

A map of Salem, Oregon, showing the city's layout and surrounding areas. The city is highlighted in yellow, and the surrounding region is in light blue. A network of roads is shown in grey. Several red dots are placed on the map, indicating specific locations for public art. The dots are located in various parts of the city, including the downtown area, the waterfront, and the surrounding suburbs.

City of Salem

PUBLIC ART MASTER PLAN

Prepared by Via Partnership, LLP
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EXECUTIVE SUMMARY

In recognition of the value that public art can bring to the cultural, aesthetic and economic vitality of the community, the City of Salem, working in partnership with the Salem Partnership and the Peabody Essex Museum, successfully sought a grant from the National Endowment for the Arts to support the development of a Public Art Master Plan.

Via Partnership was contracted to develop this master plan in collaboration with City staff and a Public Art Master Plan Working Group comprised of citizens of Salem. The resulting plan outlines recommendations for a basic administrative structure for Salem’s Public Art Initiative and potential public art opportunities.

A VISION FOR PUBLIC ART

Public art in Salem should contribute to the community’s identity as the cultural hub of the North Shore and a center for creativity; foster community pride, ownership and a sense of belonging, and contribute to the quality of Salem’s built environment.

A PUBLIC ART INITIATIVE THAT IS INFORMED BY AND ACCOUNTABLE TO THE COMMUNITY

The Administrative Guidelines section of the Public Art Master Plan recommends a structure for the Public Art Initiative. The basic elements of this structure, summarized below and explained in detail in the plan, ensure that the Public Art Initiative is responsive to the greater Salem community, is respectful to artists, and results in the selection of artists and artwork that support the vision for the program. Elements of this structure include:

- **CREATION OF THE SALEM PUBLIC ART INITIATIVE.** The City of Salem should formally establish the Salem Public Art Initiative by ordinance. This ordinance should establish the Public Art Commission and outline the basic charge of the program.
- **ROLES AND RESPONSIBILITIES.** The Salem Public Art Initiative will be expending City funds on City property and thus should be established as a responsibility of the City. Final decisions regarding the Public Art Initiative should be approved by the Mayor and, when the art is located in the Urban Renewal Area, by the Salem Redevelopment Authority. To advise the Mayor and the SRA, a citizen Public Art Commission should be appointed. In addition, City staff resources should be deployed to ensure that the Public Art Initiative is implemented in a professional and fiscally responsible manner.
- **SOURCES AND USES OF FUNDS.** The City of Salem should enable the Public Art Initiative through a combination of funding sources.

A Public Art Fund should be established to track all funds allocated and expended for public art.

- **PLANNING PROCESSES FOR PUBLIC ART.** The Department of Planning and Community Development should work closely with other City departments and the Public Art Commission to set program goals for the coming year in the Public Art Work Plan. Each new public art project should be outlined in an Individual Project Plan.
- **ART SELECTION AND PROJECT MANAGEMENT PROCESSES.** When commissioning or purchasing artwork, a competitive artist selection process should be utilized. The Public Art Commission should be involved in reviewing and making recommendations regarding the selection of artists or artwork. For Partnership Projects, the Public Art Commission will review and approve the artist and artwork selections. Projects will be managed by the Department of Planning and Community Development, unless outsourced to a project partner.
- **PUBLIC ART IN PRIVATE DEVELOPMENT.** The City of Salem should work with developers to contribute to the Public Art Fund or incorporate artwork in their development project that supports the City’s vision for public art.
- **REVIEW PROCESS FOR GIFTS AND LOANS.** From time to time, private individuals, foundations, corporations or other organizations may wish to give or loan the City of Salem a work of art for public display. While these gifts and loans can be a great way to enrich public spaces, it is important to consider carefully whether the gift or loan meets the City’s vision for public art

and ensure that the related costs and risks of the gift or loan are understood.

- **COLLECTION MANAGEMENT.** The City of Salem should adopt documentation practices and policies for the conservation and maintenance of artworks, and the process for de-accessioning or relocating artworks in the City’s collection. The City will ensure that the Public Art Collection is properly maintained and preserved, that a periodic assessment of conservation needs is made, and that proper records regarding the works in the collection are kept. The Public Art Commission will review and make a decision regarding the de-accession or relocation of works in the City’s Collection, using a strict set of criteria subject to final approval of the Public Art Commission, City Council and the Mayor.
- **COMMUNICATION AND OUTREACH.** The City of Salem and the Salem Public Art Commission should work together to inform the community about its public art initiative, its new projects and to build audiences for public art through programming and ongoing communications. New public artworks are exciting and can open new discussions in a community. The message conveyed from the program can help to shape this dialogue and build support for more projects.

PROJECTS AND PRIORITIES

The Public Art Opportunities section of the Public Art Master Plan outlines a wealth of exciting, innovative and community-building public art projects. Some of these opportunities are related to proposed construction projects in the upcoming Capital Improvement Plan (CIP). Many others address existing places.

A primary area of focus for public art should be the *Essex Street Pedestrian Mall*. Through the Essex Street Mall planning process, conducted in 2011-12, public art was identified as a key amenity to help activate and beautify the Mall's public spaces. Public art opportunities include involving an artist in the re-design of East India Square, considering the space a work of art in itself; commissioning a work to mark the entrance to the Mall at Washington Street and encourage people to travel down the Mall; and an annual series of curated, site-specific, temporary installations by local, regional or national artists.

Beyond the Essex Street Pedestrian Mall, there are several opportunities for public art throughout downtown. Public art can bring vibrancy to key civic places throughout Salem, including gateways, squares and historic walks that help to tie different areas together. Public art can help anchor important public spaces such as Derby Square; welcome people to Salem at important gateways such as the MBTA station, the Blaney Street Pier and Terminal, and the Old Salem Jail Green; enhance the experience of walking along the Heritage Trail and Harborwalk, including along the National Grid Substation Fence, and create immersive art experiences in Artist's Row.

Public art can also play an anchoring and a community-building role Citywide. Artists can work intensively in Salem's neighborhoods through Community Engaged Projects, creating works that reflect community aspirations; public art at facilities such as the Community Life center can express community identity; art projects in Salem's Waterfront Parks can engage people with the shoreline; and artists can help strengthen the identity of Salem's growing Bike Trail system.

Prioritization

Due to the fact that there are so many opportunities, a set of criteria will assist the Department of Planning and Community Development, Public Art Commission and community partners in prioritizing project.

- **SUPPORT THE VISION.** Priority should be given to projects that support one or more of the three areas of emphasis in the City's public art vision: culture, community and design.
- **VISUAL IMPACT.** Priority should be given to projects in highly visible locations that reach a broad and diverse audience.
- **TIMING.** Consideration should be given to projects that can be done in conjunction with a major capital building or infrastructure project so that an artist can integrate their work into the design process.
- **FUNDING AND STAFFING.** There is an identified source of funding to support the project and adequate staffing resources to administer it.

NEXT STEPS

With the Public Art Master Plan complete, the real work of building the Public Art Initiative begins. To get started, the City should begin with these important tasks:

1. **ADOPT AN ORDINANCE ESTABLISHING THE PUBLIC ART INITIATIVE AND PUBLIC ART COMMISSION.** The ordinance should be crafted in a manner consistent with the recommendations in this Master Plan.
2. **APPOINT THE PUBLIC ART COMMISSION.** Once the Ordinance has been adopted, the Mayor will appoint the Public Art Commission. The recommended composition, roles and responsibilities of the Commission can be found on page 11.
3. **IDENTIFY THE LEAD STAFF.** The Public Art Program will be most effective if there is a single City staff person who is responsible for managing and overseeing it. Responsibilities for this staff person can be found on page 12.
4. **IDENTIFY FUNDING.** The Master Plan outlines several funding strategies on page 15. The City should pursue multiple avenues, including identifying an ongoing source of funds. Funding should be sought to support projects, as well as to ensure the proper maintenance and conservation of the collection and to support communications, outreach and project management.
5. **ASSESS THE EXISTING COLLECTION.** A first order of business should be to do a full assessment of the existing collection, including researching the history of all the art works, developing a thorough database and files on each work in the collection, and conducting a conservation assessment. The research, database and record keeping system could be a project for an intern.
6. **DEVELOP A FIRST YEAR PUBLIC ART WORK PLAN.** Once the Public Art Commission is in place, City staff and the PAC will develop the first Public Art Work Plan, outlined on page 17, to determine which public art project(s) they would like to tackle first.
7. **INITIATE A FIRST COMMISSION.** Based on the Public Art Work Plan, begin the process to commission a permanent or temporary work of art to continue building momentum for the program.
8. **MONITOR PROJECT OPPORTUNITIES.** The City staff responsible for public art should monitor upcoming capital projects and private development proposals that have been identified as possible candidates for public art projects to ensure that consideration of public art is being made during the planning and design of these facilities.
9. **COMMUNICATION AND OUTREACH.** The City should develop a website where people can learn about the Public Art Initiative, the Public Art Commission, works in the City's collection, and new and upcoming projects.

INTRODUCTION

“We don’t inherit the earth from our ancestors, we borrow it from our children.”

—David Brower

Public Art in Salem: Building on a Cultural Legacy

As the second oldest settlement in New England and the second city to be incorporated in Massachusetts, Salem possesses a rich cultural legacy that includes its role as a leader in the spice trade, its involvement in the Revolutionary War, and of course the well-known Salem Witch Trials. In the 18th century Salem’s wealth grew as it became a major fishing, shipbuilding, and maritime center and the wealth produced by this foreign trade resulted in a grand collection of Federal-style architecture, as well as cultural institutions such as the Peabody Museum of Salem and the Essex Institute (now the Peabody Essex Museum). Salem later transitioned to a manufacturing and retail center as the economy turned away from the sea trade, and its factories attracted immigrants from Europe and Canada.

Today, Salem’s role and identity in the region is once again shifting. Salem is a city of approximately 41,000 people with a multi-faceted character. It is a coastal community of unique historic resources, strong educational and cultural institutions, cohesive neighborhoods, an economically and culturally diverse population, and a diverse economy. Salem welcomes approximately one million visitors annually who come to enjoy its many destinations, festivals, and attractions.

Salem has also become known as the urban and cultural center of the North Shore, and the city is experiencing new development that is recasting it as an urban alternative to communities in Greater Boston. Restaurants and boutiques are opening to support the new and existing residents, and small businesses, especially in creative industries, are growing. Public infrastructure projects, like the new MBTA garage and station improvements and the new Salem Wharf, serve to support Salem’s growing role as both a convenient, pedestrian-friendly residential community and an attractive destination.

Salem has a long tradition of public art. The city is home to many traditional, historic works celebrating important people in Salem’s history, such as *Roger Conant* by Henry Hudson Kitson and *Nathaniel Hawthorne* by Bela Lyon Pratt. More contemporary projects, such as the *Salem Witch Trial Memorial* by Maggie Smith and James Cutler commemorate the events and struggles of the past, and the progress that has been made to date. Today, initiatives such as the electrical box painting project, the Ladies of Salem, and the murals in the Point neighborhood bring color and whimsy into everyday places.

Salem’s new public art initiative, launched through this master planning process, has the opportunity to build upon the community’s legacy as a global center for art and culture, its historic public art collection,

as well as its current cultural assets, including the internationally known Peabody Essex Museum, the award-winning arts program at Salem State University, and celebrated local organizations and festivals such as Salem Art Association, the Salem International Film Festival, the Salem Literary Festival, the Salem Arts Festival, and Salem Culture Fest. Public art will strengthen Salem’s growing status as a nexus for cultural activity and art-making.

Public art is not just an attraction for outsiders. Through the public art initiative, art can become a significant part of people’s everyday lives in Salem. Artists working on public art projects can stimulate meaningful dialogue, participation and interaction among community members, and help create visual representations of the stories that tie people to each other and to Salem.

Public art can also complement, enrich, and interpret the city’s existing cultural and historic assets. Salem is a community that has made a strong commitment to quality urban design and historic preservation. The Salem Redevelopment Authority and its Design Review Board pay careful attention to how contemporary architecture and design fit into the existing urban fabric of downtown, and the Historic Commission ensures the ongoing architectural integrity of Salem’s four historic districts. Initiatives such as the Essex Street Pedestrian Mall project are thinking about the future of Salem’s public spaces, how they are welcoming to inhabit and use, and how they support the economic health of downtown. The need for a public art master plan was brought to light through the Essex Street Mall planning process, where public art was identified as a key amenity to help activate and beautify the Mall. Public art in Salem will support the City’s efforts to maintain and develop thriving public spaces.

Developing the Plan

As mentioned above, the need for a comprehensive public art strategy for the City of Salem came to light through the Essex Street Pedestrian Mall planning process, as well as to give the City tools to manage the growing number of public art projects both being initiated by the City and by community organizations and individuals. Through a grant from the National Endowment for the Arts, the City of Salem, working with the Peabody Essex Museum and the Salem Partnership, conducted a search and hired Via Partnership (Via) to lead the planning process for a Public Art Master Plan.

Via worked closely with the City, the Salem Partnership, the Peabody Essex and a Working Group consisting of Salem citizens, artists, and art and design professionals, as well as representatives from key organizations and stakeholder groups to develop the recommendations in this plan. The process included a community workshop called “Imagine Art Here” held on March 12, 2013, at which more than 50 citizens of Salem gathered to help shape a public art vision for Salem and provide critical input into identifying locations for and approaches to public art throughout the community, and “Envisioning Public Art” on June 14, 2013 where the public was invited to provide feedback on the draft recommendations. Via also worked closely with the City to ensure that the recommended administrative guidelines reflect best practices and fit within existing City policies and procedures.

ADMINISTRATIVE GUIDELINES

The Administrative Guidelines recommend procedures and policies that will guide the way that the City of Salem approaches the commissioning and acquisition of new public artworks. They also address related activities, such as the maintenance and conservation of artworks. These recommendations relate to projects the City undertakes, artworks that are offered for donation to the City, artworks that are commissioned by developers as part of their development agreement with the City and artworks that are already in the City’s public art collection.

CREATION OF THE SALEM PUBLIC ART INITIATIVE

The City of Salem should formally establish the Salem Public Art Initiative by ordinance. This ordinance should establish the Public Art Commission and outline the basic charge of the program.

Vision

Public art in Salem contributes to the community’s identity as the cultural hub of the North Shore and a center for creativity; fosters community pride, ownership and a sense of belonging, and contributes to the quality of Salem’s built environment.

This big-picture view of the role public art plays in the civic life of Salem builds upon three central ideas.

- **CULTURE:** Salem is the largest urban area in the North Shore and is growing in importance as a place for arts, culture and creative enterprise. Public art projects can bring innovative and distinctive art experiences to public places that draw upon Salem’s unique

character, add new landmarks to the cultural landscape, and directly support artists in the creation of new art and the exploration of new ideas.

- **COMMUNITY:** Salem is a diverse and growing community. Public art projects can bring people together, build bridges and stimulate conversation.
- **DESIGN:** Many of Salem’s most significant public spaces are in transition, either through City-led capital projects or private development. Public art can elevate the quality and creativity of design of public spaces, mark important community gateways and thresholds and help anchor important gathering places.

Mission

The mission of the City of Salem Public Art Initiative is to foster the commissioning and acquisition of permanent and temporary public art, act as a steward of the City’s public art collection, and engage the public in the collection. Public art projects will be accomplished through the direct commissioning of artwork, community partnerships and by encouraging public art in private development.

Guiding Principles

1. When the City, on its own or through a partnership, builds or make a significant renovation or addition to a community facility or park, public art should be a part of the project.
2. Public art should grow out of the richness of the Salem community, and, in most cases, be commissioned. Artists should be invited to work in the community and with the community to ensure that the work has meaning and resonance.
3. Public art projects should be commissioned through a transparent, competitive process that values both artistic expertise and community input. The policies and procedures adopted by the City will result in the selection of highly qualified artists and will support them in creating their best work. It will follow professional standards in the field.
4. Public art in Salem should be of high artistic quality and integrity. The City, developers and cultural institutions are paying careful attention to the design of new buildings and public spaces downtown and throughout the community, bringing in fresh design thinking as well as complementing the historic fabric of the City. New public art should be of the same design quality of other aspects of Salem’s built environment and support the cultural fabric of the community.
5. Public art should be for everyone. The people who live and work in Salem; the people who visit for entertainment, culture, shopping and dining, and even, in some cases, the people who are just passing through will all have an opportunity to experience art in public places. Art should invite interaction, contemplation and discussion.

