

INDIANAPOLIS
PUBLIC ART MASTER PLAN

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Presented to
Arts Council of Indianapolis

August 2003

INDIANAPOLIS PUBLIC ART MASTER PLAN

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SUMMARY OF RECOMMENDATIONS

In this report, the Freeman/Whitehurst Group makes recommendations for establishment of a public art program for the communities of the Indianapolis region.

Central recommendations include:

- Indianapolis already has a tradition of monument building and civic architecture that has much in common with contemporary public art programs as operated in over 300 communities nationwide, but that tradition has not been continued. Indianapolis should initiate steps to build a high-quality, professional public art program.
- Public art can characterize places within the city, expressing community pride, telling stories that establish connections between the past and present, and marking passages, locations and sections of the urban area that have public significance. By implementing a wide-ranging public art program, which integrates public history into the work of artists in the community, Indianapolis can capture and illustrate its own unique qualities.
- Funding for public art may be generated from many different sources, including corporate support, philanthropy, and government. Local government is the most significant potential source due to the many construction opportunities that are presented by civic architecture and public infrastructure. Exploration of, and eventual passage of an ordinance for public art and public history will make it possible to integrate art and artists into capital improvements.
- Three phases for development of public art are recommended. In the short and medium term, a Public Art Working Group would serve as the planning and oversight committee for building public awareness, artists' capacity, and systems for public art management. In the long term (more than 12 months), upon passage of an ordinance for public art and public history, the Public Art Working Group would sunset, being replaced by a permanent Public Art Committee that is, at least in part, politically appointed for public accountability.
- In the medium term (six to twelve months) a Central Service Bureau should be established as a public art project manager, information source, and service provider to those interested in public art. Use of the Central Service Bureau is recommended as voluntary for public art projects on private property (such as in corporate complexes) but mandatory for public art that will be sited on public property.

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- Throughout the planning and implementation of a public art program, collaboration between participants (corporate, nonprofit, and government) should be viewed as essential to sustaining the program. Many examples of collaboration are given in the report, but of particular significance for cultural tourism is the commissioning of temporary works of art, especially in conjunction with special events and festivals.

INTRODUCTION

The development of this public art master plan is a project of the Arts Council of Indianapolis. It was funded in part by the city's Cultural Development Commission as one of the components of the Cultural Tourism Initiative. The Initiative is a partnership of the Arts Council of Indianapolis, Indianapolis Downtown Inc., the Indianapolis Convention & Visitors Association, and the City of Indianapolis.

The Freeman/Whitehurst Group and its associate Projects in the Public Interest, consultants in public art master planning, developed this master plan for Indianapolis between September 2002 and June 2003. They met with over 150 people to develop this public art master plan. (See Appendix F for a list of people interviewed in the planning process.) The plan coalesces the vision and talent of artists, arts organizations, and historic preservation specialists, to name a few, who will take this movement to the people, changing and enhancing the city's sense of place.

In general, city public art programs can take a variety of forms. Historically, in cities across the country, art that is accessible to the public has taken the form of freestanding pieces of work or objects that occupy a public space. These include such items as sculptures or memorials. Elsewhere, artworks are integrated into the way the city is built. These artworks might be functional objects, such as benches, trail markers, tree guards, or even manhole covers. And in a growing number of cities, artists are working as part of design teams with architects, engineers, and landscape architects, to help create public spaces that use

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creativity, stories, and visual enhancements. These include pedestrian and vehicular bridges, streetscapes, and canal banks. All of these forms of public art help to make cities more interesting places to live, work, and visit.

In Indianapolis, the city's capital identity was built on an extraordinary tradition of planning, freestanding monumental art and architecture, and public spaces. This public art master plan capitalizes on that tradition. It recognizes there has been a discontinuity of the tradition of including art and artists. It serves as a blue print for constructing a new consensus for creating a variety of expressions of the city, by the city, and for the city. This plan uncovers some of the original expressions of what the city is and integrates new ideas to shape its future. It recommends a route for increasing absorption and integration of public art into the fabric of the built environment.

The public art plan for Indianapolis intends to:

- Express character by bringing artists and stories of the city back into the way the city is built and experienced through a professionalized program and process.
- Raise the creative capital for the city, showing that the visual is important, and ultimately making a more vibrant place for people who live and visit there.
- Express the unique history and spirit of the city, neighborhood by neighborhood.

INDIANAPOLIS PROFILE (to be inserted as sidebar)

On page one of the 1994 *Encyclopedia of Indianapolis*, the editors sum up Indianapolis's identity, "... Proud of its status as an American "Everytown," Indianapolis nonetheless has attempted to distinguish itself from rival cities, especially those in the Midwest, by fashioning and promoting new identities. (Ironically, this competitive boosterism is a quintessential American trait.) The city continually has redefined what it is and what it wants to be. So it has been, by turns, the Railroad City, the Crossroads of America, the 100

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Percent American City, Toolmaker to the Nation, the Amateur Sports Capital.
These slogans all contained some truth – but not enough to take permanent hold
or to ward off competing claims."

