town department(s), and a project architect, if artwork is part of a new building. The final selection shall be treated as a commission. Types of acquisition include:

- A. **DIRECT SELECTION:** To acquire existing work on recommendation and approval by the oversight committee or to provide for unusual purchase circumstances, such as a partial gift or unique economic advantage.

SUBMISSION FOR DIRECT PURCHASE

Artists who have finished work available for direct purchase should submit the following to the oversight committee:

1. No more than five slides each of four different pieces. Slides must be submitted in a clear plastic slide display page. Each slide should be marked with the artist's name and the title of the artwork. Electronic slides may be submitted with approval.
2. A proposal sheet with the artist's name including the following information on each piece (Sec.VI,B.): title of artwork, dimensions, medium, date produced, price, location, number of reproductions (if applicable), restrictions on reproduction, and other information the artist deems pertinent.
3. Resume and references.

- B. **OPEN ENTRY OR INVITATIONAL:** Open entry competitions are open to all artists within the geographic limits set by the oversight committee. The oversight committee will strive to maintain a balance between competitions involving local artists only and artists from a larger area. Invitational entry is the process used when the choice of the artist is to be within special limitations of a project or when there is a need to provide a balance of media or styles.

SUBMISSION PROCESS FOR COMPETITIONS

- 1. The oversight committee shall provide a project description, budget, time schedule, and a detail of duties and obligations of both the oversight committee and the artist.
- 2. The artist shall provide a maquette and site drawing (if appropriate), design, concept statement, budget, photographs, resume and references.
- 3. Proposals shall be considered by the jury and a final choice or choices will be presented to the oversight committee for acceptance.
- 4. Entry materials will be returned to the artist only if appropriate packaging, postage and insurance are included with the entry by the artist, if requested in the prospectus. Non-selected artists will be informed of the final choice(s) when the entry materials are returned.

- C. **DONATIONS - PROCESS OVERVIEW:** It is recognized that donations may be presented to the oversight committee in a variety of forms and that each donation proposal is unique. The oversight committee is responsible for accepting only those works of art that will further the objectives of the Public Art Program which include all the criteria set forth in Sections III, IV, V, VI, and IX involving artwork selection, site selection, artist criteria and installation. A donor procedure checklist gives an overview of the sequence for donation depending upon what stage of completion the proposal is in when presented to the oversight committee (i.e, conceptual, maquette, or completed artwork form). Donation proposals are submitted at the January and July meetings, and a timetable established if tentative approval is given to proceed to the next step. The donor and oversight committee shall work together to meet all pertinent deadlines. All oversight committee agendas and minutes will be provided to the public and local media via the Town’s website at www.windsorgov.com.

The process will normally end with a dedication and recognition of all whose efforts contributed significantly to the project.

VIII. CONTRACTS

Following the final selection of an artist whose work is to be either purchased, commissioned, or donated, that artist or donor shall enter into a written contractual agreement with the oversight committee. All agreements between the oversight committee and the artist shall be in writing and shall be approved by a majority of all members of the oversight committee. All contracts, as to form, shall be subject to approval by the City Attorney. The completed and approved contract shall be filed with the City Clerk.

IX. INSTALLATION

At the time of acquisition, whether by donation or purchase, the budget should cover costs of installation which may include:

- A. Plinths or other display components
- B. Site development
- C. Identification plaque

**Appendix 2
TOWN OF WINDSOR
PUBLIC ART DEACCESSIONING GUIDELINES**

Deaccessioning is the process used to remove, permanently, an object from the collection through sale, trade or other means. Deaccessioning requires the approval of a majority of the members of the oversight committee for two consecutive votes, with a public announcement of the proposed action to permit public input.

Deaccessioning should be a seldom employed action that operates with a strong presumption against removing artworks from the collection.