ROLES AND RESPONSIBILITIES

The Salem Public Art Initiative will be expending City funds on City property and thus should be established as a responsibility of the City. Final decisions regarding the Public Art Initiative should be approved by the Mayor and, when the art is located in the Urban Renewal Area, by the Salem Redevelopment Authority. To advise the Mayor and the SRA, a citizen Public Art Commission should be appointed. In addition, City staff resources should be deployed to ensure that the Public Art Initiative is implemented in a professional and fiscally responsible manner.

Mayor

The Office of the Mayor is responsible for ensuring that the visitors, businesses and residents of Salem are provided with the highest quality of services and assistance that is available to them and that is within the jurisdiction of the Office. The Mayor has oversight over all City policies related to public art. The Mayor appoints members of the Public Art Commission and reviews individual public art projects. The Mayor also has oversight over acquisitions, de-accessions, and donations.

RESPONSIBILITIES:

- Make appointments to the Public Art Commission.
- Approve the Public Art Work Plan.
- Approve Individual Project Plans.
- Sign public art contracts.
- Approve public art policies.

- Approve gifts and loans of works of art.
- Approve de-accession of works of art with PAC and City Council.

Salem Redevelopment Authority

The City of Salem created the Salem Redevelopment Authority (SRA) in 1962 in order to advance the revitalization of key portions of its historic downtown. The activities of the SRA are governed by the urban renewal plan that was established by the City, in accordance with the state's legal standards and regulations. The Executive Director of the SRA is the City's Director of Planning and Community Development. All but one member of the SRA are appointed by the Mayor and confirmed by the City Council, and one is a gubernatorial appointment. One member of the SRA's Design Review Board will sit on the Public Art Commission (PAC), provided that a member is available. The SRA will review and approve recommendations made by the Public Art Commission for public art projects in the City's Urban Renewal Area. This review will happen at the Individual Project Plan phase and the artist concept proposal phase.

RESPONSIBILITIES:

- Review and approve Individual Project Plans for public art projects in the City’s Urban Renewal Area.
- Review and approve the recommended artist concept or the actual artwork in the City’s Urban Renewal Area.
- Review the recommendation of the PAC regarding the acceptance of gifts or loans of artwork proposed for the City’s Urban Renewal Area..
- Review the recommendation of the PAC regarding proposed de-accession or relocation of artwork in the City’s Urban Renewal Area..

Public Art Commission

The Public Art Commission is an official commission of the City of Salem, appointed by the Mayor. The Commission should be comprised of seven members including a representative from the City’s Design Review Board (DRB), at least one visual artist, and at least three with a background in art, architecture, landscape architecture, urban planning, art or architectural history, or design. If a member from the DRB is not available, then at least four should have a background in art, architecture, landscape architecture, urban planning, art or architectural history, or design. The Public Art Commission will meet at least quarterly, and monthly if required.

RESPONSIBILITIES:

- Approve the Public Art Work Plan developed by the City’s Department of Planning and Community Development.
- Approve Individual Project Plans and forward to Mayor and SRA for approval.
- Review artist qualifications and selects finalists.
- Review finalist concept proposal and/or interview finalists and recommend selection.
- Appoint ad-hoc Art Selection Panels and review and approve recommendations of Panels (when applicable).
- Review applications and select artists for Artists’ Row.
- For proposed gifts and loans of artworks, conduct aesthetic review and recommend whether the City should accept or not accept the donation.
- Review Individual Project Plans and artist concept proposals or proposed artworks for private development projects, where the developer is to provide public art as part of their developer agreement with the City.
- Review and approve the de-accession or relocation of artwork from the City’s public art collection, subject to approval of City Council and Mayor in addition to the PAC.
- Make recommendations regarding proposed revisions to public art policies and procedures.
- Serve as an advocate for public art in Salem.

Art Selection Panels

For some public art projects, the Public Art Commission may decide to appoint an ad-hoc subcommittee to review artists’ qualifications and artist concept proposals and make a recommendation back to the PAC. The majority of members for each panel should have a professional background in the visual arts (artist, arts administrator, curator, art historian). Other members could include stakeholders that have a close connection to the site (businesses, neighbors, users) or design professionals working on the project (if part of a larger capital project). Each Art Selection Panel should include at least one member of the PAC.

RESPONSIBILITIES:

- Review artist qualifications and select finalists.
- Review finalist concept proposal and/or interview finalists and recommends selection.
- Review and recommend approval of artist concept to the Public Art Commission.

City Staff

The Public Art Initiative will be staffed by the City of Salem Department of Planning and Community Development. In addition, project managers for CIP projects may also play a role in the successful implementation of public art projects related to capital projects.

RESPONSIBILITIES:

- Manage the Public Art Initiative and facilitate communication among the City Departments, Salem Redevelopment Authority and Public Art Commission.
- Develop the Public Art Work Plan, in collaboration with the Public Art Commission.
- Manage all aspects of commissioning and acquiring works of art, including:
 - Draft Individual Project Plans, RFQs and RFPs.
 - Organize and facilitate meetings.
 - Prepare and negotiate contracts.
 - Perform technical review of artist designs.
 - Inspect the final work and coordinate scheduling of installation with artist.
 - Ensure that the City’s public art policies and procedures are followed.
- Develop and issue the application for Artists’ Row and facilitate the selection of artists.
- Ensure that the City’s public art collection is properly documented, maintained and conserved.

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- Develop materials, programs and initiatives to inform and engage the public about the City’s public art collection and program.
 - Staff the Public Art Commission.
 - Write grants and solicit funds to support the Public Art Initiative.
 - Oversee the review of donated gifts and loans.
 - Oversee the review of works being considered for de-accession.

SOURCES AND USES OF FUNDS

The City of Salem should enable the Public Art Initiative through a combination of funding sources. A Public Art Fund should be established to track all funds allocated and expended for public art.

Public Art Fund

In general, all project and programmatic funding allocated or raised for public art should be transferred to a separate category of the City of Salem Annual Operating Budget and Capital Plan called the “Public Art Fund,” and all public art project expenditures should be made from this area of the budget. The purpose of this is to make accounting for public art monies transparent, and to make certain monies are secure when they are dedicated to multi-year art projects.

Monies in this fund should be allowed to roll over from year to year, as income and expenditures for a particular art project may occur in different fiscal years. Monies in this fund might also be allocated to sub-funds for dedicated projects.

Uses of the Fund

Designated public art funds should only be used for:

- Artist fees and artist travel and expenses that are related to the City’s commissioning of a work of art as stipulated in a contract with the artist.
- Artwork fabrication, storage, and installation per contract.
- Acquisition of existing works of art.
- Artist selection costs, such as artist travel and honoraria.
- Required permits and insurance during the fabrication and installation of the artwork per contract.
- Documentation and interpretive plaques.
- Project consultants and contracted services if related to the commissioning, acquisition or conservation of artwork.
- Education and outreach, including collateral materials, symposia and special events.
- Publicity for public art projects.
- Curatorial and appraisal services.
- Conservation assessments.
- Conservation and maintenance.
- Public art planning.
- Other purposes recommended by the Department of Planning and Community Development and Public Art Commission and incor-

porated into the Public Art Work Plan for the successful implementation of the program.

Designated public art funds should not be used for:

- Mass produced work, with the exception of limited editions controlled by the artist.
- Artwork not produced or designed by artists not recommended by the Public Art Commission.
- Decorative, ornamental or functional elements that are designed by the architect or landscape architect that has been hired by the City to design the related capital project (when applicable).
- Purchase of existing works of art outside of the selection process.

Funding Strategy

The City of Salem Public Art Initiative will be funded through a variety of sources. The Initiative will benefit from having diverse funding sources that will help fulfill the vision for the program, and as a result, engage multiple stakeholders in sharing in its success.

The funding strategy for the Public Art Initiative should:

- Ensure that projects are adequately funded.
- Include sources that can be used flexibly, so that public art can be commissioned in the places where it will have the most impact, and can be used for both temporary and permanent work.

- Look for sources that will support administration, education and collection management (including conservation and repair), in addition to new work.

FUNDING OPTIONS

1. **PERCENT FOR ART.** Percent for art is a public art funding mechanism in which a set percent (generally .5 to 2 %) of capital project funds are set aside for the commissioning of public art. Of the 400+ public art programs in the US, a majority are funded through percent. These funding mechanisms are usually established by Ordinance, though percent can also be a tool that is adopted through practice.

There are several options for how to adopt Percent for Art that the City should consider:

- A. Percent of the total capital budget. The City could consider including a line item in its capital budget for public art equivalent to one percent of the total capital budget. This would ensure that there is funding available for projects each year, and would provide the flexibility for the City to allocate public art funds to the places and projects that would make the greatest impact in the City.
- B. Percent of capital building and infrastructure projects only. The City could consider requiring that a percent for art be set aside for all capital building and infrastructure projects. The public art funds would generally then be used for the capital project that generated the funding. In this structure, the percent would not be applied to items in the capital budget such as omit real estate acquisition, vehicles, departmental

equipment (FFE), professional fees and underground infrastructure. It could also be structured to only apply to projects of a certain scale, such as projects with a total budget of greater than \$500,000.

- C. Percent on a case-by-case basis. For capital projects where the City is interested in incorporating public art, one percent of the project’s construction cost could be set aside in the project budget as a line item for public art. This funding would be built in during the budgeting process for the capital project, so that it is an anticipated cost as the project moves through development. This strategy will ensure that public art is planned for and budgeted at the onset of the capital project, but would allow the City flexibility to identify which capital projects would include public art funding in their budget on a case by case basis.
- 2. **ANNUAL ALLOCATION.** The Department of Planning and Community Development budget currently includes funds to support public art projects. An annual departmental allocation can continue to support public art that is not tied to capital projects, or supplement those projects when needed. It can also be used to develop programming to promote and engage people with the City’s public art collection.
- 3. **GRANTS.** The City should continue to seek grants to support its public art initiative. Specific public art opportunities outlined in this Master Plan that are high-impact, innovative, foster partnerships and effectively engage community can be good candidates for national or regional grants. Possible grant opportunities can be found in Appendix C.

- 4. **LOCAL FUNDRAISING.** Salem has a strong culture of giving. The City may have success working on its own or in coordination with a non-profit partner who would raise funds through asks to individuals and businesses in Salem. Funds raised would go into the Public Art Fund. The City could also look into creating a legacy fund that is specifically directed to support public art such as the Browne Fund and Henderson Fund at The Boston Art Commission. The Public Art Commission would guide the use of a legacy fund.
- 5. **LEVERAGING FUNDING THROUGH PARTNERSHIPS.** Partnerships are an important part of the civic culture in Salem, and an essential tool for getting big projects done. Public art programs can effectively partner with cultural organizations, educational institutions and community organizations to bring needed resources and expertise to projects. These partnerships often form organically. However, some public art programs have had success in developing these partnerships through Requests for Proposals (RFPs) to enlist partners to help manage, host, and even help fund projects. This might be an effective strategy for temporary projects.

PLANNING PROCESSES FOR PUBLIC ART

The Department of Planning and Community Development should work closely with other City departments and the Public Art Commission to set program goals for the coming year in the Public Art Work Plan. Each new public art project should be outlined in an Individual Project Plan.

Public Art Work Plan

Each year, the Department of Planning and Community Development, working with the Public Art Commission, will develop a Public Art Work Plan that outlines public art activities and the use of funds from the Public Art Fund for the coming fiscal year. The Public Art Work Plan should be informed by the Public Art Opportunities in the Public Art Master Plan, as well as information provided by the Department of Planning and Community Development about ongoing and new capital improvement projects.

The Public Art Work Plan will lay out, on a project-by-project basis, the project development and project management activities that will be undertaken for public art projects, as well as other activities such as education, programming, planning, conservation and maintenance.

Individual Project Plan

The Individual Project Plan is a tool that outlines the work that must be done to undertake the project, establishes the goals against which the project will be reviewed by the Art Selection Panel and/or the Public Art Commission, SRA and Mayor, and helps establish buy-in

for the project among key stakeholders before the commissioning process begins.

The Individual Project Plan will outline each aspect of the project, including:

- A description of the project's location and other information regarding the proposed siting.
- The project goals and how the project relates to the overall vision for public art in Salem.
- Evaluation criteria against which the artist selection and Concept Design can be evaluated.
- The budget and funding sources.
- The project schedule and how it relates, if applicable, to a related capital project schedule.
- Project stakeholders.
- The artist's scope of work.
- The artist selection method.

- Recommended Selection Panel members with alternates, if applicable.
- A community outreach strategy.

The Individual Project Plan will be developed by the Department of Planning and Community Development, in collaboration with the Public Art Commission, other relevant City Departments (if applicable) and other project partners. The Individual Project Plan will be informed by the Public Art Master Plan and other planning documents related to the site. The Public Art Commission approves the Individual Project Plan and forwards it to Mayor, and if applicable, the SRA for approval.

Coordinating with Capital Project Planning Processes

The best time to commission a work of art for a facility is oftentimes when the facility is being built or is undergoing a major renovation or expansion. This allows for the art to be considered in the context of the overall design and use of the facility, gives the artist more flexibility in the siting and integration of the artwork, and creates the opportunity for cost saving by including the support infrastructure for the art in construction documents. The Department of Planning and Community Development should track major Capital Building and Infrastructure Projects to ensure that public art is considered early in the planning process for these projects, and that if a Capital Project is a high priority for art, that a budget for art is included in the budget.

ART SELECTION AND PROJECT MANAGEMENT PROCESSES

When commissioning or purchasing artwork, a competitive artist selection process should be utilized. The Public Art Commission should be involved in reviewing and making recommendations regarding the selection of artists or artwork. For Partnership Projects, the Public Art Commission will review and approve the artist and artwork selections. Projects will be managed by the Department of Planning and Community Development, unless outsourced to a project partner.

Artist and Artwork Selection Guiding Principles

The City of Salem should develop different tools for selecting artists or artwork and managing projects. These tools will provide a structure for decision-making, but offer options to allow for flexibility in crafting an approach that will result in the best art and community outcome. When deciding upon the appropriate process, the following should be incorporated:

- The decision-making process should be open and transparent.
- The process should take into consideration the needs of the site, the community in which the project will reside and the identified public art project goals.
- The decision-making process should include people with knowledge and experience in art and design as well as people with a stake in the final project.

- An open, competitive process that challenges and inspires the artist will lead to a more creative and exciting final product.
- A process for selecting an artist/ artwork and managing the project should take into account available financial and staff resources.

The City should give further consideration as to whether some or all public art projects initiated or supported by the City are reviewed by the Public Art Commission.

The following outlines three recommended options for selecting artists / artwork and managing projects:

- **COMMISSIONING PROCESS.** This process results in the selection of an artist to create a unique, site-specific work of art. The commissioning process should begin with a review of qualifications rather than inviting proposals so the selected artist can

thoughtfully approach the design process with the benefit of community and stakeholder engagement and a thorough understanding of the site. If the project is appropriate for regional and local artists only, it may be appropriate to host a design competition (RFP) as it will encourage artists who may not have worked in public art before, to become involved.

- **ACQUISITION PROCESS.** Through this process, the City purchases an existing work of art.
- **PARTNERSHIP PROJECT PROCESS.** This process engages a project partner to manage certain aspects of artist selection and project management.

Commissioning Process

In most cases, the Salem Public Art Initiative will commission works of art for permanent or temporary installation. When commissioning, the City is hiring an artist to create a unique, new work of art. The selected artist is given a project brief that usually includes a site (or ideas around siting), a set of goals, a budget and a timeline. The artist develops a concept design that is responsive to the brief. Once approved, the artist is responsible for the final design, fabrication and installation of the artwork.

1. **INDIVIDUAL PROJECT PLAN**

The first step for a public art project is to define the general parameters of the project in an Individual Project Plan, as described in the section “Planning Processes for Public Art: Individual Project Plan”.

2. **ARTIST SELECTION**

Each artist selection process should be uniquely designed to match the conditions of the project. However, the process should follow the basic procedures shown below.

Artist Selection Process

REVIEW ARTIST QUALIFICATIONS

Staff collects artist qualifications through an Open Competition or Limited Competition Request for Qualifications (RFQ)(see Appendix D for methods of soliciting artists).

Staff presents artist qualifications to the Public Art Commission or their designated Art Selection Panel.

Panel chooses one of the following:

- a. Selection of 3-5 finalists to submit a proposal
- b. Selection of 3-5 finalists to interview
- c. Selection of a single artist based upon their qualifications
- d. Revise and re-issue the RFQ to get different artists



REVIEW OF ARTIST PROPOSALS OR INTERVIEWS

Finalists are invited to prepare a proposal or to interview with the Public Art Commission or their designated Art Selection Panel.