PROGRAM VISION

The core vision for public art in Indianapolis is for: *making art a more visible and accessible part of the urban landscape, combining art and history, creating permanent and temporary works to enhance the city and make it more lively, and doing all this via collaborative efforts.*

This master plan recommends the public art program for Indianapolis should serve as a central force to:

- Frame an understanding of what public art has been, is, and will be for Indianapolis, and share that with the public;
- Use art and history to characterize place and create identity; and
- Steward public art via formal planning, collaboration, and partnerships.

Each is considered in turn.

Frame an understanding of what public art has been, is, and will be for Indianapolis, and share that with the public.

There are three components to this recommendation. The public art program should *frame an understanding, gain intellectual and physical control* of the city's collection, and *mentor public artists and the public.*

Frame an understanding. This public art master plan is not calling upon Indianapolis to do something completely new. Rather, it is urging the city to build on its long tradition of planning, memorializing, and creating public spaces. Remarkable comprehensive city planning is evident as early as 1821 with the commissioning of Alexander Ralston to devise a layout for the city. Ralston, who worked under L'Enfant to plan Washington, D.C., devised the Mile Square for Indianapolis, which determined the location of buildings for courts, religious purposes, and market places. It continues to be the heart of the city. City planning continued with the guiding vision of George Kessler's Boulevard and

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Park System developed between 1908 – 1915, which remains a vital part of the city's current infrastructure.

Professional design competitions for memorials and public spaces are nothing new to the city. International design competitions beginning in 1887 led to the creation of the Soldiers and Sailors Monument; a 1923 competition influenced by the City Beautiful Movement led to the selection of the architect for the Indiana World War Memorial Plaza; and later competitions led to the U.S.S. Indianapolis Memorial, and the Congressional Medal of Honor Memorial. The resulting art and architecture is not overwhelming, rather, it offers the city a human scale. Delight in the details and the discovery of them is an important aspect of the life of the city.

Over the last 70 years, Indianapolis has sporadically included artists in the planning and understanding of itself as a city. Some prominent examples include Thomas Hart Benton's murals in the 1930s, John Spaulding's "Jammin' on the Avenue" in the 1980s, the Robert F. Kennedy/Martin Luther King memorial in Martin Luther King Park and the installation of the Holton Gates along the canal in the 1990s, and the 92-County Walk at the Indiana State Museum in 2002. In the process the city has created a unique collection of commemorative, religious, and aesthetic civic architecture and art.

A public art program would formalize an understanding of the role public art plays in the city and to commission, acquire, install, and maintain its collection in the future.

Gain intellectual and physical control over the collection. There are a number of organizations and projects that have built and try to maintain intellectual and physical control over the city's architectural and sculptural treasures. The work of the War Memorials Commission and the Historic Landmarks Foundation of Indiana as well as the SOS! (Save Outdoor Sculpture) inventory are examples of

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the resources that can be marshaled to prevent deterioration to the city's collection. What is needed now is the creation of a proactive public art program to serve as an umbrella under which decisions are made about public art, including such wide-ranging issues as what is regarded as public art, how it should be inventoried, the process for assessing conditions, mechanisms for maintenance to protect the value of the pieces, how gifts of artworks should be approved, and how records are maintained on each art project.

Mentor public art and artists. Indianapolis is to be congratulated for the number of institutions that are creating sculpture gardens and art for their visitors beyond the interior walls of their buildings. This public art master plan takes a step beyond that institutional framework to produce art outside of museum gardens to provide more accessibility for families, children, and the general public.

The first word in public art is public. The public art program should allow itself to be both mentored by the public and to serve as mentor for the public. Acting as a forum for continuing to refine ideas about public art for Indianapolis, the public art program will need to explore how to define the various publics of Indianapolis, how to encourage dialogue about the role of public art, and how to include the public in art and interpretation for their neighborhoods and their city. This requires knowing what regional characteristics will shape production and stewardship. For instance, Indianapolis is perceived as a good place to raise a family; this plan proposes projects to engage children and families. Indianapolis is known for its strong connection of people to neighborhoods; this plan seeks to engage neighborhoods in public art that articulates and reinforces neighborhood identity.

The second word in public art is art. The public art program should allow itself to be both mentored by the artists in the city and to serve as mentor for public artists in the city. Acting as a forum to identify and provide resources for public artists, it should work with national and local artists to make the city innovative

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through creative expression and to cultivate artists locally. Art can be many things: beautiful, challenging, controversial, safe, provocative. The public art program must know its public and its artists so it can effectively bring everyone inside the circle, light up imaginations, and become an avenue to question and characterize what is unique, meaningful, and expressive to residents and visitors to Indianapolis.

The public art program should mentor artists by enabling them to hear from successful public artists elsewhere and by helping artists develop specific skills such as proposal development, reading architectural plans, collaboration techniques, budgeting, contracting/legal issues, and understanding of materials. A sample curriculum for training public artists is attached as Appendix D.

Use art and history to identify place

The public art plan for Indianapolis should build on the region's past, characterize its places, and tie into the trails and infrastructure that bind it.