Works may be deaccessioned at the sole discretion of the Town for any reason, including without limitations, the following:

1. If the Town cannot properly care for or store the works.
2. If the works have little or no aesthetic and/or historical/cultural value.
3. If the collection represents in large quantity a single artist, the PRAB may find it both sufficient and desirable to retain only a representative selection.
4. If the works are duplicates (e.g., prints, sculptures, multiples) of lesser quality of works already in the collection.
5. If the works are copies or pastiches without significant historical, documentary, or aesthetic value.
6. The artwork is found to be fraudulent or not authentic.
7. Works whose condition requires restoration in gross excess of their aesthetic value or works in such a deteriorated state that restoration would prove either unfeasible or misleading.
8. The artwork possesses demonstrated faults of design or workmanship.
9. The artwork causes excessive or unreasonable maintenance.
10. The artwork is damaged irreparably, or to an extent where repair is unreasonable or impractical.
11. The artwork represents a physical threat to public safety.
12. Artwork is located in or affixed to structures or equipment which are planned for destruction, remodeling or repair so that it is not practical to keep the artwork.

Disposition

The work may be sold, traded, given away or discarded. The donor and/or artist will, as a courtesy, be notified of the oversight committee's intent. In some cases, the oversight committee may wish to consult with the donor or artist concerning the disposition of the work.

A record of the condition and circumstances under which works are deaccessioned will be made and retained as part of the oversight committee's collection records.

Appendix 3
TOWN OF WINDSOR
PUBLIC ART DONATION PROCEDURE INFORMATION
Reference **Acquisition Guidelines** and **Site Selection Process**

Anyone may submit donation proposals to the Town of Windsor. The donor and/or artist are encouraged to attend the oversight committee meetings and discuss the proposal(s).

Sequence for Donation

1. Donor submits proposal, donation form, and other pertinent information and materials to the oversight committee. (The oversight committee reserves the right to consider donations at any time of the year, recognizing budget constraints may exist.) A proposal can be a concept/idea, maquette, or completed work. **Installation of a donation may take up to two years, depending upon what stage the artwork is in at the time the proposal is made.**
 - a. If the proposed donation is a completed work, arrangements should be made to deliver the piece(s) to Town Hall prior to the meeting, if feasible, or arrange for the oversight committee to see the piece(s) elsewhere.
 - b. If the proposed donation is in conceptual or maquette form, or includes fundraising, a timetable will be established to meet all pertinent deadlines. The oversight committee will appoint a sub-committee to review the donation at various stages of completion to make sure all deadlines are met. The sub-committee reserves the right to waive certain requirements as they see fit. The sub-committee will make reports to the full commission.
2. First and second readings approving the donation occur in the months following the initial submittal and are taken when conditions or requirements, if any, have been met. Because of the variety of ways in which a donation proposal is presented, it is not always possible to take consecutive votes to accept a piece of work.
3. Minutes from all meetings where donation proposals are discussed and/or voted on will be provided to the public and local media via the Town's website at www.windsorgov.com.

Materials to be submitted with proposal

1. Public Art Artwork Acquisition Document
2. Funding explanation
3. Site drawing with proposal depicted (optional)
4. Tentative time table for project
5. Installation plans
6. Artwork, maquette, or artist's concept visually depicted
7. Non-returnable slides or digital images that **accurately represent the work**
8. Artist resume and references

**Appendix 4
TOWN OF WINDSOR
PUBLIC ART DONATION PAPERWORK (SCULPTURE)**

by _____

(title) _____ (artist) _____
Please attach four images (one from each side) with frame of reference. Digital images are also acceptable. Please e-mail digital images to: _____

Artist Information (please attach resume):

Artist's Full Name _____
Address _____
City, State, Zip _____
Contact Phone # _____ Email Address _____

Donor Information (if different from above):

Donor Name _____
Address _____
City, State, Zip _____
Contact Phone # _____ Email Address _____

Artwork Information:

Title of work for label: _____
Dimensions: _____ Weight: _____ lbs. Piece #/Edition: ____/
Inscriptions and/or markings: _____
Description: _____

Intended for outdoor placement: Yes ___ No ___ either indoor or outdoor _____

Suggested site description: _____
(PLEASE NOTE THAT THE OVERSIGHT COMMITTEE WILL MAKE THE FINAL SITE SELECTION.)