Panel recommends one of the following to the City, and if applicable, to the SRA:

- a. Selection of one of the finalist proposals
- b. Selection of one of the artists based on the interview
- c. Asking one or more of the artists to revise and re-submit their proposals
- d. Not selecting one of the artists or proposals and going back to review qualifications



PREPARATION OF CONTRACT AND PRESENTATION TO MAYOR

Once the final artist is approved by the Public Art Commission, staff will prepare a contract for execution by the Mayor and other standard signatories

- a. If the artist is selected based upon a proposal, the contract should be for the final design, engineering, fabrication and installation of the artwork.
- b. If the artist is selected based upon an interview, the first phase of the contract should be for the concept design and the second phase should be for the above-listed tasks.

3. **ARTIST CONTRACT**

Upon the recommendation of the PAC and SRA, the Department of Planning and Community Development will prepare a contract that includes the scope of work, fee, schedule, and relevant terms and conditions. The scope of work will vary depending on the project, but will generally include final design and engineering, fabrication of the artwork, and installation of the artwork. For artists selected based on an interview process, the Department of Planning and Community Development may recommend that the contract be phased such that the scope of work in the initial contract is for a conceptual design and the scope in the second contract is for the final design, engineering, fabrication and installation of the work. Contracts will be executed by the Mayor and other standard signatories.

4. **CONCEPT DESIGN (INTERVIEWS ONLY)**

If the artist is selected through an interview process, the initial step is to develop a concept design. The Department of Planning and Community Development should organize an informational kickoff meeting with the relevant staff, contractors and consultants to allow the artist to become familiar with the site, project, and schedule. To develop the design, the artist may also need to meet with other project stakeholders. The concept design should be presented to the Art Selection Panel for their review and recommendation to the PAC and SRA for their approval, as applicable. The concept design may also be presented to the Mayor.

5. **FINAL DESIGN AND ENGINEERING**

Once the concept design is approved, the artist will develop final design and engineering drawings for review and approval by the City before proceeding with fabrication. The Department of Planning and Community Development will coordinate meetings with the appropriate City Departments and board or commission to provide a technical review and/or approval of the plans.

If the artist proposes any significant design changes from the original concept design, the Department of Planning and Community Development will secure the approval of the Public Art Commission, SRA and the Mayor before approving said changes in writing, per the terms and conditions of the contract. If the City requests any modifications due to changes in the project, the Department of Planning and Community Development will review the proposed changes with the artist. In either case, a formal change order should be submitted.

6. **FABRICATION OF ARTWORK**

Once the final design and engineering drawings have been approved by the City, the artist will proceed with the fabrication of the artwork. The fabrication may be done by the artist, or part or all may be done by subcontractors supervised by the artist. The Department of Planning and Community Development may request a studio visit, photographs or written updates from the artist.



7. INSTALLATION OF ARTWORK

In most cases, the artist will be responsible for the installation of the artwork. The Department of Planning and Community Development should coordinate that installation with the artist.

8. DEDICATION, SUBMITTAL OF PROJECT DOCUMENTATION AND PROJECT CLOSEOUT

Once the artwork has been installed a celebratory dedication should be planned by the City and the Public Art Commission. The artist should be required to submit all required paperwork, including all drawings and a maintenance and conservation worksheet, prior to project closeout and final payment. If the project is temporary, the artist is also responsible for de-installation.

Commissioning Process - Step by Step

Step	Outcome	Responsibilities
1. Individual Project Plan	A document outlining the location, budget, specific project goals, timeframe, and artist selection method.	<ul style="list-style-type: none"> City staff drafts, in consultation with Public Art Commission (PAC). Approved by the Mayor, and if applicable, the Salem Redevelopment Authority (SRA).
2. Artist Selection	An artist is selected for the project.	<ul style="list-style-type: none"> City staff drafts and issues RFQ (open call or invitational). PAC reviews artist qualifications and recommends finalists. City staff drafts and issues Request for Proposals to finalists or sets up artist interviews. PAC reviews artist concept proposals and recommends selection. If applicable, SRA reviews and approves recommendation.
3. Execute Artist Agreement	Agreement between the artist(s) and the City outlining scope, fee, schedule and relevant terms and conditions.	<ul style="list-style-type: none"> Prepared by City staff. Signed by Mayor.
4. Concept Design	Approved concept design (if not already prepared through proposal process).	<ul style="list-style-type: none"> City staff coordinates kickoff meeting and stakeholder input. Artist develops design. PAC reviews and recommends approval. If applicable, SRA reviews and approves recommendation.
5. Final Design and Engineering	Approved final design and engineering drawings.	<ul style="list-style-type: none"> Artist prepares or oversees the preparation of the necessary drawings and documents. City staff coordinates review by appropriate departments. Significant changes from the approved concept design must be reviewed by the PAC and the City and approved in writing.
6. Fabrication of Artwork	Complete fabrication of the artwork.	<ul style="list-style-type: none"> Artist fabricates or oversees fabrication of the artwork. City staff receives periodic updates and milestone reviews, processes invoices.
7. Installation of Artwork	Complete installation of the artwork.	<ul style="list-style-type: none"> Artist oversees installation of artwork. Artist works with City to schedule and coordinate.
8. Dedication, Documentation, Closeout	Community celebration of artwork, documentation on file, and all payments made.	<ul style="list-style-type: none"> PAC and staff plan dedication, install plaque. City staff receives documentation from artist. City staff facilitates final acceptance of artwork. Final payment made to artist.

Acquisition Process

In certain cases, the City and Public Art Commission may determine that it is in the best interest of the City to acquire an artwork directly from an artist or from a gallery.

1. INDIVIDUAL PROJECT PLAN

The first step for a public art project is to define the general parameters of the project in an Individual Project Plan, as described in the section “Planning Processes for Public Art: Individual Project Plan”. The reasons for purchasing a work instead of commissioning would be outlined in the Plan.

2. ARTWORK SELECTION

In most cases, an art acquisition will be the result of a competitive process. The City will invite artists and/or galleries to submit images and information about existing and available artwork. The information should include the artist’s basic qualifications (résumé or bio, portfolio), an image of the artwork, dimensions, materials, date fabricated, condition, provenance and asking price.

The Public Art Commission will review the submissions of existing work based on the goals and criteria outlined in the Individual Project Plan. If applicable, PAC will forward their recommendation to the SRA for approval. As with commissions, the PAC can choose to delegate the review of submissions to an ad-hoc Art Selection Panel. The Panel would make recommendations to the PAC and SRA.

Prior to forwarding a recommendation for purchase to the Mayor, the Department of Planning and Community Development may choose to obtain an independent, qualified appraisal of the fair market value of the artwork and a professional art conservator’s report on the condition of the artwork.

3. AGREEMENT OF SALE

The City will enter into an agreement of sale with the seller. The transaction will include a transfer of title from the seller to the City and an indemnification regarding past and future claims related to the provenance of the artwork.

4. INSTALLATION OF ARTWORK

Depending on the nature of the agreement with the seller, the City or the seller may be required to take full or partial responsibility for site preparation; the design and installation of foundations, landscape and hardscape; shipping the artwork to its new location and insurance for the transfer; and the installation of the artwork.

5. DEDICATION, DOCUMENTATION

Once the artwork has been installed a celebratory dedication should be planned by the City and the Public Art Commission. The work should be photographed on site and all paperwork related to the acquisition should be archived by the City.

Acquisition Process - Step by Step

Step	Outcome	Responsibilities
1. Individual Project Plan	A document outlining the location, budget, specific project goals, timeframe, and artist selection method.	<ul style="list-style-type: none"> City staff drafts, in consultation with Public Art Commission (PAC). Approved by the Mayor, and if applicable, the Salem Redevelopment Authority (SRA).
2. Artwork Selection	An artist is selected for the project.	<ul style="list-style-type: none"> City staff contacts artists and/or galleries for submissions. PAC reviews submissions and recommends selection.
3. Agreement of Sale	Agreement between the seller and the City.	<ul style="list-style-type: none"> Prepared by City staff. Signed by Mayor.
4. Installation of Artwork	Complete installation of the artwork.	<ul style="list-style-type: none"> Artist oversees installation of artwork. Artist works with City to schedule and coordinate.
5. Dedication, Documentation	Community celebration of artwork, documentation on file, and all payments made.	<ul style="list-style-type: none"> PAC and staff plan dedication, install plaque. Documentation of acquisition on file with City.

Partnership Project Process

There may be individual or a series of public art projects where the City and the Public Art Commission may be interested in developing a partnership with a local or regional cultural organization, educational institution and/or community organization to help provide resources and expertise to realize the project. This will particularly be the case for projects that will require significant curatorial and art production expertise and resources and/ or a close working relationship in the community.

While these partnerships often evolve organically, the following process envisions the City, through a request for proposals process, inviting organizations to propose to partner with the City on specific projects.

1. Individual Project Plan

The first step for a public art project is to define the general parameters of the project in an Individual Project Plan, as described in the section “Planning Processes for Public Art: Individual Project Plan”. The reasons for pursuing a partnership process will be outlined in the Plan, as well as the scope and/or responsibilities of the partner and the City in the partnership, and the process for selecting the partner.

2. Partner Selection

The City will issue a RFP to organizations that requests the qualifications of the Partnering Organization(s) and a detailed proposal for fulfilling a specific scope of work. The Public Art Commission may opt to review proposals directly, or to appoint a Selection Panel to review and recommend selection of a partner.



3. Execute Partner Agreement

The City will enter into an agreement with the lead partner and the City outlining scope, fee, schedule and relevant terms and conditions. The Partner Organization will be responsible for contracts with the artist or artist(s) working on the project.

4. Curate Exhibition

The Partner Organization will be responsible for selecting and working with the artists to develop a concept proposal. Once the Partner Organization has a specific artist selected and concept under consideration, they will submit it to the Public Art Commission for their review and approval. The submittal will include a visual representation of the work, drawings that show how the work is situated on the site, a narrative description of the work, and information about the timing of the installation.

5. Final Design and Engineering

The Partner Organization will work with the artist to develop final design drawings and will facilitate their review by the City.

6. Fabricate and Install Work

The Partner Organization will work with the artist to fabricate and install the work.

7. Dedication, Documentation

The Partner Organization and City will work together to dedicate the artwork and develop other programs to engage the public with the work. Documentation of the project will be kept on file by the Partner Organization and the City.

8. De-installation, Project Closeout

When the project is temporary, the Partner Organization will be responsible for ensuring that the work is de-installed and that the site is restored. Once the project is complete, the Partner Organization will be issued its final payment.

Partnership Process - Step by Step

Step	Outcome	Responsibilities
1. Individual Project Plan	A document outlining the location, budget, specific project goals, timeframe, and artist selection method.	<ul style="list-style-type: none"> City staff drafts, in consultation with Public Art Commission (PAC). Approved by the Mayor, and if applicable, the Salem Redevelopment Authority (SRA).
2. Partner Selection	Partner(s) identified who will work with the City to curate, produce, install and de-install the artwork.	<ul style="list-style-type: none"> City staff drafts and issues a Request for Proposals (RFP) to organizations. The PAC reviews proposals and recommends selection of a partner.
3. Execute Partner Agreement	Agreement between the lead partner and the City outlining scope, fee, schedule and relevant terms and conditions.	<ul style="list-style-type: none"> Prepared by City staff. Signed by mayor.
4. Curate Exhibition	Artist(s) selected and concept(s) developed and approved.	<ul style="list-style-type: none"> Partner selects artists and has artists develop concept designs. Artists and concepts presented to PAC for approval.
5. Final Design and Engineering	Approved final design and engineering drawings (if necessary).	<ul style="list-style-type: none"> Artist prepares, or oversees the preparation of the necessary drawings and documents. City staff coordinates review by appropriate departments. Significant changes from the approved concept design must be reviewed by the PAC and the City and approved in writing.
6. Fabricate and Install Work	Complete artwork fabricated and installed.	<ul style="list-style-type: none"> Partner works with artist(s) to fabricate and install the work. Partner works with the City to coordinate during fabrication.
7. Dedication, Documentation	Community celebration of artwork and documentation on file.	<ul style="list-style-type: none"> Partner works with City to develop dedication and other community programs. Partner documents work and publishes documentation to make the work publically accessible after de-installation (it temporary).
8. De-installation, Project Closeout	Return of site to original condition (if temporary). All payments made	<ul style="list-style-type: none"> Partner ensures work is de-installed and site is restored. City makes final payment to Partner.

PUBLIC ART IN PRIVATE DEVELOPMENT

The City of Salem should work with developers to fund or incorporate artwork that supports the City's vision for public art.

Developer Supported Public Art

New commercial, residential and mixed use private development is transforming the City, growing the population, adding jobs and new destinations, and, in some cases, creating or significantly impacting public places and spaces.

The City of Salem should encourage developers to commission or acquire public art for their developments or to contribute to a public art fund for artwork that would be commissioned in the vicinity of their development. These conversations should happen as part of the development review process. If the developer decides to include public art in their development or contribute to the Public Art Fund, the details of their commitment, including the process for review of public art, should be incorporated into the Planning Board's decision for the project.

Review Process

Developers who are commissioning or acquiring public art as part of their development should have their selections reviewed by the Public Art Commission.

While the developers should be allowed to use a method of their choosing for identifying artists or artworks, for larger projects the City should strongly encourage a competitive process.

Prior to selecting an artist or artwork, the developer should present an Individual Project Plan to the Public Art Commission for review and feedback. Like the Individual Project Plans developed for projects that the City commissions or acquires, Individual Project Plan for art commissioned by a developer should outline the goals, location, budget, timeline, and selection process for the art project.

Once the developer has a preferred artist concept proposal (for commissioned projects) or an actual artwork (for an acquisition), they should present their selection to the Public Art Commission for their review and approval. If the project is in the Urban Redevelopment Area, this recommendation would also go to the SRA for final approval. The developer should not proceed with fabrication and installation of a commissioned artwork or acquisition of an existing artwork until all approvals have been made.

REVIEW PROCESS FOR GIFTS AND LOANS

From time to time, private individuals, foundations, corporations or other organizations may wish to give or loan the City of Salem a work of art for public display. While these gifts and loans can be a great way to enrich public spaces, it is important to consider carefully whether the gift or loan meets the City's vision for public art and ensure that the related costs and risks of the gift or loan are understood.

Proposal Requirements

Donors who express an interest in making a gift or loan of a work of art to the City should be required to submit a proposal that includes:

- Drawings, photos and written descriptions of the artwork. This should include size, colors, weight, materials and any other information that will establish that the artwork has the requisite physical integrity to be placed on public display and withstand exposure to the natural elements.
- An explanation of how the artwork supports the vision and goals for public art established in the master plan.
- Background on the artist (resume or bio).
- The proposed location for the installation.
- The method of display and required site improvements (i.e.: hardscaping, landscaping, buildings, utilities, security devices, anchoring, etc.).
- Cost estimates for installing the artwork, including but not limited to site improvements, foundations, landscaping, seating, lighting and other improvements and the funding source to cover these costs.
- Written explanation of legal issues, including but not limited to certifying the current legal owner of the artwork and the existence of any copyrights, patents or other title rights in or to the artwork, and an explanation of any conditions or limitations on the donation of the artwork.
- The estimated fair market value of the artwork (including appraisals if available, required if more than \$10,000).
- A condition report prepared by a conservator, including an estimate of ongoing maintenance and conservation costs and the funding source to cover these costs.
- The anticipated date(s) for the gift or loan to occur.
- Any additional information the City deems necessary or appropriate.

Technical Review

City staff should first conduct a technical review of the proposed gift or loan. The review should focus on the following issues:

- **Ownership.** If the donor is proposing to donate an existing artwork, has the donor documented that the artwork can be legally given to the City?
- **Costs.** Has the donor documented that the costs associated with the artwork have been adequately anticipated and can be met?
- **Safety and Liability.** Is the artwork durable? Does it pose any safety or liability concerns?
- **Maintenance and Conservation.** Are the anticipated maintenance and conservation needs documented, and can they be met?
- **Availability of Site.** Is the proposed site available for the installation of artwork? Are necessary electrical, plumbing or other utility requirements defined and available?
- **Timing.** Is there sufficient time for the normal review process by the City and the Public Art Commission? Has the donor provided timely and appropriate responses to Commission and staff requests for additional materials?

Aesthetic Review

The Public Art Commission will review the proposed gift or loan for aesthetic and site considerations. When reviewing the work the Public Art Commission will consider the following criteria:

- The artist should meet the definition of artist that is included in this plan.
- The artwork supports the City’s vision and goals for public art.
- The artwork demonstrates excellence in aesthetic quality, workmanship and creativity.
- The artwork is appropriate to the site in scale and form, and is of materials/media suitable for the site.