Build on the past. The region's cultural capital is already built on its tradition of public architecture and art. Much of what is special and unique about the city is tied to expressions of history, from the initial construction of Monument Circle to the rehabilitation of the City Market. The monumental public art that forms the city's identity should play a catalytic role in helping the city to create new visions and expressions.

Much of the city's public monumental architecture commemorates *national* military conflicts, but the city's *unique regional* history, while less well known, is fascinating, diverse, and well worth telling. Indianapolis has an interesting agricultural history; a diverse industrial labor story; a multi-faceted transportation/cross-roads history (including the canal, the National Road, the auto and auto parts industry, and avionics); a powerful pharmaceutical production story; and a dynamic duet of jazz and landscape painting history.

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Threading the economic history are many strands of immigrant groups, complicated yet fairly stable race relations, and a highly successful preservation force that has protected some of the city's architectural assets. This history must be accompanied by living traditions to recall that history. Otherwise, the city risks its authenticity. The purpose of combining history and art is to enable people to tell and know *their stories in new ways*.

Characterize place. One of the consequences of successful public art is "placemaking." Monumental public art already is responsible for announcing what is downtown, for determining downtown as a destination, and for creating avenues to enjoy downtown. Monument Circle, City Market, and the Canal Walk each characterize downtown for city residents and visitors, and the Cultural Trail would link them all. The city has invested a generous amount of thought into creating cultural districts, and public art is an important puzzle piece for defining those districts for the public. Gateways, lines of demarcation, mini-monuments, icons, and other identity-shaping devices are all important cultural capital for those districts. Each of the cultural districts has expressed interest in pursuing public art projects as part of the critical mass of the cultural activities.

The city's 19th Century public art and architecture were originally dealing with what were then contemporary issues, which are now perceived as reminders of the past. It is important to return to this sense of contemporary self-expression of place through public art. While it has not been possible to talk with every neighborhood, from those interviewed for this Master Plan, a formal public history and art planning process are perceived as necessary components to aid communities in thinking long-term about what is distinct in each neighborhood. In the past, the city has suffered erasure of distinctiveness, as with the city's jazz history. What has not been lost should be treasured, and new cultures, such as the city's Latino population, should be encouraged to express its cultural distinctiveness. Public art can both put back some remembrance of what has

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been erased as well as distinguish aesthetic traditions, making sure that the present and the future are leaving the marks that create character of place.

A summary of characteristics expressed by those interviewed for this planning process are that they want it to be accessible -- at entrances to special places, in temporary places, at surprising locations, in ignored areas of the city, and "in my neighborhood."

Tie into systems that bind the city. Indianapolis is already adept at inventing and reinventing itself. Based on planning decisions it has retrieved its river ways, uncovered its canal, become an amateur sports center, and built first class cultural institutions. It has invented itself by urban greenways and is reinventing itself via the Cultural Trail. The city's public art projects should be integrated into the systems through which this reinvention is realized, such as the trailhead planning for the Monon and other trails, or planning for the city's infrastructural systems, including water, sewer, lift stations, waste water, transportation. Too often public art is seen as ameliorative, a mitigation to aesthetic problems, a kind of aesthetic trim. What is suggested here is the use of art and artists as essential to infrastructural aesthetics that are part of the planning process from the beginning. This is a prime means by which the public arts can extend to the entire reaches of the city. Public art can make city systems into public spaces, it can foster the multi-use aspects of public spaces, and give more bang for the public buck.

Steward public art via formal planning, collaboration, and partnerships

Indianapolis has a well-established practice of diversifying roles and responsibilities to get big projects done. For example, the Cultural Tourism initiative is diversified among the Cultural Development Commission, the Arts Council, Indianapolis Convention and Visitors Bureau, and Indianapolis

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Downtown, Inc. Public art in Indianapolis will benefit by continuing this diversification, acting as a steward via collaboration among closely-aligned partners.

Formal planning and collaboration. Public art is big and diverse. Many pieces of the program, especially at its creation, should be done via formal planning and are best accomplished through collaboration. The creation and maintenance of public art should have a highly integrated relationship with the Unigov departments (Administration, Metropolitan Development, Parks, Public Safety, and Public Works). Regional planning has and will benefit by reintegrating artistic vision and artists in their processes.

The public art program should coordinate with all formal planning processes, such as the Regional Center Plan, the 2020 Plan, the Placemaking Committee of the 2020 Plan, the Comprehensive Plan, the Pedestrian Master Plan, Historic Landmarks Urban Design Study and other regional planning efforts.

Public art master planning should be integrated at the level of neighborhood planning. Urban design issues are integral to the neighborhood planning process and public art needs to be part of that dialogue. The current collaborative effort among the City's Division of Planning, the Local Initiative Support Corporation, the Indianapolis Neighborhood Resource Center, the Polis Center, and Indy by Design is an opportunity to coordinate public art planning into a single neighborhood planning process.

Partnerships for permanent cultural capital. Indianapolis has extraordinary local resources upon which to draw. The city is home to first class arts organizations, history museums and associations, libraries, schools, and colleges and universities. All are vital partners for the public art program. In the realm of public history it has extraordinary resources for partnerships. The National Council on Public History is headquartered in Indianapolis, the Public History Program of

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IUPUI is here, as well as the nationally recognized Historic Landmarks Foundation of Indianapolis. Indianapolis is one of few major cities in the country that has compiled an encyclopedia on the region, proving that both substantial information and many scholars are available to inform the public.