New Casting: Yes ___ No ___ If no, any provenance? _____

Completion Date: _____

Purchase Price: _____ Appraised Value: _____ Appraised by/date: _____

Materials Information: (please be as detailed and specific as possible):

Medium (wood, stone, plastic, metal, etc. Example: Silicon Bronze 95-4-1): _____

Surface Finish (sandblasted, glass beads, wire-wheeled, sanded, painted with, etc.): _____

Patina Information (if applicable):

Original Coloration(s) _____

Protective Sealer(s) _____

Patineur (include name, address, city, state, zip, phone) _____

Preservation measures taken at the time of creation: _____

Foundry Information:

Foundry/Fabricator _____

Address _____

City, State, Zip _____

Business Phone _____ Email Address: _____

Internal structure & reinforcement: Yes ___ (if yes, please provide photo or sketch) No ___

Fabrication materials used: _____

This form is two pages.

Installation Information:

Details of installation (please include drawings if necessary): _____

Please give a brief description of assembly including connecting methods: _____

Materials used: _____

Mounting instructions: _____

A letter stating recommendations from an architect/engineer and conservator concerning the design selection of materials may be requested when the need is apparent.

Artist's Maintenance Agreement:

Artist agrees that the following maintenance procedures shall be followed. Please check one:

- 1. To be maintained by the Town of Windsor oversight committee in the following manners as needed:

Cold Wax Method

- 1. Clean with non-ionic detergent using natural sponges and/or cotton rags.
- 2. Apply a coat of carnauba paste wax to entire surface.

Hot Wax Method

- 1. Clean with non-ionic detergent using natural sponges and/or cotton rags.
- 2. Carefully heat surface with a propane driven torch (not to exceed 200°)
- 3. Apply a coat of carnauba-micro-crystalline wax to entire surface.
- 4. Let cool, shine with rag, and apply 1 coat of trewax.
- 5. Shine again.

- 2. Specific maintenance requests: _____

Artist's Signature: _____ Date: _____

Donor Agreement:

Additional costs are associated with the acceptance of a donation of a work of art. Does your donation include monies for the following, and if so, how much?

Site preparation: ___ no ___ yes \$ _____ Identification plaque ___ no ___ yes \$ _____

(If your donation includes monies for an identification plaque, please note that the oversight committee will order and install it.) The undersigned hereby offers to make a gift to the Town of Windsor as described in this document. The artwork may be displayed, moved, stored, or de-accessioned, according to guidelines adopted by the Town Board. The undersigned is the owner of the artwork, free of all liens and encumbrances and has the right to make this gift.

Donor's Signature: _____ Date: _____

Please submit the original of this form and all supporting materials to:

Appendix 5
TOWN OF WINDSOR
PUBLIC ART MAINTENANCE GUIDELINES

STATEMENT OF PURPOSE:

The Town of Windsor takes pride in its collection of publicly owned and displayed works of art and recognizes the importance of this artwork to the cultural and economic well being of the community. The Town is committed to the documentation, preservation, and maintenance of this collection. The Public Art oversight committee is responsible for this process.

GOAL:

The goal of the Public Art Maintenance Guidelines is to maintain the Town's collection of publicly owned artwork to ensure Windsor citizens' long-term enjoyment of the collection. The Public Art Maintenance Guidelines spells out the documentation, preservation, and maintenance processes that will support that goal. The Public Art Maintenance Guidelines will be implemented on a piece-specific basis that recognizes the value of each work of art in the collection.

DEFINITIONS:

A. *Documentation.* Documentation includes, but is not limited to, periodic condition reports, records of actual maintenance performed and an assessment of those efforts, photographs, artist's maintenance recommendation, methods and materials information, potential problems with the work, finishes information (e.g., patiner's name; when, where, what, and how the piece was finished), quality of materials used, installation information, warranties and professional and other knowledgeable opinions regarding preservation and maintenance. The documentation may also include the artist's resume, artwork history, where the work has been exhibited, and a personal interview with the artist.

B. *Preservation.* Preservation includes placement; installation; security; regularly scheduled maintenance and emergency repairs (with consideration to the natural process of aging).