Acceptance

For permanent gifts and for temporary loans that would be on display for ninety days or more, the recommendations from City staff and the Public Art Commission regarding acceptance of the gift or loan should be forwarded to the Mayor for approval. For loans of less than 90 days, the recommendation should be forwarded to the Director of Planning and Community Development for approval.

Once the proposal for the loan or gift has been reviewed and accepted, a written agreement will be prepared detailing the roles and responsibilities of the City of Salem and the entity lending or donating the work of art.

COLLECTION MANAGEMENT

The City of Salem should adopt documentation practices and policies for the conservation and maintenance of artworks, and the process for de-accessioning or relocating artworks in the City's collection. The City will ensure that the Public Art Collection is properly maintained and preserved, that a periodic assessment of conservation needs is made, and that proper records regarding the works in the collection are kept. The Public Art Commission will review and approve the de-accession or relocation of works in the City's Collection, using a strict set of criteria subject to final approval by City Council and the Mayor.

Documentation of the Collection

An important aspect of collection management and, ultimately, long-term maintenance of the Salem Public Art Collection is keeping accurate, up-to-date records. The main aspects of this are identifying the project on-site, keeping accurate records for each project, and maintaining a comprehensive inventory of the collection. The City should develop proper documentation for existing works in the City's Collection and develop documentation protocols for new projects.

PROJECT IDENTIFICATION

Each artwork should be identified with a plaque stating the artist's name, the artwork title, the media and the date the work was created. The plaque should be placed in an appropriate location near the artwork that can be easily viewed by pedestrians.

PROJECT RECORDS

Files for all projects should be kept in a centralized location with the Department of Planning and Community Development.

The file should contain information such as:

- A copy of the artist contracts.
- A copy of project correspondence and public records, such as discussions of the project at Public Art Commission or Salem Redevelopment Authority meetings.
- The maintenance instructions provided by the artist and subsequent conservation records.
- Documentation of the process, including plans and drawings generated by the artist during the commissioning process, fabrication and installation photos, etc.
- Hard copy images of the installed artwork.
- Media clippings.

PUBLIC ART INVENTORY

The Department of Planning and Community Development should maintain a full and centralized inventory or database of its public art. This inventory will include information such as:

- Name of artist
- Title of work
- Location (kept in a format compatible with the City’s GIS system)
- Year completed/installed
- Owner of work
- Media
- Dimensions
- Budget/cost and source of funds
- A brief description of the work suitable for publication
- Maintenance and conservation needs as defined by the artist and conservation assessments
- Schedule of maintenance or conservation needs
- Conservation history
- A unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files.

Conservation and Maintenance of the Collection

Public art is a community asset that should be properly maintained. The City should undertake conservation and routine maintenance to preserve its Public Art Collection in the best possible condition.

To assist in the maintenance and conservation of the City’s Public Art Collection, information on each work of art commissioned, leased, loaned or owned outright by the City should be kept on file with the City on a standardized maintenance and conservation worksheet. Works of art on loan should be maintained in accordance with the requirements of, and in collaboration with, the lender.

CONSERVATION

Conservation is the regularly scheduled examination, documentation, treatment and preventative care of public art conducted by a professional art conservator.

The City will regularly conduct, or hire a professional conservator to conduct, a survey of the condition of each work in the City’s Collection and make recommendations for conservation, cost estimates, and a recommended schedule for implementation.

In addition, the City will take steps to identify conservation needs prior to the fabrication and installation of new works. The City will require, when necessary, that artists consult with a conservator during the design development phase of the project to identify the conservation needs of the project. Alternately, the City could have design documents reviewed by a conservator hired by the City prior to executing the fabrication and installation portion of a contract. For commissioned works, artist should provide the City with a worksheet

that identifies the conservation and maintenance needs of the work, including the frequency, methods and materials recommended.

ROUTINE MAINTENANCE

Routine maintenance is the care of public art that does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts). If indicated by the artist as part of the maintenance and conservation worksheet, routine maintenance can generally be managed by the department that maintains the facility and/or site where the art is located. The City Department should not conduct any non-routine maintenance, as indicated on the maintenance and conservation worksheet, or conservation unless requested by the Department of Planning and Community Development. The Department responsible for maintaining the facility where the art is located should notify the Department of Planning and Community Development immediately if an artwork is damaged or stolen, or if the City Department plans to move the artwork or in any way alter its site. Any work that is recommended for relocation or de-installation would be subject to the de-accession policy.

Works of art should be maintained in a manner outlined in the above-mentioned maintenance and conservation worksheet, appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990.¹

De-accession and Relocation of Artworks in the Collection

It shall be the City’s policy to ensure the ongoing integrity of the artwork and the site for which it was created, to the greatest extent feasible, in

accordance with the artists’ original intentions and consistent with the rights afforded by the Visual Artists Rights Act of 1990.

However, from time to time, there will be circumstances in which the City will want to consider de-accessioning and removing an artwork, or relocating an artwork.

The Public Art Commission shall review any proposal for de-accession or relocation of an artwork. Consideration of de-accession shall involve the same degree of careful review as a decision to commission a work of art. Decisions will be informed by professional judgment and be made in the interests of the public, balancing the policy described above with the conditions described below.

PROCEDURE

1. The City should not remove any artwork from the site for which it was selected, nor remove it from display, without prior review by the Public Art Commission.
2. The Public Art Commission shall review the circumstances surrounding the proposed de-accession, relocation or removal. The Commission may choose to hold a public meeting for the purpose of gathering community feedback on a proposed de-accession, relocation or removal or gather community input through other methods.
3. The Public Art Commission may recommend de-accession, relocation or removal of a work of art for any of the following conditions:

¹ 17 USC § 106A - Rights of Certain Authors to Attribution and Integrity

- The condition or security of the artwork cannot be reasonably guaranteed;
 - The artwork requires excessive maintenance or has defaults of design or workmanship and repair or remedy is impractical or unfeasible;
 - The artwork has been damaged and repair is impractical or unfeasible;
 - The artwork endangers public safety;
 - Significant changes in the use, character, or design of the site have occurred which affect the integrity or relevance of the work;
 - Significant adverse public reaction has been documented over an extended period of time (a minimum of five years);
 - The work is of inferior quality or is judged to have little aesthetic and/or cultural value;
 - A suitable location for the artwork has been identified that better satisfies the original goals of the project; or
 - The artist requests removal due to concerns listed above.
1. During the review process, unless there is imminent danger to the public, the artwork shall remain accessible to the public in its original location.
 2. The Public Art Commission will make a decision and forward it to the City Council and Mayor. De-accession, relocation, or removal requires the approval of the PAC and City Council and Mayor.
 - The Department of Planning and Community Development should make a good faith effort to notify the artist that his or her work is being considered for de-accession.
 - If the artwork is site-specific, the Department of Planning and Community Development should make a good faith effort to notify the artist that his or her work is being considered for relocation.
 3. De-accession, relocation or removal of artwork shall be done in a manner that complies with all other applicable City, state and federal procedures, policies and regulations. For example, de-accession, relocation and removal actions must comply with applicable procedures and laws relating to the disposition of City property and with laws protecting artists' rights, such as the Visual Artists Rights Act.
 4. Proceeds from the sale of any de-accessioned artwork will go back into the Public Art Fund.

COMMUNICATION AND OUTREACH

The City of Salem and the Salem Public Art Commission should work together to inform the community about its public art initiative, its new projects and to build audiences for public art through programming and ongoing communications. New public artworks are exciting and can open new discussions in a community. The message conveyed from the program can help to shape this dialogue and build support for more projects.

Communications

Listed below are many strategies for building awareness. Whenever possible, these strategies should be employed to communicate with the many audiences that will encounter the works of art. As budgets for projects are being built, consideration should be given to the opportunities listed below and accounted for so that they are possible to achieve.

PRESS/MEDIA RELEASES

There are always a few media-related opportunities around the installation, dedication and activation of a public artwork. Cultivating the local and regional media can bring attention to the artist, artwork and community.

DEDICATION AND CELEBRATION EVENTS

As each project is completed, it creates an opportunity for a community celebration. All those involved in the selection and creation of the artwork, the general public and media should be invited to celebrate it and welcome it into the community. These events can be as simple as a press conference, or they may turn into a block party depending upon the scope of the project and its location.

MAPS/PUBLIC ART TOURS

As the public art collection begins to grow, the City should develop a digital and print map of where public art is located throughout the city with information about each piece highlighted.

The City could also develop a docent program that can develop public art tours. The PEM already offers tours for students through their Education Department, but perhaps, through collaboration, this type of programming could be expanded and extended to the general public.

WEBSITE AND SOCIAL MEDIA

A page on the City of Salem’s website as well as the Building Salem website should be dedicated to the new public art initiative. This webpage can share the vision and goals of the program, an annotated map highlighting the City’s existing public art collection and new projects. The website can also serve as a good place to host Calls to Artists and announcements about progress on projects. Often photographic and video updates on the progress of the creation of a new artwork can help to build excitement about a coming project.

As the public art program grows it could add value to incorporate social media channels such as Wikipedia, Facebook, Twitter, Tumblr, Pinterest and public photo sharing sites. These channels should be evaluated in terms of the efficacy and breadth of outreach versus the staff resources that are required to manage them on an ongoing basis.

COLLATERAL MATERIALS

While strong temporary public art projects live forever in the memories of those who experience them, collateral materials can be a physical document that extends their life. Photography and video of projects from fabrication through installation helps to ensure that the creative process is honored as it is often as much a part of the piece as the final project itself.

Building Local Arts Capacity

Since the public art initiative will be new to the Salem community, there are many opportunities for programming that can encourage local artists to get involved.

PRESENTATION SKILLS WORKSHOPS

The City can partner with local arts groups to host workshops for artists interested in submitting their qualifications for review by an Art Selection Committee. Inviting an experienced public artist and past Art Selection committee member to present with staff, a commission member or experienced curator will provide insight into how materials are reviewed, the importance of good photography and the strategy of writing a successful letter of intent.

LECTURES AND MASTER CLASSES

As artists come to Salem to work on public art projects, partner with a local institution to host a public lecture or master class. This way, they can share their expertise with a broader audience and build anticipation for the work they are creating that will become a part of the community fabric.

MENTORING

Mentoring can be a professional development opportunity for Salem artists who have not worked on a public art project before. For example, for a large-scale commission, the Salem Public Art Commission could request that the commissioned artist work with a local artist as a mentee. The local artist would follow the course of the project from design through installation, would have responsibilities for specific aspects of the project (as identified by the lead artist), and would receive an honorarium.

SCHOOL FIELD TRIPS

Encourage local schools to take advantage of the artwork in public spaces. Connections can be drawn between the artwork and school curricula that will help to provide insight into the artwork and provide a better understanding of the creative process.

PROGRAMMATIC RECOMMENDATIONS

Public Art Opportunities

The Programmatic Recommendations are a list of individual public art opportunities to help fulfill the City of Salem’s vision for public art and build the City’s Public Art Collection (see Appendix F for a list of works owned by the City). Some are related to proposed construction projects in the upcoming Capital Improvement Program (CIP) and others address existing spaces.

The *Imagine Art Here!* and *Public Art Envisioned* community workshops, and interviews with local stakeholders and City of Salem staff have provided the ideas and parameters for these opportunities. The imagination, passion and talent of the community are evident in the breadth and creativity of these proposed projects.

The following public art opportunity recommendations are presented geographically starting with the Essex Street Pedestrian Mall, expanding out to the greater Downtown area and then to Citywide recommendations. Included in each recommended opportunity is a description of the project, project goals, a recommended budget range that will allow for funding at an appropriate level, and a recommended artist selection method. In this collection of recommended projects, when a design competition (RFP) is recommended, it is assumed that it will be focused on a regional or local pool of artists who are looking to expand their body of work into public art.

Essex Street Pedestrian Mall



The City of Salem, in partnership with the Peabody Essex Museum and Salem Partnership, has initiated a process to enhance the Essex Street Pedestrian Mall. Working from a plan developed by Utile and Landworks Studio in 2012, the initial phase of work, which is anticipated to be complete by end of summer,

2013 includes strategically removing problematic planters, resetting cobblestones and replacing some cobblestones with brick, tree replacement, and new bollards. Restoration of the fountain at Washington Street, including reducing the size of the basin, will be completed as part of a future implementation phase. As a longer-term strategy, the plan recommends improvements to East India Square as well as public art to help anchor gathering spaces and encourage exploration of the Mall.

1. EAST INDIA SQUARE

Through the Essex Street planning process East India Square was identified as a site for eventual re-design. The need for a full re-design of the space is made even more urgent by the continuing

deterioration of the East India Square Fountain, designed by John F. Collins, and the expansion of the PEM.

PUBLIC ART OPPORTUNITY

The re-design of East India Square should include an artist on the design team to infuse the overall plaza design with creativity. The design team should consider the space as both a “platform” for rotating art installations and for a wide range of uses and gatherings. Consideration of the façade, which makes up two sides of the plaza, can be a key design element. These facades could be transformed into two-dimensional artworks.

An initial step in this process could be to partner with PEM to hire a design team to develop a conceptual design for East India Square. This initial design phase would allow the City and other stakeholders to come to a shared vision for the Square, including programmatic needs, the scope of the re-design, and an initial design direction that can excite and mobilize potential funders.

PUBLIC ART GOALS

The goals of involving an artist on the design team in the re-design of the Square include:

- Consider the space itself as a work of art, working with the full design team to create a functional and unique environment.
- Make the space welcoming and artful when programming is not taking place, a place for gathering.
- Consider how artists will engage with the space.

ARTIST SELECTION APPROACH

An artist should be selected as a result of a national Call to Artists. The criteria for selection might include quality of past work, experience working on design teams, and an expressed and stated interest in helping to re-imagine public space.

RECOMMENDED BUDGET RANGE

An artist design fee should be commensurate with other design team members and might range from \$25,000 - \$30,000.

2. ENTRANCE TO MALL AT WASHINGTON

The entrance to the Essex Street Pedestrian Mall at Washington Street often goes un-noticed. Improvements are underway to reduce the footprint of the basin for *The Town Pump* fountain by John F. Collins and create more usable outdoor space. The selected artwork for this site will need to complement the fountain as well as the unique and varied architectural texture of this intersection. This is a very active corner with heavy pedestrian use. Partners for this project may be the City, Destination Salem, and/or a corporate sponsor.

PUBLIC ART OPPORTUNITY

An artist could be commissioned to create an inviting permanent, site-specific artwork that draws the eye into the Mall. It is recommended that the selected artist for this site consider lighting, or a serial piece that will draw visitors into the Mall. The scope might even ask the artist to consider an artwork that incorporates Lappin Park across Washington Street to help tie these public spaces together.

PUBLIC ART GOALS

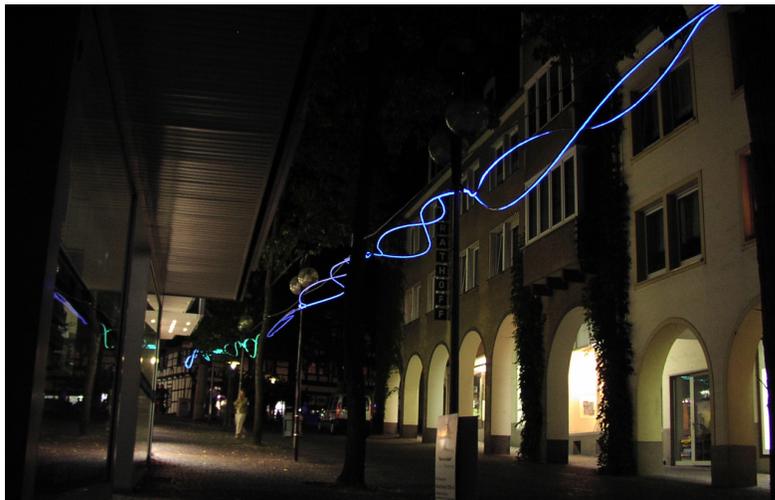
- Mark the entrance to the mall from Washington and encourage travel down the Mall.
- Emphasize this as the heart of downtown.
- Add to the vitality of the street after dark.
- Co-exist with existing fountain.
- Does not impede pedestrian movement or interfere with outdoor café tables.

ARTIST SELECTION APPROACH

A Request for Qualification for the project should be distributed.