Partnerships for festivals and events. Indianapolis is home to festivals and big public events. Partnerships for public art for festivals and events give rise to the possibility of creating temporary works, using community celebrations as a way to engage and test ideas, and avenues for educating the public about the public art program. Fiesta, Black Expo, Indian Market, and the Indy 500 are all prime venues for public art partnerships.

ACTION STEPS

The work that Indianapolis must do to establish a fully-functioning public art program is considerable. Although many of the skills required for a public art program are operating in various locations throughout the city, the overall capacity for a thoughtful, managed program must be built from the resources available and by creating new tools and skills.

The following section divides this building process into three stages: short-, medium-, and long-range. The short-range process, estimated to be within the six months following adoption of this plan, requires increasing public awareness and capacity building to engage in a public art program. Medium-range development, estimated to be from six to twelve months, organizes the program to be effective. Long-range, stretching past the first year, calls for formalization of structures to firmly establish a stable public art program.

Short-Term (first six months) “Build Awareness, Build Capacity”

1. Establish a Public Art Working Group

Following the culture of collaboration model that is so predominant in Indianapolis, and capitalizing on the very high level of interest in public art, we suggest that a Public Art Working Group be formed from representatives of several groups. Each brings resources for some component of the public art program. Their charge would be to serve as stewards of the process and a nexus of communication throughout the short-term and into the medium-term action plan timelines, segueing into a more permanent Public Art Committee after the first year.

The Public Art Working Group should consist of representatives from the following (others may be added):

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Mayor Bart Peterson's office
Cultural Development Commission
Arts Council of Indianapolis
Indianapolis Art Center
Community Foundation of Central Indiana
Indianapolis Department of Public Works
Indianapolis Metropolitan Development
IUPUI Public History Program
Herron School

2. Organize a Speakers Bureau

Capitalizing on the depth of experience that the Arts Council of Indianapolis has in arts marketing, we recommend that they take the lead in organizing a Speakers Bureau for public art. At this early stage of the program, the goal should be to clearly articulate to a broad base of the population that there is a tradition of public art in Indianapolis, to illustrate what current public art is, and to give a sense of what the potential might be in Indianapolis.

The Soldiers and Sailors Monument offers wonderful visual images to illustrate both the tradition of public art in Indianapolis and to talk about competitive processes for selecting artists. A selection of images from other parts of the United States could present the different ways that art can transform public places, from simple details of the city like tree guards and seating, to complex projects like overpasses and other infrastructure. A presentation of approximately 20 minutes could be made available for service clubs, civic leadership meetings, and other public gatherings.

3. Start a database of interested individuals

Looking forward to building a continuing constituency for public art and to advocacy for public art issues, a database of individuals interested in public art should be developed and maintained. Email addresses should be gathered as a foundation for creating an e-newsletter. Ultimately, a subset of this database might comprise a “Friends of Public Art” group that would receive notices of new projects, invitations to events and dedications, and be an on-going core advocacy organization for the program.

4. Initiate an artists continuing education program

Artists living in Indiana have competed successfully for public art projects nationally, but many others have not yet determined if they wish to pursue public art projects nor have they yet acquired the skills and knowledge that is required to be successful. In order to build an artists’ community that can both compete nationally and for local projects, a continuing education program for artists is a vital element of a public art program.

The Indianapolis Art Center and Herron School have depth of experience in training artists. We recommend that the Art Center and Herron School collaborate to establish a curriculum for training artists in public art, and initiate this program as soon as possible. Herron School might make certification available for successful completion of the curriculum.

A suggested curriculum is included in Appendix D.

5. Implement initial public art projects

Public art projects should be produced to illustrate what can be done relatively quickly and inexpensively. The projects that could be developed and completed within a fairly short timeframe are listed in the Public Art Sites section. These projects include the implementation of the *Welcome to Indianapolis Tourist Postcards* project (page 28) and the implementation of the *Writers Project* on the Downtown Circulator and IndyGo buses (page 28).

6. Develop a slide bank of artists' slides

Public art projects in Indianapolis may originate in many different organizations. Projects may be neighborhood-based, Unigov will initiate projects, private development may seek artists. The Arts Council of Indianapolis has, as one of its areas of expertise, extensive experience in conducting artists' processes, as exemplified in the Creative Renewal program. In order to meet the needs of varying constituencies, we recommend that the Arts Council issue a Call to Artists for examples of their past work. Such a call should also require the artist's bio, a detailed list and descriptions of the projects illustrated in the slides, and a statement by the artist regarding the type of work they are interested in producing. The slide bank should be categorized by artwork type (sculpture, painting, printmaking, etc.) and should allow for easy retrieval of artists interested in design team projects and artists living in Indiana.

Once organized, this slide bank can be used by anyone seeking artists for projects. It can also supplement artists' selection processes even when a limited invitation is conducted (see Policies and Procedures, page 49).