C. *Maintenance.* Maintenance will be performed according to a scheduled piece-specific plan to clean, repair, and preserve each piece in the public collection. This plan will include measures to assess the ongoing effectiveness of preservation.

PROCESS:

1. *Documentation.* The initial documentation will occur before a piece is accepted into the City collection. A standardized form will be used for this purpose. The oversight committee, appropriate Town departments (Public Works, Parks & Recreation), Town Commissions, outside contractors, service people and experts may be asked to review this documentation. Documentation will reside in the records of the Parks and Recreation Department. The oversight committee will be responsible for creating and maintaining the documentation. The oversight committee will use the projected cost of maintenance as one consideration in its final determination of acceptance and placement. Although documentation and maintenance recommendation alone will not be used to specifically exclude artwork from the Town collection, but the recommendation may play a role in that final determination.

2. *Maintenance documentation.* When an artwork is accepted into the Town collection, an initial level of maintenance and a maintenance schedule will be established for it. The documentation will include a standard for regular maintenance (e.g., timing, type of maintenance) and identify any maintenance issues that may require special attention. Each medium will require knowledgeable people to develop maintenance criteria. In addition, the maintenance criteria may include future historic and aesthetic considerations for each piece. The maintenance documentation may be reviewed and revised as needed.

3. *Inspection and Condition Report.* In February of each year, the oversight committee Coordinator will initiate an

inspection and condition report. Paid professional condition appraisers/conservators and/or knowledgeable volunteers, craftspeople or industry experts (including staff) will perform the inspection for each piece. The inspection and condition report will become part of the permanent documentation of the specific piece and will reside with the Parks and Recreation Department of the Town of Windsor.

4. *Regular maintenance.* Paid professionals and/or trained and supervised volunteers will perform regular maintenance according to the maintenance schedule and condition report for each specific piece during the second and third quarters of each year. The oversight committee coordinator will initiate and coordinate the regular maintenance activities. Each exterior piece, not receiving hot wax or special treatment, will receive a cold wax treatment.

5. *Special Maintenance.* Paid professionals/craftspeople or knowledgeable volunteers will perform maintenance that requires specialized tools, equipment, or knowledge on an “as needed” basis. The oversight committee will use the condition report and/or site visits to determine need.

6. *Emergency Maintenance or Repair.* Paid professionals/craftspeople or knowledgeable volunteers will perform emergency maintenance or repair on an “as needed” timely basis as determined by the oversight committee coordinator.

**Appendix 6
TOWN OF WINDSOR
ART-ON-LOAN AGREEMENT**

THIS AGREEMENT is entered into this ____ day of _____, 2010 between THE TOWN OF WINDSOR (hereinafter the City) and _____ (hereinafter Artist).

For _____ DOLLARS Honorarium , plus other good and valuable consideration, the sufficiency of which both parties here acknowledge, the Town and Artist agree as follows:

Artist will loan to the Town designated artwork, “ _____ ”, for a period of one (1) year unless the art is sold.

The Town will install the sculpture in the location the Town has determined to be appropriate.

The Town will provide and maintain pedestals to accommodate size and dimensions of the sculpture.

The Artist will insure against any loss resulting from the theft of sculpture in amount the Artist selects. If repairs are needed, the Town of Windsor will be responsible for any costs to fix the sculpture in a satisfactory manner. The Town will not be liable for the degradation of objects caused by the gradual deterioration and normal wear and tear.

The Town will be responsible for working with local and regional media to promote artwork.

If artwork is sold, while on loan, as a result of its placement in Windsor, the Town of Windsor will receive a 30% commission.

The parties agree that this document represents the entire agreement between the parties and that no representations or conversations of any kind made prior to this agreement or hereafter shall be valid.

THE TOWN OF WINDSOR, COLORADO

ARTIST

APPROVED AS TO SUBSTANCE:

By: _____
Director of Public Art Committee

By: _____
(*artist's name*)

APPROVED AS TO LEGAL FORM:

By: _____
Town Attorney

APPROVED AS TO AVAILABILITY OF FUNDS:

By: _____
Finance Director