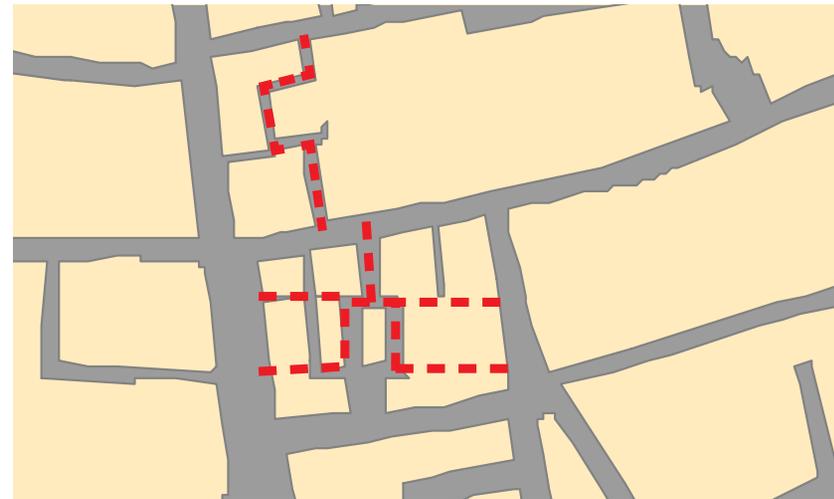
RECOMMENDED BUDGET RANGE

\$60,000 - \$150,000.



3. ESSEX TEMPORARY

The Essex Street Pedestrian Mall has many cross streets and pedestrian cut-through zones that provide access to and from additional shops, restaurants and attractions, and create pathways for people to move throughout downtown. These mostly pedestrian-oriented spaces create interesting site-lines, termination points, and have the power to attract people to wonder “what is around the corner”.



Passages to consider for Essex Street temporary

PUBLIC ART OPPORTUNITY

These unusual, often unnoticed spaces have the potential to become interesting sites for emerging artists and designers to create temporary installations. The City should foster a partnership with a local or regional cultural institution, educational institution, or other partner in the arts to create an annual series of three to six curated, site-spe-

cific, temporary installations by local, regional or national artists. A recommended timeframe would be during the spring and summer months, perhaps March through August, when there are fewer events already on the Mall.

PUBLIC ART GOALS

- Link these cut-through paths visually
- Make streets and paths more visible, draw people down cross streets
- Visually ‘widen’ the mall by creating visual attractions and/or activity nodes just off Essex
- Partner with regional institutions, leverage resources and build new presences in downtown Salem.
- Create an opportunity for local and regional artists and designers to expand upon their body of work.
- Encourage repeat visits.
- Foster innovation and risk-taking.

ARTIST SELECTION APPROACH

The City should collaborate with a partner to curate and produce the exhibition annually. A partner could be sought through a Request for Proposals to regional art or design institutions with curatorial expertise, studio facilities and management capabilities. The City would issue a RFP and the partner would be recommended by the PAC based upon their curatorial approach, management capabili-

ties, and resources both physical and financial that could help to realize the project. The selected institution would be awarded a specific amount to fulfill their scope of work, and could be expected to bring their own resources to the project. The City would provide support in facilitating review of artist concepts and design documents and in obtaining any permits for installation. The partner would recommend artists and artist concepts to the Public Art Commission for their review and approval, manage artist contracts, work with the artists through the fabrication and installation of their artwork, and de-install the work. The Partner and City would work collaboratively to market the program.



The project partner for this could change every year depending upon local and regional interest. Potential partners could vary from art schools, universities with sculpture or architecture departments, museums, or for profit ventures including design and architecture firms.

RECOMMENDED BUDGET RANGE

To support the 3-6 projects, an overall budget might range from \$50,000 to \$200,000. The City should consider contributing or raising at least half of the anticipated costs.

Downtown

Developed in the late 18th century, the downtown has an interesting mix of architectural styles with some contemporary in-fill. Public art can bring vibrancy to key civic places throughout including gateways, squares and historic walks that help to tie different areas together.

1. DERBY SQUARE

Derby Square is a beautiful public square south of Old Town Hall and across Front Street from Artist’s Row. Used for the farmer’s market in the summer, when not in season it is an underutilized public space. Salem Main Streets and Gordon College are current stakeholders in the programming of this area and should be included in discussions about planning and potential funding for an artwork at this site.



PUBLIC ART OPPORTUNITY

A permanent artwork at this site could help anchor it as a public space year round, and draw people from and between destinations in all directions.

PUBLIC ART GOALS

- Highlight Old Town Hall.
- Draw connection between Essex Street, Old Town Hall and Artists’ Row.
- Support (and not interfere) with the farmer’s market and other uses.

ARTIST SELECTION APPROACH

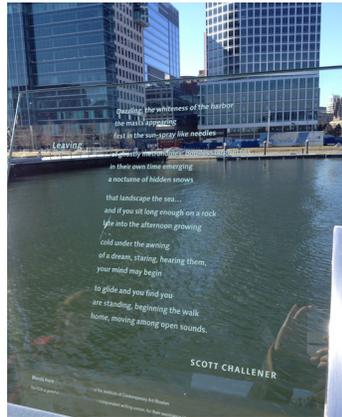
Artists should be selected through a national/international RFQ. Once selected and under contract, the artist should conduct a site visit, engage with site stakeholders to learn about the history and current usage of the site, and develop a concept proposal.

RECOMMENDED BUDGET RANGE

\$150,000 - \$300,000

2. HARBORWALK

The Harborwalk, as it develops, is becoming an important connector in the city. It connects the downtown to the Point neighborhood and also connects residents and visitors to the water. The next phase of the Harborwalk will extend to the Friendship at Derby Wharf, providing a promenade/boardwalk that would further build on Salem’s waterfront.



The City of Salem is building out specific sections of the Harborwalk and private landowners will build out others as improvements are made on their property.

PUBLIC ART OPPORTUNITY



In City-owned sections artists could highlight key points along the way with historical markers, creative benches, consideration of how the water touches land, illumination and or projection.

If artists are involved early enough, they could also impact the surface of the walkway itself. The Harborwalk is a narrow passage, therefore, any artwork would have to have a small foot-

print, or be incorporated into the existing infrastructure, i.e. railings or surface.

PUBLIC ART GOALS

As public art opportunities along the Harborwalk are executed they should all work with a common set of public art goals to help build a cohesive collection.

- Create opportunities for people to make a connection to the waterfront.
- Highlight / illuminate the natural / environmental phenomena of the water’s edge (the water surface, tides, winds, reflections).
- Draw people to and through the Harborwalk and encourage exploration.

ARTIST SELECTION APPROACH

Artist selection will need to be determined per each development section. When the City is involved, the artist(s) should be selected as a result of an RFP process.

PROPOSED BUDGET

Budgets for each project should be determined upon project-area scope and partners.

3. NATIONAL GRID SUBSTATION FENCE



The fencing that surrounds the National Grid Substation at 25 Peabody Street, adjacent to Peabody Park and the Harborwalk, has varying conditions. The side facing the Harborwalk was recently replaced with

a coated mesh fence. Although it does not obscure the view to the substation equipment, it is a clean edge constructed of quality material. The side facing Peabody Street is a combination of rusting wrought iron, chain link and razor wire and presents an unattractive edge facing the neighborhood.

PUBLIC ART APPROACH

This fencing on the Harborwalk side could be a canvas for an artist or group of artists to enhance. It would be a visual draw as one approaches the canal from downtown and would be an additional draw to the new section of Harborwalk.

On the side facing the neighborhood, consideration should be given to working with National Grid to replace or repair the existing fence, incorporating artwork into design. An artwork here could work well with the murals that are installed across the street and create a new art space in the Point neighborhood.

PUBLIC ART GOALS

- Creatively enhance the large blank space along the Harborwalk.
- Connect the space visually with the murals on Peabody Street.

ARTIST SELECTION APPROACH

On the Harborwalk side, an artist or artist team should be selected as the result of a national Request for Qualifications. Once under contract, the artist should develop a concept proposal. This site might also be considered as an opportunity for a Community Engaged Project as described below.

On the Peabody Street side, a variety of approaches could be considered, depending on the willingness of National Grid to provide the enhancement. At a minimum, as described above, an artist could be selected through an RFQ process to create a two-dimensional artwork that could be applied to the existing or a repaired fence. A more impactful approach could be to engage an artist-led team to develop the entire enclosure.

RECOMMENDED BUDGET RANGE

\$75,000 - \$125,000

4. THE BLANEY STREET PIER AND TERMINAL

The Blaney Street Pier and Terminal is an \$18-\$20 million project that will increase commercial use of the harbor and allow for increased cruise ship activity. The project includes a concrete and steel pier with utilities and amenities for a variety of commercial vessels including the Salem Ferry, cruise ships, excursion boats, offshore supply vessels, and commercial fishing boats, as well as



a multi-use terminal building. It is estimated that the project will provide a substantial increase for the tourism industry.

The City is nearing completion on the first phase of the Pier and Terminal, which includes 260-feet of the new wharf, installation of floating docks, gangways and associated dredging, rebuilding the seawall, paving the parking lot, and constructing a small terminal building.

PUBLIC ART OPPORTUNITY



The current phase of the Pier and Terminal should be a location for a permanent, site-specific work of art that welcomes people to Salem. There are two possible sites: the roundabout or the overlook. Consideration should be given for how

people will use the space and how future phases of development may impact the use and visibility of these sites.

As planning of the new power plant development parcels continues, additional public art should be considered in the early site planning for the design, to insure its overall integration.

PUBLIC ART GOALS

- Welcome visitors to Salem.
- Celebrate and explore maritime history that put Salem in the center of culture.
- Highlight / illuminate the natural / environmental phenomena of the water’s edge (the water surface, tides, winds, reflections).

ARTIST SELECTION APPROACH

Artist should be selected as the result of a national/international Request for Qualifications.

RECOMMENDED BUDGET RANGE

\$70,000 - \$100,000

5. HERITAGE TRAIL

The Salem Heritage Trail is marked by a red line painted on the sidewalks and in the streets throughout downtown Salem. It connects the various historic and cultural destinations within Salem, as well as linking to the MBTA station and the Blaney Street Pier and Terminal. The line creates four loops through the city and is also on the information kiosks and in most tourist maps of the city.



PUBLIC ART OPPORTUNITY

As visitors follow the Heritage Trail, an artist could help to highlight this passage and encourage visitors to explore Salem once they’ve disembarked through a series or system of artwork such as bollards, sidewalk inserts, plaques, or cairns. The seriality of the project would further encourage exploration, provide opportunities for further interpretation and create a sense of place. The system may have historic content, it might include allusions to local legends, or it may be strictly design focused, but it would have to be alluring enough to pull pedestrians along the walk.

PUBLIC ART GOALS

- Encourage visits to wharf by passing through historic part of Salem.
- Welcome visitors to explore downtown Salem with the assurance that they are in the right place.

ARTIST SELECTION APPROACH

An artist or artists should be selected as the result of a national Request for Qualifications. Once under contract the selected artist should conduct a site visit and develop a concept proposal.

RECOMMENDED BUDGET RANGE

In order to create a system of significance, this project will require a budget of \$100,000 - \$200,000.

6. MBTA SALEM INTERMODAL STATION

The Massachusetts Bay Transportation Authority (MBTA) is in the process of a major improvement to the Salem Station including a new parking garage with 690 spaces, an at-grade bus platform, taxi lane and kiss-and-ride drop-off/pick-up area, pedestrian sidewalks and a pedestrian bridge from Bridge Street, elevators and stairs down to the platform and an enclosed waiting room. There will be station upgrades to seating, lighting, signage systems and landscaping. The Construction will begin in the summer of 2013 with completion anticipated in fall 2014.



PUBLIC ART APPROACH



The MBTA garage is going to be a significant gateway into Salem. Through the incorporation of public art, it can share some distinctive qualities of Salem. To place any art on MBTA property the City will need to obtain a license from MBTA as outlined on the MBTA’s real estate website transitrealty.com. Any artwork that is proposed for the MBTA

station needs to be removable and is considered “temporary”, though could be in place for an extended period of time, and are reviewed by MBTA for maintenance and safety considerations. The City, as opposed to MBTA, is responsible for the cost of any artwork, including the artist selection process, installation, insurance and de-installation.

PUBLIC ART OPPORTUNITIES

There are several opportunities at the new station where artists could enhance the structure that would be visible as trains pass by and as commuters embark and disembark from the station. Since none of these projects are integral with the station design, they can be pursued as funding becomes available.

1. Explore opportunities for two-dimensional free-standing art in the enclosed lobby space or at the elevator exits (a form of wayfinding). Could be mosaic, porcelain enamel or laminate panels or another durable material.
2. Along the eastern façade of the garage at pedestrian level will be a brick wall that varies in height from 4' to 6'. The length of this space is approximately 300'. This wall could be a good site for a series of two-dimensional works to add color and interest to the train/passenger side of the structure.
3. At the northern end of the structure there is a covered waiting area that also has a 4' to 6' high brick wall. Panels in this area would be visible from the train.
4. The kiss-and-ride drop-off/pick-up area is another site for consideration of a two-dimensional project or a suspended work. This area will be highly used by pedestrians and those being dropped at the station.

PUBLIC ART GOALS

- Add color and a sense of local character to the station.
- Create a sense of arrival in Salem.

ARTIST SELECTION APPROACH

An artist or artists should be selected as the result of a regional and/or local Request for Qualifications. Once an artist/artists are selected they should work with stakeholders including the City, MBTA and commuters to develop a specific public art proposal.

Criteria for Art or Artist Selection should follow FTA Guidelines for Design and Art in Transit Projects as referenced in FTA circular 9400.1A:

- quality of art or design,
- impact on mass-transit customers,
- connection to site and/or adjacent community; art that relates, in form or substance to the cultures, people, natural or built surroundings, or history of the area in which the project is located,
- appropriateness for site, including safety and scale,
- durability of materials,
- resistance to vandalism, and
- minimum maintenance.

RECOMMENDED BUDGET RANGE

\$15,000 - \$45,000 per project opportunity

1. **OLD SALEM JAIL GREEN**

The Old Salem Jail was recently converted into a celebrated residential community and restaurant. The nineteenth century facility, located at the corner of Bridge Street and St. Peter Street, is already a landmark in the city. At this intersection, where Bridge Street makes a turn at the Sergeant James Ayube Memorial Drive (Bridge Street Bypass), there is significant open space for a gateway-scale work of art.



PUBLIC ART OPPORTUNITY

A significant artwork comfortably sited within this landscape would serve as a welcome to the City. The site is adjacent to the original Parker Brothers headquarters and may be an appropriate place for a work celebrating their start in and contributions to the development of Salem.

PUBLIC ART GOALS

- An artistic landmark indicating entry into Salem and the downtown.
- At a scale to be experienced by drivers passing by.

ARTIST SELECTION APPROACH

An artist should be selected as the result of a national Request for Qualifications. Once under contract, the artist should develop a site-specific concept proposal.

RECOMMENDED BUDGET RANGE

\$150,000 - \$400,000

2. **ARTISTS' ROW**



Artists' Row is a walkway between Front Street and New Derby Street, just east of Washington Street. The City leases four stalls seasonally at no cost to artists to display and sell their work, in exchange

for demonstrations for the public. Artist's Row is open late May through late October.

The City's goals with Artists' Row are to give area artists and craftspeople the opportunity to work, exhibit, and sell their art; and to create a lively atmosphere that adds to the diverse cultural offerings available for residents and tourists visiting historic downtown Salem.

PUBLIC ART OPPORTUNITIES

The City's goals for Artists' Row can be supported through energizing the space with permanent and temporary public art instal-

lations by local artists. Artists' Row should visually declare its creativity and artists should be commissioned to help transform the entire environment. Every surface of Artists' Row should be about art. Each season, one or two artists should be commissioned at the same time that the RFP for artist stalls are issued. Commissioned could include mosaics on seating walls and planters, a new paint palate for the buildings themselves, lighting projects, and more. These can be grass roots, fun projects that showcase the talents of local artists. Project proposals may include work that involves the community in its process and production creating more reasons to spend time at Artists' Row.



PUBLIC ART GOALS

- Enliven Artists' Row both during and in-between the season, making it a fun and attractive pathway through downtown.
- Invite artists annually to create new work, creating a constantly evolving visual landscape.
- Highlight the work of the local creative community.

ARTIST SELECTION APPROACH

Each spring, when City issues an RFP for spaces at Artists' Row, it should include one or two new invitations for artist-initiated opportunities for public art. Artists should submit proposals for



these opportunities to be selected by the same Art Selection committee determining the artists for the stalls. This will ensure a curatorial cohesiveness for Artists' Row.

RECOMMENDED BUDGET RANGE

\$1000 to \$10,000 per project

Citywide

Public art can also play an anchoring role, as well as a community-building role in neighborhoods throughout the City whether in City parks, on bike trails or at other community gathering places.

1. COMMUNITY LIFE CENTER

The City of Salem will be acquiring a new 20,000 of state-of-the-art senior center within the Gateway Center project, a new building to be constructed at the corner of Boston and Bridge Street.