7. Collect examples of ordinances for public art

Passage of an ordinance for public art, allocating a portion of public capital improvement projects for artists' services, is recommended in the long-term action items below. In preparation for this, we recommend that the Public Art Working Group gather ordinances for public art and any accompanying Implementation Guidelines from other cities nationwide. Key cities to include would be Seattle, Washington; Dallas and Houston, Texas; Charlotte, North Carolina; Tucson, Arizona; and Portland, Oregon. Comparison of ordinances is a standard part of any ordinance drafting process, and may also be used as a means to open dialogue with other cities' programs, allowing exchange of ideas.

We also recommend that the Public Art Working Group become a member of the Public Art Network (PAN) of Americans for the Arts. They offer excellent publications and monographs on best practices and an annual conference.

Medium-term (6 – 12 months) “Organize for Effectiveness”

1. Institute Central Service Bureau

Public art projects in Indianapolis may originate from many different sources, including Unigov, the public library system, IndyGo, neighborhoods, corporations and the private sector. Procedural standards for these projects' implementation will help to ensure high quality, safety, appropriateness to location, and equity of artists' selection. We are, therefore, proposing the establishment of a Central Service Bureau (CSB) for public art in Indianapolis. Its establishment

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should be a collaboration between the Arts Council of Indianapolis and the Cultural Development Commission, in consultation with the Public Art Working Group.

The role of the CSB would be to provide administration services for any group that wishes to undertake a public art project. Services of the CSB would include project planning (to clearly articulate the steps that are necessary to complete a project), design of an artist selection process, issuing a Call to Artists (or use of the slide bank), organization of a selection panel (to develop a short-list of artists for consideration), and contract consultation. A CSB fee for services would be included as part of the overall budget for each public art project.

Use of the CSB would be voluntary for public art projects that will be located on private property. Such a service would provide a much-needed and consistently available resource.

For the public good, safety, and maintenance reasons, CSB administration should be mandatory for all projects that will be located on public property. We recommend issuance of a Unigov mandate that before a public art project can be sited either permanently or temporarily on public property, it should be reviewed and approved by the Public Art Working Group and the sponsoring group should use the CSB's planning and administration services. During initial project planning, the CSB and the sponsoring group should discuss issues of insurance, maintenance, safety, as well as aesthetic and community values.

The CSB will require professionally-trained public art staff, with experience and knowledge in the requirements and techniques that

have become national standards for public art. Many of these are addressed in this document's Policies and Procedures (page 49).

2. Initiate communication tools

Using the database of interested individuals (recommended as a short-term action item above), a system of regular communication about public art in Indianapolis should be initiated by the CSB. This might take the form of a printed or electronic newsletter providing announcements of new projects, updates on continuing projects, and an event calendar for speakers, artists' workshops, and temporary public art events.

Building community support through easy-to-access information and opportunities for engagement in the public art program is essential for its long-term stability. A broad base of public support should off-set changes in the political environment.

3. Seek funding for the Great Ideas project

In order for neighborhoods and other citizens' groups to become involved in their own public art projects, financial support will be necessary. We recommend a two-phase project that solicits ideas for public art from artists, neighborhoods, schools, nonprofits, and others through a biennial Great Ideas competition. A review panel would select a few of the projects to fund, and the CSB would provide administrative services as technical assistance to ensure the projects' success.

Examples of projects that might develop through Great Ideas are:

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- Temporary works coordinated with local celebrations or events (such as Day of the Dead altars);
- Local history storytelling (similar to the house markers in the Historic Ransom neighborhood);
- Gateways or way-finding projects;
- Community planning for future infrastructure projects (such as a bridge replacement or roadway design).

Several objectives are served by the Great Ideas project: a broad base of community will be involved with an artist and with public art; less-experienced artists will have an opportunity to enter the public art field; public art will begin to effectively reach throughout the county; and community values and visions will be central to a project's design.

4. Explore ordinance for Public Art and Public History

Across the United States, public art on public property is often funded by local government through an allocation of a percentage of its capital improvement budgets to art. The earliest percent for art program was initiated in 1959 in Philadelphia. Programs are now in operation in over 300 communities, of all sizes, nationwide.

Indianapolis can lead the way in combining the skills of public history to insure excellence in its public art program. Public history is history that is subject to rigorous standards, is academically sound, and is constructed for general audiences. Over the last 20 years many university history departments have created graduate programs in public history, and the IUPUI public history program is one of the finest. In addition to traditional academic history curriculum, public historians learn the craft of communicating with the public (as opposed to writing strictly for academic audiences). Public historians craft good history

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(usually via good story-telling) for the public, whether the media is television, film, radio, museums, or interpretive signage along trails, canals, or city streets.

When public art addresses subjects that include history, a public historian can provide invaluable research techniques (often including oral history) and interpretation (often including writing text and finding appropriate imagery for signage), all of which serve as inspiration for the artist who, ultimately, will communicate with the public. It is unwise, unrealistic, and unnecessary to subject artists to the burden of conducting research. If a subject requires research it should be done by a qualified public historian who can efficiently and effectively insure the best scholarship and mine the right repositories (whether they are national repositories such as the National Archives or regional ones such as the Indiana State Museum, the Indiana History Bureau, the Indianapolis Historical Society, etc.).