PUBLIC ART APPROACH

The City should commission a permanent artwork that celebrates the specific audience and users of the center. The work can be interior to the building or it might welcome visitors as they approach from the outside.

The City should also consider incorporating a rotating art gallery in the Center to showcase local artwork and draw cross-generational audiences.

PUBLIC ART GOALS

- Express Salem’s community identity.
- Help anchor the facility in the community.

ARTIST SELECTION APPROACH

For a permanent artwork, an artist or artist team should be selected as the result of a national Request for Qualifications. Once under contract the artist should develop a concept proposal.

RECOMMENDED BUDGET RANGE

If the work is on the interior, the budget may range from \$15,000 to \$30,000. If an artwork is commissioned for the exterior, a budget of \$60,000 to \$100,000 should be provided.

If a gallery is incorporated, an annual budget for programming should be established including administrative costs and costs for collateral materials such as press releases and invitations for gallery openings.



2. WATERFRONT PARKS



Salem is a city built by the water. However, due to infrastructure, use, and time, the water’s edge has become less visible and accessible. Fortunately, there are a number of City parks that touch the

water and provide free and equal access to all residents. Many of these parks have been improved recently or are slated for improvements as noted in the 2007 Open Space Plan.

- Forest River Park
- Salem Willows
- Winter Island
- Peabody Street Park
- Derby Wharf (NPS site)
- Palmer Cove
- Collins Cove Playground
- Furlong Park
- Kenwood/McCabe Park



PUBLIC ART OPPORTUNITIES

Artists should be invited to enhance the experience of water, wind, and light at each of these parks creating a series of artworks that surround the city and celebrate its location and maritime heritage.



As work is being done in these parks by the City of Salem Parks, Recreation and Community Services Department, consideration should be given to how artworks might be incorporated.

PUBLIC ART GOALS

- Highlight / illuminate the natural / environmental phenomena of the water’s edge (the water surface, tides, winds, reflections).
- Engage residents and visitors with the coastline.

ARTIST SELECTION APPROACH

If significant park improvements are being made, a RFQ should be issued as early in the process as possible. This way, the selected artist can integrate their work into the park improvements. Once under contract the artist should develop a site-specific concept proposal.

RECOMMENDED BUDGET RANGE

Budgets will depend on the scope of the proposed project. They may vary between \$50,000 - \$300,000 per project.

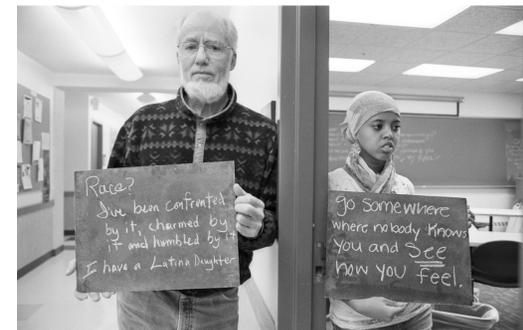
3. COMMUNITY ENGAGED PROJECTS



Artists build community through projects in neighborhoods, parks and schools that emphasize process and collaborative products. These types of projects allow communities to explore issues that are relevant and important in their daily lives. Potentially, they open lines of communications, paths to understanding and a new sense of community identification and pride.

PUBLIC ART OPPORTUNITIES

The City should develop a partnership with a community organization or institution such as the Salem Schools, the Boys and Girls Club, or a CDC such as the North Shore



Community Development Coalition, and a cultural organization to develop community based public art projects for a specific neighborhood location. Through this collaborative partnering, the groups can work together to bring an artist that will help to support the goals of the City and the community.



PUBLIC ART GOALS

- Build audiences for public art
- Create meaningful work within the context of the community
- Extend services already offered by partnering institution

ARTIST SELECTION

The City should issue a RFP to local and regional arts programming organizations. The RFP should request information about the types of programs, artists and collaborative capabilities the organization could bring to Salem and how they propose working with a specific community group. The selected partner would then be responsible for selecting projects to pursue and artists to work with. As a result of this project plan, the groups can work together to bring in the right artist for the project. Projects will then need to be reviewed by the Public Art Commission once selected artists have developed concepts.

RECOMMENDED BUDGET RANGE

Budgets for these types of projects will vary from \$10,000 - \$25,000 depending upon the scope and goals of the project.

4. BIKE TRAILS

As bike trails are being designed, planners may consider including an artist on the design team to enhance the trail experience.

PUBLIC ART OPPORTUNITY

Include an artist in the design process for a new bike trail as early as possible.

For example, as the bike trail along Canal Street is being developed, an artist, or artists should be engaged to think through how art might enhance the experience. The current fence along Canal Street will be pushed back closer to the MBTA tracks. This will allow for a paved pathway that will go underneath and between three billboards. These billboards, or sites closer to the ground plane, may provide an interesting canvas for artists.



PUBLIC ART GOALS

- Build awareness of the City’s growing bike trail network.
- Encourage alternative forms of transportation.
- Experience art in everyday places.

ARTIST SELECTION APPROACH

An artist should be selected as the result of a regional RFQ. Once selected, the artist could attend design meetings and have a dedicated budget for public art on the trail.

RECOMMENDED BUDGET RANGE

An artist might be paid a design fee of \$7500 - \$15,000 depending on the scope of work. A dedicated fee for art might be \$10,000 - \$20,000.

Summary of Projects

PROJECT	SUMMARY	RECOMMENDED BUDGET RANGE
ESSEX STREET PEDESTRIAN MALL		
East India Square	<ul style="list-style-type: none"> Conceptual Design product for Square. Consideration of potential for temporary artwork. 	Artist fee for participation on a design team - \$25,000 - \$30,000
Entrance to Mall at Washington	<ul style="list-style-type: none"> Permanent Artwork 	\$60,000 - \$150,000
Essex Temporary	<ul style="list-style-type: none"> Temporary Public Art Exhibition 	To support the 3-6 projects, an overall budget might range from \$50,000 to \$200,000.
DOWNTOWN		
Derby Square	<ul style="list-style-type: none"> Permanent Artwork 	\$150,000 - \$300,000
Harborwalk / Canal	<ul style="list-style-type: none"> Permanent Artworks - serial and/or periodic 	Budgets for each project should be determined upon project-area scope and partners.
National Grid Substation Fence	<ul style="list-style-type: none"> Permanent and/or temporary 	\$75,000 - \$125,000
Blaney Street Pier and Terminal	<ul style="list-style-type: none"> Permanent Artwork 	\$70,000 - \$100,000
Heritage Trail	<ul style="list-style-type: none"> Permanent Artworks - serial and/or periodic 	\$100,000 - \$200,000
MBTA Salem Intermodal Station	<ul style="list-style-type: none"> Long-term, temporary artworks. Multiple opportunities. 	\$15,000 - \$45,000 per project opportunity
Old Salem Jail Green	<ul style="list-style-type: none"> Permanent Artwork 	\$150,000 - \$400,000
Artists' Row	<ul style="list-style-type: none"> Permanent and temporary artworks 	\$1000 - \$10,000 per project
CITYWIDE		
Community Life Center	<ul style="list-style-type: none"> Permanent Artwork interior and/or exterior 	\$15,000 - \$30,000 interior \$60,000 - \$100,000 exterior



PROJECT	SUMMARY	RECOMMENDED BUDGET RANGE
Waterfront Parks	<ul style="list-style-type: none">Permanent artworksTemporary artworks	\$10,000 - \$30,000 temporary \$50,000 - \$300,000 permanent Per park project
Community engaged projects	<ul style="list-style-type: none">Permanent and temporary artworks	\$10,000 - \$25,000 depending upon scope and goals of each project
Bike Trails	<ul style="list-style-type: none">Temporary billboards or artworks	\$10,000 - \$20,000



Prioritization

The proposed budgets for the projects listed above under Project Opportunities are based on what is appropriate for the project, rather than the funding and staff resources available. Therefore, the Department of Planning and Community Development, Public Art Commission and community partners will need to prioritize projects based on a set of criteria.

- Support the vision. Priority should be given to projects that support one or more of the three areas of emphasis in the City’s public art vision: culture, community and design.
- Visual impact. Priority should be given to projects in highly visible locations that reach a broad and diverse audience.
- Timing. Consideration should be given to projects that can be done in conjunction with a major capital building or infrastructure project so that an artist can integrate their work into the design process.
- Funding and Staffing. Priority should be given to projects where there is an identified source of funding to support the project and adequate staffing resources to administer it.

NEAR TERM PRIORITIES

Through the course of this planning process six projects were continuously discussed as priorities.

The first three projects are not tied to a specific capital project and could be started as soon as funding was secured.

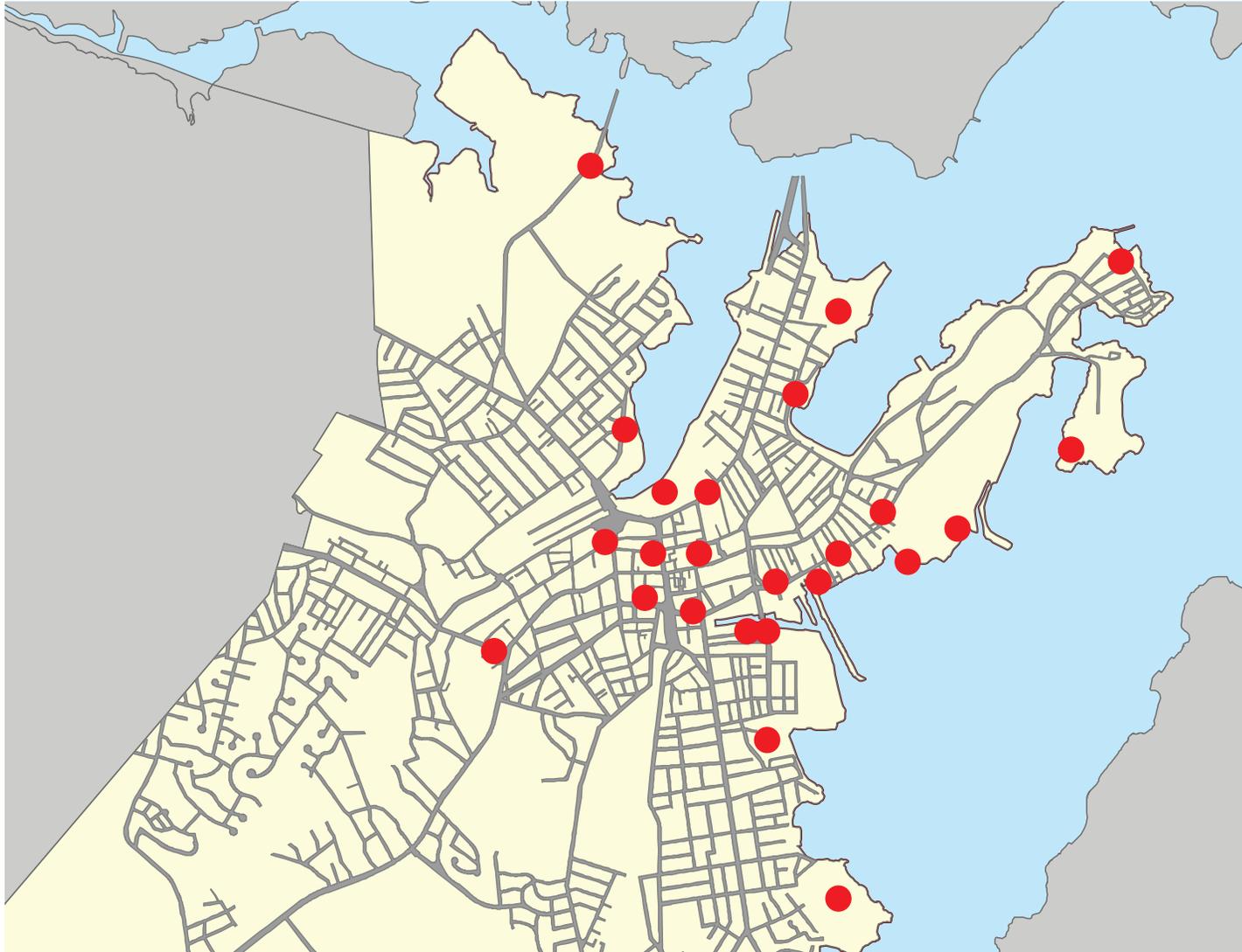
- East India Square (design phase)
- Essex Temporary
- Artists’ Row

The next three projects are linked capital projects either led by the City or others. While public art could be added in at a later date, incorporating public art earlier in the process may result in cost savings and will allow for public art to be a part of the facility from day one.

- The Salem Wharf
- MBTA station
- Community Life Center



PROPOSED SITES FOR PUBLIC ART



APPENDIX A: ACKNOWLEDGEMENTS

To help oversee the planning process, the plan project partners assembled a Working Group. This group of Salem citizens provided guidance for research, valuable feedback and direction as the plan developed and careful review of the recommendations.

A significant amount of the research for the planning process involved discussions and tours with community members. Some provided their expertise relating to City functions, goals and plans and others toured us around providing insights into how Salem residents perceive their own community. All provided invaluable information that is incorporated into the recommendations for how the Salem Public Art Initiative will function and for what it will achieve.

Salem Public Art Master Plan Working Group

Trevor, Smith, *Curator of Contemporary Art, Peabody Essex Museum*
 Patricia Zaido, *Executive Director, Salem Partnership*
 Ron Malioneck, *Assistant Director, Salem Department of Public Works*
 Sand, Heaphy, *President, Executive Board, MHP Enterprises, Chamber of Commerce (also of Kensington-Stobart Gallery)*
 Karen Gahagan, *Director, Center for Creative and Performing Arts, Salem State University, and President, Destination Salem*
 Ellen Hardy, *Interim Executive Director, Salem Arts Association*
 Leonie Bradbury, *Director, Curator: Montserrat College of Art Galleries*
 Kate Leavy, *Local business owner – Roost, Beehive and Scrub*
 Helen Sides, *Architect; member of Design Review Board and Planning Board*
 Mike Lash, *Local public art consultant and resident*

Jonathan Parker, *Chief of Interpretation & Education, National Park Service,*
 Rosario Ubiera-Minaya, *Exec. Director, Salem Education Foundation*
 Robert Mitnik, *Salem Redevelopment Authority*

Interviews

Mayor Kimberley Driscoll
 Joshua Basseches, *Deputy Director & Chief Operating Officer, PEM*
 Michael Blier, *Landworks*
 George Doherty, Margie Lochman, Katherine Nolton and Gretta Van Grossma, *MBTA and Jonathan McCredie, Fennick McCredie*
 Kate Fox, *Executive Director, Destination Salem*
 Ellen Hardy, *Salem Arts Association*
 Steven Immerman, *President, Montserrat College of Art*
 Mike Lash
 Tim Love and Meera Deean, *Utile*
 Joan Lovely, *Massachusetts State Senator*
 Rinus Oosthoek, *Director, Salem Chamber of Commerce*
 Matt Picarsic, *RCG*
 Patricia Zaido, *Salem Partnership*
 Megan Pendleton, *Youth Programs Coordinator, PEM*
 Ken Reker, *artist and sculpture professor, Salem State*
 Claudia F. Chuber, *Director of Community Affairs, PEM*



City Staff

Nina Bridgman, *Acting Director, Finance*
Lynn Goonin Duncan, *AICP, Director of Planning & Community Development*
Jane Guy, *Assistant Community Development Director*
Karen Partenan, *Director, Parks, Recreation and Community Services*
Daniel Sexton, *former Staff Planner*
Ellen Talkowsky, *Manager of Special Projects*
Frank Taormina, *Harbor Coordinator/Staff Planner*

Tours

Tom Daniel, *AICP, former Economic Development Manager*
Danielle McKnight, *former Staff Planner*
Helen Sides, *Architect and member of Salem Design Review Board*
Trevor Smith, *PEM*
Rosario Ubiera-Minaya, *Salem Education Foundation and Mickey Northcutt, CEO North Shore Community Development Coalition*
Karen Gahagan, *Director, Center for Creative and Performing Arts, Salem State University*

APPENDIX B: DEFINITIONS

ACCESSION – The act of adding or acquiring a work of art to the Salem Public Art Collection through commission, purchase or gift.

ARTIST – A professional practitioner in the arts, generally recognized by his or her peers as possessing serious intent and ability. For commissioning purposes, an artist cannot be a City employee, a member of the Public Art Commission or the relevant Art Selection Panel. If part of a Capital Project, the artist cannot be a member of the Prime Consultant’s firm or team.

ART SELECTION PANEL – An ad-hoc subcommittee of the Public Art Commission that can be organized recommend the selection of an artist or artwork for a particular project.

ARTWORK – An aesthetic creation of permanent or temporary medium or combination of media resulting from the skill and creativity of an artist or artists.

CALL TO ARTISTS – General term for a request for artists to apply for a public art commission.

CAPITAL IMPROVEMENT PROGRAM (CIP) – A multi-year plan identifying capital projects and equipment to be funded during the fiscal year. The CIP is part of the City’s Adopted Annual Budget and Capital Plan for each fiscal year and provides a five-year forecast.

CAPITAL PROJECTS – Building projects outlined in the CIP.

CONCEPT DESIGN – The phase of a public art project in which an artist creates an initial proposal, including diagrams or a maquette, and conducts a preliminary cost estimate.

CONSERVATION – The regularly scheduled examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator.

DE-ACCESSIONING – The permanent removal of a work from the City’s Public Art Collection by selling, donating or destroying it.

DESIGN REVIEW BOARD (DRB) - The Design Review Board is an advisory board reporting to both the Salem Redevelopment Authority and the Salem Planning Board. The SRA requires that all improvements to the exterior of a structure and any changes to signage to properties located within the Urban Renewal Area undergo design review. The DRB also reviews projects in the City’s North River Canal Corridor District.

FINAL DESIGN AND CONSTRUCTION DOCUMENTS – The phase of a public art project in which the artist finalizes the design, placement, installation specifications and cost estimate, and has relevant components prepared and stamped by a licensed engineer.

GIFT – Art donated to the City from a private individual, institution or other outside source.

INDIVIDUAL PROJECT PLAN – A document, developed by the Department of Planning and Community Development with input from the Public Art Commission, which outlines the work that must be done to undertake a specific public art commission or acquisition and establishes the goals against which the project will be reviewed. The Individual Project Plan is approved by the Public Art Commission and forwarded for approval to the Salem Redevelopment Authority, if in the Urban Renewal Area, and the Mayor before a project begins.

LOAN – Artworks provided to the City for its use for a period of time and to be returned to the owner after the loan period expires.

MAINTENANCE – The routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, changing light bulbs, lubrication of moving parts, etc.).

PARTNERSHIP PROJECT – Public art projects where the City seeks a partner, usually through a Request for Proposals process, to manage aspects of the project and provide expertise and additional resources.

PUBLIC ART – Elements of a public place that are designed by a professional artist or artist team. Public art can be permanent, temporary or functional. Public art can be stand-alone or integrated into the architecture, landscape or infrastructure such as public buildings, bridges and parks. Public art can be the sole creation of the artist or it may result from a design team approach in which artists work on project teams with architects, engineers, landscape architects and others to design and create public places.

PUBLIC ART WORK PLAN - Plan developed by the Department of Planning and Community Development, in collaboration with the Public Art Commission, that outlines public art activities and the use of the Public Art Fund for the coming fiscal year.

SALEM PUBLIC ART COLLECTION – Public art owned or commissioned by the City.

SALEM REDEVELOPMENT AUTHORITY (SRA) – The City of Salem created the Salem Redevelopment Authority (SRA) in 1962 in order to advance the revitalization of key portions of its historic downtown. The activities of the SRA are governed by the urban renewal plan established by the City, in accordance with the state’s legal standards and regulations. The Executive Director of the SRA is the City’s Director of Planning and Community Development.

SITE-SPECIFIC ARTWORKS – Artworks that are inspired by and created to fit the context of a particular place.

TEMPORARY PUBLIC ART – Works of art that are created to be in a public place for a limited period of time, generally less than five years.

APPENDIX C: GRANT OPPORTUNITIES

NATIONAL ENDOWMENT FOR THE ARTS (NEA). The NEA could continue to be a good source for funding. The NEA accepts applications from nonprofit, tax-exempt 501(c)(3) organizations as well as units of state or local government. The NEA has several grant programs that support public art.

- NEA - ART WORKS.** The goal of Art Works is to support the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts. Within these areas, innovative projects are strongly encouraged. Grants generally range from \$10,000 to \$100,000. There are generally two deadlines annually (the next deadline is August 8, 2013). In a review of recent Art Works recipients, public art projects generally have a strong statement of community impact and already have artists selected and a sense of the artistic approach for the project. The Salem Public Art Master Plan is funded through an Art Works grant.
- NEA - CHALLENGE AMERICA FAST TRACK.** The goal of Challenge America is to support projects that extend the reach of the arts to underserved populations. There is one deadline per year (next deadline is May 23, 2013). These grants are for \$10,000. Challenge America supports professionally directed public art projects. Projects must be visual arts only (such as murals, sculptures, or environmental art) that are developed through community engagement. Evidence of community involvement in the planning, design, or fabrication of the work must be apparent.
- NEA - OUR TOWN.** Our Town funds creative placemaking projects that contribute to the livability of communities and place the arts at their core. Grant amounts range from \$25,000 to \$200,000. There is one deadline a year. The FY13 deadline has passed.

ART PLACE. ArtPlace is a collaboration of top national foundations, the National Endowment for the Arts and various federal agencies to accelerate creative placemaking across the U.S. Participating foundations include Bloomberg Philanthropies, The Ford Foundation, The James Irvine Foundation, The John S. and James L. Knight Foundation, The Kresge Foundation, The McKnight Foundation, The Andrew W. Mellon Foundation, The Rockefeller Foundation, Rasmuson Foundation, The Robina Foundation and an anonymous donor. ArtPlace periodically awards grants to organizations doing groundbreaking work in creative placemaking.

OTHER FOUNDATIONS. While there are few major regional and national foundations that have public art as one of their primary focus areas, there are several that have art and culture, placemaking and/or community development as a focus, of which public art can be a subset. Many of these foundations also have a geographic focus area. The City of Salem should take a focused look at private and corporate foundations that have these interest areas and that have the Salem area in their geographic focus.

APPENDIX D: METHODS OF ARTIST SOLICITATION

Any of the following methods could be utilized to seek out artists for a commission:

Open Call to artists

In an Open Call, any artist may submit his or her qualifications, subject to any requirements established in the Call to Artists. The call should be sufficiently detailed to allow artists to determine whether their work is appropriate for consideration.

An Open Call allows for the broadest range of possibilities and can bring in new, otherwise unknown, and emerging artists. However, Open Competitions can consume a large amount of staff resources, and sometimes discourage established artists who prefer to respond to limited competitions or to be directly selected for projects.

Limited or Invitational

In a Limited Call or Invitational process, several pre-selected artists are invited to submit their qualifications and/or proposals. This method would be appropriate when the City is looking for a small group of experienced artists, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists for a Limited or Invitational Call would come from an Artist Registry.

Direct Selection

On occasion, the City may choose to directly recommend an artist for a project. Direct selection may be useful on projects where there is an urgent timeline, low budget, or when very specific project requirements exist. It is possible that this artist would come from a pre-qualified list or roster. Such selection would need to be consistent with City procurement procedures and be approved as part of the Individual Project Plan.

Direct Purchase

Some projects require the purchase of a specific artwork due to the exacting nature of the project or a very limited project timeline. In this case, the work must be “one-of-a-kind” and not mass-produced or off-the-shelf, unless it is part of a limited edition. It is possible that this artwork would come from an artist on a pre-qualified list. Approval of the Mayor must be secured prior to utilizing this selection method.



Pre-Qualified Artist Roster

The City can decide to develop a pre-qualified pool of artists, or Artist Roster, from which it can choose artists for Limited Competition/Invitational or Direct Selection. This Roster would be developed based on a comprehensive review of qualifications from artists who responded to an Open Call to Artists. This list could be focused on a specific set of opportunities, or be used for a broad range of commissions. If the Roster is meant to be used for several years, it should be updated annually or bi-annually to allow new artists to be considered and to allow Registry artists to update their materials.

A Roster requires upfront work and ongoing management, but it allows for artist selection for specific projects to proceed much more quickly. This would be a viable strategy if Salem were anticipating a large number of commissions over a short period of time.

APPENDIX E: CRITERIA FOR SELECTION AND REVIEW

At various steps in the commissioning or acquisition process the Public Art Commission, the Mayor and the SRA may have a role in reviewing the project. The following criteria should serve as a starting point for evaluation of projects at various benchmarks.

Qualifications Review Criteria

The PAC will review qualifications based on the following criteria, as well as other criteria that may be added because they are specific to the project:

- Artistic excellence and innovation as demonstrated by the artist’s past work.
- The capability of the artist to develop a project that is consistent with the vision for public art in Salem and specific project goals outlined in the RFQ.
- A demonstrated understanding of and interest in creating work for the specific site.
- Established proficiency in the use of materials appropriate for a public installation.

Concept Design Review Criteria - Aesthetic Review

The PAC will review the Concept Design based on the following criteria, as well as other criteria that may be added because they are specific to the project:

- The concept demonstrates artistic excellence, maintaining high quality, innovation, creativity and clarity of vision.
- The artist possesses a clear understanding of the site, including how the artwork will be integrated into the physical environment and how it will engage the public.
- The concept addresses the overall vision and goals for public art in Salem as well as project-specific goals.

Concept Design Review Criteria - Technical Review

The City of Salem staff will conduct a technical review and provide feedback based on the following considerations, as well as other considerations that may be added because they are specific to the project:

- Capacity to meet all safety and maintenance requirements.
- Ability to satisfy the budgetary limits of the project.
- Feasibility of timeline.
- Consideration of all stages of fabrication and installation.
- Consideration of site issues such as permitting, installation staging, and availability of electrical or other utilities.



Criteria for Reviewing Acquisitions

The Public Art Commission will use the following criteria when evaluating acquisitions of existing artwork, as well as other criteria that may be added because they are specific to the acquisition:

- Clearly responds to the City’s vision for public art.
- Meets the project’s goals as outlined in the Individual Project Plan.
- Demonstrates excellence in aesthetic quality, workmanship, innovation and creativity.
- Demonstrates appropriateness in scale and form, and is of materials and/or media suitable for the site.
- Demonstrates feasibility in terms of cost, timeline, safety, durability, operation, condition, maintenance, conservation, legal and ethical issues related to possession and use of artwork, security, and/or storage and siting.

Criteria for Salem Redevelopment Authority Review of Public Art Commissions and Acquisitions

The Salem Redevelopment Authority will use the following criteria to review proposed commissions and acquisitions of artwork in the Urban Renewal Area.

- The project is supportive of the land use in the adjacent area.
- The artwork is appropriately sited.

Criteria for Mayoral Review of Public Art Commissions and Acquisitions

The Mayor will use the following criteria to review proposed commissions and acquisitions of artwork:

- The City’s policies and procedures have been followed properly.
- Recommendations are consistent with the approved Individual Project Plan and other relevant plans and policies of the City.

APPENDIX F: SALEM'S PUBLIC ART COLLECTION

Sculptures, Memorials and Monuments Maintained by the City of Salem, incomplete listing

1917 Roll of Honor 1919
23rd Regiment Boulder and Cannon
Captain William Driver Memorial
Choate Monument Statue
Citizen's of Ward
Civil War Monument
Cpl. Robert McGlew Park Memorial
Immaculate Conception Parish Monument
John Riley U.S.N. Memorial
John Splaine, Jr. Memorial Park
Lafayette Park War Monument
Liberty Tree Plaque
Merrit Camp Civil War Memorial*
Mr. Jean M. Mussud Memorial
Nathaniel Hawthorne*
O'Keefe Memorial Field Plaque

Replica of McIntire Arch*
Roger Conant (1592-1679) 1st Settler of Salem*
Salem VFW Memorial*
Salem Ward Three World War I Memorial*
Soldier's Memorial Bandstand
Theobald Mathew Statue
Town House Square
War Memorial
World War I Monument*
WWII Plaque
Monument to George A. Nowak

Owned by Salem and maintained by others

Salem Witch Trials Memorial

Works on loan

Bewitched Statue

*Objects marked with an asterisk are registered with Smithsonian Institution's Save Outdoor Sculpture Program

APPENDIX G: IMAGINE ART HERE DOCUMENTATION

Background

On Tuesday March 12, the City of Salem, in conjunction with project partners the Salem Partnership and the Peabody Essex Museum, hosted a public art workshop titled *Imagine Art Here!* The workshop was facilitated by Via Partnership, the public art consulting group that is leading the development of the public art master plan. This community engagement workshop was designed to:

- Provide information about the public art master planning process.
- Provide participants with a better understanding of the breadth and depth of public art, a familiarity with different types of public art, and exposure to projects commissioned in other communities.
- Generate discussion on public art values, vision and goals.
- Generate discussion and ideas regarding potential public art approaches, sites, objectives, project types, partnerships and additional insights.

More than 50 participants took part in the two hour workshop and shared their views on how public art can have an impact in Salem.

Workshop Format

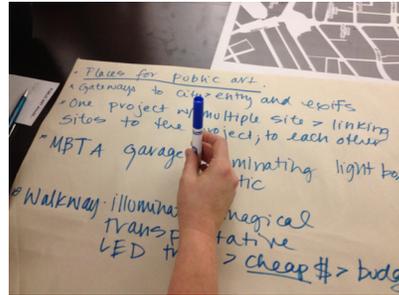
The workshop began with an overview of the planning process by Mayor Driscoll and a slideshow presented by consultants Meridith

McKinley and Emily Blumenfeld of Via Partnership. The slideshow presented different types of public art and how artists are working in Salem and in other communities. The framework for the presentation of images was a proposed vision, or big-picture view of what Salem's public art can contribute to the community. Examples of artworks in other communities demonstrated how these places had commissioned or acquired artwork that supported a similar vision or goals. Workshop participants were asked to provide feedback on this vision.

As the slideshow concluded, participants were asked to work at the tables where they were seated to discuss potential sites for public art and why these projects would be important. Each table was led by a facilitator who was asked to guide the discussion. The tables were supplied with a downtown map and a city-wide map, public art cards, and markers to draw, describe and notate thoughts. Participants were asked to think broadly and not concern themselves with limits regarding cost.

GROUP DISCUSSIONS

An important aspect of the workshop format was to give each participant an opportunity to share their thoughts and ideas. The break-out discussions were designed to elicit individual thoughts as to develop some consensus around the types of projects the City might prioritize. The analysis of these discussions can help to shape the creation of projects with an understanding of community need.



SHARE WORDS THAT YOU WOULD LIKE TO USE TO DESCRIBE SALEM FIVE YEARS FROM NOW.

Each participant was asked to share a word to describe how they would like to be able to describe Salem five years from now. These are the responses:

- Humor
- Cohesiveness
- Quality
- Waterfronts
- Sophisticated
- Dynamic (3)
- Inclusive
- Reflective
- Responsive
- Trail blazing
- Eclectic
- Original
- Memorable
- Accessible
- Spirituality
- Arrived
- Vibrant (3)
- Integrity
- Astonishing
- Sparkling
- Magical
- Magnet
- Amazing
- Attractive
- Edgy
- Risky
- Creative
- Inspired
- Integrated (2)
- Lighting
- Color
- Challenge
- Push
- Be unafraid
- Progressive
- Intelligent
- Port of Culture
- Returnable

WHAT ARE THE TOP 3 PROJECTS OR SITES TO PLAN FOR OVER THE NEXT THREE TO FIVE YEARS AND WHY?

The projects listed in this section are those that came up in discussion in each group. Group discussions were animated and fruitful. Each group elected one or two participants to share the highlights of their brainstorming with the workshop participants at-large.

PROJECTS TO PURSUE NOW

- Artists' Row
 - Bring color to Artists' Row with a creative lighting project that runs across it.
 - Artists' Row – gateway, annual art event, light, creative pathways
 - Artists' Row can be the arts hub. Respect local artists and community past and present
 - Artists' Row is a bridge to LOLA and Derby Street
- MBTA Garage
 - things that move, colorful lighting
 - kinetic, illuminated, infrastructure
 - Transform overpass to train station
 - MBTA garage – illuminating lightbox, kinetic
 - Inside of MBTA tunnel (light installation)
- Essex Street Pedestrian Mall
 - illuminate, discover
 - East India Square – lighting projects and a place for performance

- Garage enhancement (disguise the garage)
- Essex Street - Map with water feature (spray) = map reflects idea of history as a world mecca = water reflects maritime history
- Creatively light pedestrian mall
- Gathering space; consumer – places that have multi-purpose art exhibitions – draw people but also “work”
- Fountains on Essex
- Place museum quality light boxes on garage
- Enhance gathering spaces on Essex Street Pedestrian Mall

PROJECTS TO PURSUE IN FIVE YEARS

- Wharf
 - Salem welcome
 - eastern influences, maritime history
 - Extend Harborwalk towards Friendship
 - Harborwalk: water, light, change
- Harborwalk
 - creative benches to encourage staying, lighting in canals, fire water, Tide Flowers
 - light; tide change; projection
 - illumination and discovery

OTHER SITES, THEMES AND ISSUES DISCUSSED

The ideas listed below were noted by individual groups.