While many cities have enacted public art master plans, only one city, Chandler, Arizona, has adopted a public history master plan. The public art plan for Indianapolis, by insisting on good history to inform public art, can be on the leading edge for combining best practices for both public art and public history. By ensuring the means for public history to support its public art, the stories of the city and its neighborhoods can best be told.

While it is not the intention of this public art master plan to insist that *all* public art tell stories about history, it is the intention that *when* public art refers to history that the history be informed by good scholarship and sensitivity to audience. Public historians are best suited to provide both. In all projects involving history, funding to ensure durable ideas

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supported by good history, writing, and historic imagery is as necessary as the funding to ensure durable materials.

The Public Art Working Group should proactively begin to construct a set of recommendations that would be included in such an ordinance. We recommend the following as key characteristics of such an ordinance:

- 1 to 1.5% (of capital improvements program budget) for public art, .25% for public history and .25% for maintenance;
- percentage calculation would be on all capital improvement projects, including those funded by state and federal funds where such grants allow for costs associated with enhancements;
- pooled funds to allow expenditure at locations determined through an annual Action Plan (see below and in Policies and Procedures, page 49);
- naming of the CSB as administrator of the program, and articulation of a contract process if the CSB is an agency outside of the Unigov structure;
- naming of the Public Art Committee (sunsetting Public Art Working Group) as the oversight commission for an ordinance for public art and public history funding, reporting at least annually to the Mayor and other appropriate governance bodies; and
- carry forward of funding from year to year and establishment of a maintenance endowment with the .25% for maintenance.

Long-term (12 months and on-going) “Formalize for Stability”

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1. Pass ordinance for Public Art and Public History

When Indianapolis is ready, passage of an ordinance for Public Art and Public History for publicly-funded projects will formalize the public art program and significantly increase its impact. The readiness of the community will depend upon how effectively the public has been informed about public art, how open and informative CSB has been in working with its clients, and whether politically the time is right for such action. The Public Art Working Group should take the lead in determining the efficacy of moving forward.

2. Establish Public Art Committee

When an ordinance for Public Art and Public History is passed, the Public Art Working Group should sunset and be replaced by a formal Public Art Committee. The Public Art Committee should be at least partially politically appointed, as it will have a substantial reporting responsibility for administration of public funding.

3. Develop annual Action Plan

The first task of the Public Art Committee should be to develop an Action Plan for all public art projects that will be administered by the CSB over the following year. Some public art projects will integrate a public history component, some will not, and some public history interpretation may not involve artists. Details on the Action Plan and the process recommended for developing it are in this document's Policies and Procedures (page 49).

4. Staff to match program goals

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Following passage of an ordinance for Public Art and Public History, staffing needs for public art will increase. A general guideline for staffing public art is this: one staff person can personally administer from four to six simultaneous projects, depending on those projects' complexity.

Support staff for clerical tasks will be needed. Following completion of approximately the first ten projects on public property, where ongoing condition reporting and maintenance are required, an Art Collections Manager will be needed, part-time initially.

An intern program might be established with one or more of the higher education institutions in Indianapolis. Although interns will not substitute for professional staff in directly administering projects, interns can be very helpful in some of the more labor-intensive processes such as artist selection panels. Through an intern program, young public art and history administrators can be trained, which will assist in the long-term stability of the program by creating a pool of talent.

5. Continue collaborations

The establishment of the Public Art Committee and the expansion of the CSB's capacity through additional staff should not negate the collaborative nature of relationships formed during the Public Art Working Group phase. At all times the public art program should be, both actually and perceived as open and enthusiastic about collaborating. The work of the CSB will be so substantial that any tasks that can be handled by others through collaboration, such as on-going artist training, temporary works, or public education, should be.

6. Explore ordinance for Art in Private Developments

In discussions with private developers in Indianapolis during preparation of this plan, we heard that they would be open to exploring a stipulation on certain private development projects but only after the public sector had made a commitment to do so itself.

Art in Private Developments has been used in many communities to bring new developments into an overall community commitment to an enhanced built environment. This is typically done through a stipulation on zoning and often focuses on commercial properties over a certain square footage of usable space.

In most municipalities, this stipulation requires a percentage of the projected building cost to be dedicated to a work of public art on or near that building. However, in some cities the developer is also given an option to simply contribute this same dollar figure to a pooled fund that is then used by that city's art program to fund grants or other projects.

In order to further explore this technique and its applicability to Indianapolis, we recommend that the Public Art Committee organize a task force including substantial representation from development corporations, the commercial real estate brokerage and legal community, and appropriate agencies such as Metropolitan Development and Indianapolis Downtown, Inc.

PUBLIC ART SITES

Indianapolis is ready for public art and public history that helps to create a sense of identity, remembrance, and place. The timing and placement of public art projects will be dependent on availability of funding and the staff to undertake them. Initial projects should serve to rally the forces and result in early successes to ensure program acceptance and further development.