- Sites mentioned many times (more description below)

- MBTA Station
- Artists’ Row
- Essex Street Pedestrian Mall
- Wharf
- Harborwalk
- Highlight existing sites as strengths/improvement areas
 - Lafayette, Canal Street – fence along MBTA track
 - Bridge Street Connector
- Historic Salem
 - Perpetuate Salem being home of National Guard – mural or sculpture
 - Old Derby – Illuminate pathway area
 - Triangle in front of old jail should be home to a Monopoly monument
 - Enhance existing art – focus on street as a historical corridor. – Choate, Robert Conant, 16th Regiment Rock (lighting)
 - Film on buildings = city’s heritage
 - Historic Sculpture Pathway – Congers Street
 - Historic Area Selected
 - Blaney Street/Artist House
- Salem Today
 - Lafayette Park and St. Joseph’s – hub; lynch pin – how to clarify and create a new “vision” of an area.
 - Freestanding lamp posts – build on periods



- Improve views to Old Town Hall
- Salem Common – think about vistas and viewsheds to art, beautify
- Labyrinth in Salem Common
- Continue Lady of Salem project
- Improve and beautify infrastructure
- Highlight hidden gems
- Senior Center – benches and sculpture
- Replace arch on Salem Common that is falling apart
- Harborwalk – projects in water, along pathways, incorporate light, include benches
- Power Plant is an opportunity for something
- Derby Square – performance space
- “(public art should) tell us who we are and tell us who we are becoming.”
- “Salem was the original cultural hub of the United States. New work should be as original now as it was then.”
- Navigation
 - Gateways to City – entries and exits
 - Highlight vistas with lighting
 - All over City – Monopoly pieces
 - One project with multiple site that links sites to places to each other
 - Sidewalk navigation
- Red line (or a different color for different areas) needs to go to more places
- Walkway Illuminating; magical, transportative, LED trips – cheap – smaller budget
- Artist Selection and Art Production
 - What do we want the art “to do” relative to where we want it to be.
 - Bring artists in, but also hear local artists
 - Involve schools and students
 - Public art from the community and outside

Exit Questionnaire

In an effort to be certain that everyone had the opportunity to participate as well as share additional thoughts, participants were invited to fill out a questionnaire at the end of the workshop. This form asked four questions:

1. What are you looking forward to most about public art in Salem?
2. What was the most exciting idea you heard this evening?
3. What image of a public art project from tonight’s presentation will stay with you?
4. Please share any questions, suggestions or concerns you might have about public art in Salem that weren’t addressed at tonight’s workshop.



Through discussion and from responses to the questionnaire, it seems as though participants are very interested in the community engagement potential of public art in Salem. The theme of community building came up consistently as well as discussions around issues of design, especially relating to Artists' Row and the new MBTA station. A strong interest in revealing Salem's "long forgotten past" as well as creating opportunities for artists to comment on contemporary Salem revealed that the Cultural aspect of the vision statement is strong.

Question 2 elicited many responses about the excitement around the creativity that public art can bring to Salem. Many participants commented on the ability to transform Artists' Row through public art and many commented about creative lighting drawing people to new areas in the City.

Question 3 revealed that there is a strong interest in projects that bring light to Salem both in populated places and into places that typically go unnoticed. On the questionnaire, **Beforelight** by Syn-oikia Pittaki and **Tide Flowers** by Stacey Levy were mentioned repeatedly. Not mentioned in the questionnaire, but revealed on the preference board is the interest in strong threshold markers such as the project by Jorge Pardo. Water and light seemed to dominate in regards to project interest.

Question 4 brought up many concerns about local v. national, historic v. contemporary and process. This question also revealed that there is a significant group interested in reviving Artists' Row. Also, some temporary public art projects are already underway, i.e. ArtBox and the Ladies of Salem, and there is concern about how and whether these programs will be able to continue once the program is in place.

Exit Questionnaire Responses

1. What are you looking forward to most about public art in Salem?

- Great art to complement our great history and architecture
- Beautifying and revealing places that might otherwise be missed. Creating welcoming entryways. Building community and bringing diverse groups together through creative opportunities.
- Big, bold, complementary, memorable to other art
- A way to transform the City
- A connected correlation between the vibrant, growing artist community in Salem and it's representation through art accessible to all.
- Very strongly looking forward to recognition of the militia “where it all began” National Guard of the USA
- Participating in the process
- Evoking curiosity – putting Salem on map as an art destination
- Excitement through color and illumination of large areas
- Creating whimsy, inspiration and friendlier places that make people think.
- Something to share with visitors
- Connecting neighborhoods
- Creating memorable sense of place
- Making Salem look better
- Harborwalk in Salem
- That I get to be part of it
- Change= toward including community voice in decisions
- Expanded arts opportunities
- Just the excitement and engagement it will create with populations that are perhaps not engaged or working/interacting together currently.
- I walk a lot and I choose my route based on scenery – the idea that many more routes may be opened.
- Linking the community together
- Bringing people in via water
- Connecting community, bringing people out and to different pieces.
- Shared experiences
- Vibrancy
- Experiencing it

- Improve open space
- Incorporating LOCAL artists and provide appropriate monies.
- I would like to see Salem make more of an effort to connect with and celebrate parts of its largely forgotten history, particularly its central role in the abolitionist movement, from the 1830s to the Civil War. There is not one memorial to any of Salem’s groundbreaking women such as Charlotte Forten (first black graduate of Salem University, and first black teacher of white students in Salem (and probably MA), Sarah Parker Remond, Caroline Plummer, Caroline Emerton).
- To embrace our history – SEAPORT, industry, mills, diversity. We are fortunate to be coastal. Let’s use it!
- Art that will beautify, interact, and enhance the community as a whole.
- A well-needed boost of enthusiasm – city looking a bit run down.
- Historical references, involving the community, utilizing our resources and geography
- Enjoyment
- Beautification, thought provoking, innovations
- Seeing the prospects for it to continually grow

- To share with tourists what Salem is about.
- Bring artists together to create synergy
- It creates a cultural hub – like the first great day in spring – it draws people out to engage
- A collaborative and transparent effort between community, artists and supporting organizations.

2. What was the most exciting idea you heard this evening?

- People talking about art
- Thematic connections about locations, types of projects and community building that are really consistent around priority and opportunity
- Lights. Moving Artists’ Row to a designated art center
- Connectivity: connecting visitors to the city and different neighborhoods to each other.
- Artists’ Row coming to life
- The enthusiasm of each group to improve Artists’ Row
- Gathering spaces/lighting dark areas
- Gateways and illumination
- Illuminating the new MBTA depot

- Illuminating Salem
- Harborwalk – illuminate the tide
- Artworks that make evident wind, light, tidal patterns
- Artist Row and light
- Revitalize Artists’ Row
- Being included through the process
- Transforming Artists’ Row
- September film fest on the Common and more use of local artists
- The idea of a living wall along Canal Street, in the fence
- The idea of activating and beautifying with interactive art. Especially Harborwalk.
- Harborwalk, water art
- Canal Street living wall
- Harborwalk
- Canal Street and Harborwalk
- Artists’ Row
- Developing the Harborwalk with water and light. Doing some public interactive art on the Canal Street Fence.
- Enhance presence of fountains. Idea of Fire Water at Harborwalk – Lafayette Park – immigration sculpture
- An immediate action =Artists’ Row gets an urgent facelift.
- Lighting boxes with framed art. Lighting lanterns over alley way.
- The possibility of having public art with the city environment
- Real expertise, real interest in our ideas.
- Reforming Artists’ Row and having it involve the community.
- Fix what we already have
- Rather than deciding on a location and format for artists to fill the void, please create a line of communication to draw the artists that might have their own ideas that are completely different than those discussed and so it should be more collaborative.
- One person suggested to have a meeting with just artists so that they can express their ideas.
- Integrating history and contemporary times and culture
- Investing in Artists’ Row to help it expand
- Environmental installations...solar driven...water driven...using light/shadow to create tension and dynamism. Sound/wave installations were not included in the presentation, but could be considered.

3. What image of a public art project from tonight's presentation will stay with you?

- Awesome art of MBTA
- Big red ball and any that has light, draw me to the art place, etc.
- User interface sculptures
- Mural – National Guard, or statue
- Solar lighting – Ross Lovegrove Solar Trees
- The High Tide/Low Tide Flowers. The Illuminated sculptures and text on the sidewalk
- Illumination on waterway
- Lamps strung across alleys.. Lighted tin cutouts
- Lampshade corridor
- Patrick Dougherty
- Lampshade corridor
- Lights
- I really liked how you framed it
- New ideas for Artists' Row
- The colorful blooming flowers in the water with the tide – what a great gathering picnic to watch them bloom each day = community. Also, the three hearts (jim Dine) = iconic and an image that people will want to photograph and post for others to see and encourage visits. And finally, the images that used light to create meaning and texture.
- Progressive art, simple, trying to avoid kitsch memorials like Bewitched.
- Tree in Water
- Lighting installations and fountains
- Interactive water fountain
- Lighting
- I liked the solar energy sculpture
- Commuter Station – interesting ride experience.
- Lighting =use of pedestrian walkway well lighted and colorful
- Murals on “ugly” buildings
- Art that brings people to different neighborhoods and highlights, enhances the community.
- MBTA art and graphics
- That at the entrance of Salem, wharf and MBTA, there will be art to let people know they've arrived.

- Works that incorporate light and water
- Something that will make people say “Wow”
- Text that reaches across the street in banners
- New image: A future in Salem where there is actual investment in art/culture in keeping with Salem as original source of culture
- Person sitting on a rock in a rivulet floor map.

4. Please share any questions, suggestions or concerns you might have about public art in Salem that weren’t addressed at tonight’s workshop.

- I think the best approach will be to hold competitions to pick art pieces – not assignments.
- When do we start?
- Art should speak for itself – people should have an opinion one way or another, but it should also enhance a sense of place, community, culture – art should have something to say.
- I was wondering how the Steering Committee was formed. Also I am hoping to participate in more forums like this.
- I’m already involved in the Lady of Salem Project. Would love to see more support in the form of sponsors and committee members.

- Give it thought. Create something that makes sense in this location.
- What is the process of engagement with artists? What is the decision making process
- Where is the Performance Art Center?
- Ole Boy network!
- Less paper work and an openness to risky work
- It is important to really bring together the various communities with the city. To find connections and commonalities.
- Use competitions in some cases to raise the level of quality and sophistication. Not so much interested in murals – would like to see 3D work. I teach at an art school and would love to put a project back to students.
- It was limited, directed by thinking of sites already, rather than concepts.
- We have a great literary history and present – incorporate words too.
- How will Salem become an artist destination? At a recent CEANS meeting in Gloucester they promoted Gloucester as the only artist destination north of Boston.

- 
- Avoid just our BIG CORPORATE IMAGE. Lots of variety/cross culture, etc.
 - Community art by and for and from the community. Interactive art that brings the community together.
 - Any priority to local artists?
 - Making public spaces easily accessible for local artists. Less difficult to get permission to execute an idea.
 - Public safety: The arts should be diverse and inclusive to represent the diversity in Salem.
 - What happens to small volunteer run projects like the Lady of Salem that have been growing organically in town?
 - My concern is that our community and artists will not be included in a dialog regarding the future of public art in Salem.

Workshop Participants

A broad range of people attended and participated in the Imagine Art Here workshop on March 12, 2013 at the Salem Five Community Room. The dots on the map below indicate where participants live.

APPENDIX H: IMAGES INCLUDED IN THE PROJECT RECOMMENDATIONS SECTION OF THE PLAN

The images in this plan are included to illustrate the types of projects that accomplish the goals set out for each potential public art site. The intention is to suggest a successful type of project - not prescribe the aesthetic decisions of the community.

EAST INDIA SQUARE

Yinka Shonibare, *Nelson's Ship in a Bottle*, Installation view, Fourth Plinth, Trafalgar Square, London, 2010, Fiberglass, steel, brass, resin, UV ink on Dutch wax printed cotton, linen rigging, acrylic, wood, 290 x 525 x 235 cm, © Yinka Shonibare MBE. All Rights Reserved, 2013 Artists Rights Society (ARS), New York / DACS, London, Image courtesy Stephen Friedman Gallery (London) and James Cohan Gallery (New York)

ENTRANCE TO MALL AT WASHINGTON

Leni Schwendinger, *Glowing Waterway*, temporary light installation, Unna, Germany, Photo courtesy of the artist.

ESSEX STREET TEMPORARY

Mark Reigelman II / Jenny Chapman, *Manifest Destiny!*, a temporary site specific installation in San Francisco, CA. Commissioned by **Southern Exposure** and funded by the Graue Family Foundation, on view November 13th 2011 - Oct 28th 2012. Photo courtesy of Mark Reigelman II.

Michael Thomas Hill, *Birdsongs*, Sydney Australia, more than 100 bird-cages, some with speakers emitting a soundscape of birds that live in the Bush around Sydney but no longer live within the city proper.

DERBY SQUARE

Fernando Botero, *Horse Bridles*, 2009 by, courtesy Marlborough Gallery, New York, NY.

HARBOR WALK

Titia Ex, *The Waiting*, 40 LED, light program. Temporary installation pond Vlieland, The Netherlands. Part of the exhibition Into the Great Wide Open, 2010, curator: Carolien Euser. Photo courtesy of the artist.

Scott Challener, *Walk*, a program of the Institute of Contemporary Art/ Boston, photo courtesy Via Partnership

NATIONAL GRID SUBSTATION FENCE

Laura Haddad, *Undercurrents (Construction Fence)*, two-year, temporary project, vinyl coated nylon mesh, chain link,

BLANEY STREET PIER AND TERMINAL

Duncan Stemler *Windy*, 2000, Photo by Clyde Yee

Alex Kosmas, *Nexus*, Sydney Sculpture by the Sea temporary festival, 2008.

HERITAGE TRAIL

Mike Mandel, *Clark & Sons*, 4.5' x 4.5' from the series "Sidewalk Histories", Cambridge, MA 2010, one of eleven mosaic murals for Brookline Street, Cambridge, MA, commissioned by Cambridge Arts Council, photo courtesy of the artist.

MBTA SALEM INTERMODAL STATION

Tattfoo Tan, *Nature Matching System*, 2008, temporary mural, printed vinyl on glass window, covering one whole block of Port Authority Bus Terminal.

Nancy Blum, *Floating Auriculas*, Commissioned by MTA Arts For Transit, MTA, Dobbs Ferry Station, Italian glass and marble tile mosaic, 2007.

OLD SALEM JAIL GREEN

John Henry, *Big Max*, red painted steel, Tampa, FL. Photo courtesy of the artist.

ARTIST'S ROW

Lynn Basa, *Bower*, steel, copper, cast glass, LED and fiber optic lights, commissioned for the University of Northern Iowa, photo by Doug vanderHoof

Richard Carter and John Schraeter with volunteers, *Sashimi Tabernacle Choir*, Houston TX, computer controlled fish with audio, 2001.

Emilie Ledieue, City of Philadelphia Mural Arts Program. 2007, photo courtesy of the artist.

COMMUNITY LIFE CENTER

Eliseo Garcia, Children's Medical Center : Dallas Texas, Panels: 5'H X 40' W X 5", Leuders Limestone (Texas), photo courtesy of the artist

WATERFRONT PARKS

Jann Rosen-Queralt, *Cultivus Loci: Suckahanna*, Corten steel, jade river pebbles, copper, concrete, 2004, photo by Mark Charette

Matthew Geller, *Anticipation*, Corten steel, water, wood, RGB LED lights, 2013, 12' x 40' x 12', Florence Griswold Museum, Old Lyme CT, Photo by Diana Kingsley

Ken Reker, *Water*, Elm Park installation, 2010

COMMUNITY ENGAGED PROJECTS

Seyed Alavi, *Signs of the Times*, photos courtesy of the artist, copyright 2011

Wing Young Huie, *The University Avenue Project*, (2007 - 2010), St. Paul, MN, outdoor, six-mile public gallery, multi-media, photo courtesy of the artist

BIKE TRAILS

Catharine Magel, *Reflecting on a River*, artist-led, community engagement project made with ceramic tile, commissioned by Trailnet, St. Louis, MO, photo courtesy of Trailnet.

Valerie Otani, *Money Tree*, Portland, OR. Photo by Jonathan Maus, Bike Portland