Successful public art programs combine the commissioning of a variety of artwork forms, styles, media, and interpretation. These may be temporary or permanent and include two and three-dimensional works of art (sculpture, paintings, graphic design, prints, photography); media related works (video, web-based, projections, audio); design collaborative work (artists working with other design professionals to produce landscape, building design, etc.); functional amenities (industrial-design); conceptual, figurative, abstract, and process-oriented work; and historical interpretation (public historian working with artists regarding content).

Short-term Projects and Sites

Landmark Lectures. In Indianapolis, emphasizing what already exists is a first step, particularly the numerous memorials that occupy the city. Many of these memorials may have ceased to be meaningful in the way they were intended -- they have become somewhat invisible to the public. As an introduction to a public art program, a series of lectures by citizens/scholars could be organized at the sites of a handful of existing public art, memorials, and/or landmarks, i.e. the Kennedy/King Memorial at King Park; the Soldiers and Sailors Monument; and the downtown canal site. For example, at the site of the Kennedy/King sculpture, a prominent African American leader, joined by Mayor Bart Peterson, could speak about what happened at this important site (with a rereading of the Kennedy speech) and a meaningful lecture/discussion about the friendship and

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contributions of the men honored at this location, perhaps in collaboration with the IUPUI Public History Program and the Indiana State Museum's Legacy Theater performance. The culmination of this presentation could be the permanent placement of interpretative signage that would create context at this monument for Indianapolis citizens, many of whom are too young to know the important event that occurred at this site.

Welcome to Indianapolis Tourist Postcards. Another initial project that could be implemented is a series of *Welcome to Indianapolis* tourist postcards, further linking the public art program to the Cultural Tourism Initiative and assisting with the Initiative's marketing efforts. This project, if limited to the local artist community, would give these artists an opportunity to envision and record their own special places and interpretations of Indianapolis and gain experience working in the public art arena. An expected and desired outcome of the Indianapolis public art program is building the capacity of the local artist community to engage in the public art process. The postcards -- which could take the form of two-dimensional artwork (paintings, photography, graphic design, photographed three-dimensional works, etc.) -- could be distributed locally, nationally, and internationally, giving visitors an atypical, more personal vision of the city. The project could entail purchasing the actual works of art to form the beginnings of a portable, municipal art collection that could circulate within Unigov office buildings.

IndyGo Writers Project. One of the first temporary public art projects that could be easily undertaken is a project for literary artists. This *Writers Project* could be implemented as a public art demonstration project. Writers don't get many opportunities within public art programs as these programs traditionally employ visual artists. The public transit system, IndyGo, could work with the public art program to hire poets, for example, who could team up with graphic designers, and use their poetry on the placards (located near bus ceilings, above transit riders' seats) that are currently under-utilized on city buses. In addition to poets,

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other buses could have placards filled with Indianapolis facts, excerpted from the impressive *Encyclopedia of Indianapolis*.

Additional public art projects to take on in the short-term include the Indianapolis International Airport (currently in design), the Indianapolis/Marion County Central Library (under construction), and the downtown canal (constructed).

While the public art program is in its early stages of organization, it might be advisable to use contracted program management services until such time as a Public Art Program Director is hired. This would enable the program, and a few of its initial demonstration projects, to get underway, gaining public attention and support.

Indianapolis International Airport. A new airport terminal presents the opportunity for public art that provides visitors with a positive and exciting initial impression of Indianapolis. It is critical that the airport public art program sets an appropriate tone. John Kish, the Aviation Authority's Midfield Project Director working to implement a public art program that will engage artists in welcoming visitors to the city and all it has to offer. The airport program may include permanently and temporarily-placed works of art as well as a rotating exhibition program.

A key, future opportunity for public art is the taxi-way bridge that will pass over I-70 to the third parallel runway. Vehicular traffic entering the airport must pass under this bridge which will be designed and constructed in the next 5-10 years. Early collaboration with the Indianapolis Airport Authority and the Indiana Department of Transportation (INDOT) should begin in the near future to ensure that an artist can be part of the team that will design this prominent structure. Additionally, the highway approach I-465 from SR 67 to 56th Street (2007 - 2010 construction) should be analyzed for potential artist involvement in right-of-way design.

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Indianapolis/Marion County Central Library. The renovation of and addition to the 1924 Cret Building to house the Central Library is well under way. The Library's prominent location among downtown memorials will be a premier gathering place for Indianapolis residents. It is a premier site for public art. Library administrators have foreseen the benefit of public art and have set aside a portion of construction costs for this purpose and have worked with the project architect to identify possible locations for public art. Ideas include the creation of amenities for the east exterior garden area (benches, fountains, performance space); bronze sculpture (on the historic building's exterior) including commissioning of artwork originally intended for this building but cut from the budget); and a signature piece for the atrium that serves as a connector between the old and new parts of the building.

A temporary public art project could include a citywide engagement of citizen diarists and journal-keepers, connecting citizens to their many stories and histories and perhaps culminating in an exhibit, readings, bookmarks, etc. This could be coordinated with the Marion County Library system and could encourage literacy, journal writing, and the recording of history as it unfolds.

Downtown Central Canal (and eventually other canals throughout the city). The canal's landscape design and art could benefit the adjacent areas as well as educate the public on the colorful history of the Central Canal and the canal era in Indiana. To date, art on the downtown canal has taken the form of murals under the overpasses. These murals are colorful, but they do not reflect the history and meaning of the canal and may need to be replaced by more appropriate work. Art on the canal needs to connect with its original function and use, to tell the colorful stories. The process of artist selection should be professionalized to provide opportunities for more artists and to compensate artists for their work.

In addition to the need for interpretive signage along the canal, the concept for

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artwork here might include the commissioning of artists to design and create -- in the tradition of the storytelling, carved, wooden doors of the West African Dogon tradition -- a series of “doors” along the canal banks that refer to the African American presence along the canals in the 19th Century.

Any projects developed along the canal should be coordinated with the Historic Landmarks Foundation and canal stakeholders.

Medium and Long-Term Sites and Projects

Transit:

Downtown Circulator Bus Stops. Artist-designed, imaginative bus shelters for this new bus route in downtown Indianapolis. The system will use special energy efficient buses being tested for broader usage. The *Writers Project* could also be initiated on this route and on these buses.

Enterprise Park Bus Keystone Stops. Artist-designed bus stops for this project currently being developed as an enterprise development zone for the city.

Other IndyGo-related opportunities include artist-designed bus shelters, bus wraps and panels, kiosks (for selling tickets), IndyGo passes and transit tickets, and design and/or placement of art at the downtown Transit Center and the Transit Store. To facilitate the potential future use of federal, state, and county funds for public art, all grant requests to these agencies should include requests for such use.

Places:

Market Square Arena. On the east side of the City/County Building, occupying a full two blocks, is the site of the former arena. The city has recently received a

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number of proposals through an RFP process for redevelopment of this site. Public art should be included in the process of designing this mixed-use development.

Of course, there are die-hard Elvis fans who would like to see a permanent memorial to the “King” at this site of his last concert performance. This can and should be accommodated, as a monument to Elvis currently exists at this location. However, a consultant should be engaged at the earliest possible stages of project design development, to plan for the inclusion of other locations and various forms of public art opportunities at this site. Site-specific sculptures, temporary installations, two-dimensional collections, infrastructure-based projects, and functional amenities are all possible with sufficient planning and funding.

Life Sciences Initiative area. This is an enormous area with large-scale buildings, including the Medical School Research Building where a Dale Chihuly glass sculpture is scheduled to be placed. There are a number of opportunities for public here: a gateway feature at the site’s signature corner (Stadium Drive near 16th Street); a pedestrian bridge across the river tributary from the park that is to be created; the park itself with a trailhead leading into a series of stations throughout the Life Science area that would provide public interpretation of what’s happening inside the publicly inaccessible buildings that form the campus; and the wrapping of the people-mover transit system that offers transportation. The people-mover could also engage writers and designers in much the same way as proposed for the downtown circulator and IndyGo buses. At this site, it is important to provide a connection to the public, creating awareness of the important work that goes on here, and providing opportunities to focus on fitness, health, and families. An artist-designed fitness track with way-stations, devices to measure body functions, and water fountains could interpret and reinforce the life sciences message of the area.

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Cultural Districts. Both site-specific permanently and temporarily-placed public art, as well as defining infrastructure designed with artists (lighting standards, seating, sidewalks, tree grates, trash receptacles, etc.) could serve to enhance the unique identity of, attract the public to, and inspire civic pride in the cultural districts identified by Indianapolis Downtown, Inc as part of the Cultural Tourism Initiative. Local citizens working with the Cultural District Committees need to be right at the center of the projects that get built in these areas.

There is an authentic quality to each of these districts that needs to be identified, understood, preserved, and enhanced. The five initial cultural districts, including potential public art opportunities, as stated by district committees are:

Massachusetts Avenue. This group wishes to build upon the identification of Massachusetts Avenue as a cultural destination. Currently, the Streetscape and Arts Committee is working to raise funds and identify sites where public sculpture can be placed on a temporary basis (nine months to one year) to provide visual connectors for the public. The Monon Trail terminates one block from the end of Massachusetts Avenue at 10th St. & Bellfontaine. A strong connection between the trail end and Massachusetts Avenue needs to be made and an artist could help with that transition. The Market Square Arena development site and the City Market are contained within this district.

Fountain Square. A diverse population exists in this district area as do entrepreneurial and older businesses. As fitting with its moniker, the fountain should be refurbished to make it more prominent and accessible. Other opportunities include gateway and median features and a changing exhibition program at Murphy Center and other storefront sites along the main streets. Artists could produce installations to draw visitors to the area and make it better known as an artists' enclave.

Wholesale District. This is the most urban of the Cultural Districts. Public art

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incorporated here should animate and emphasize the urban experience through light, sound, and kinetic works. Skywalks and plazas should be activated with art to create energy and excitement. Nightlife is key in the Wholesale District. A film program, neon, and/or an art projection series at sites of blank walls (i.e. the two-block facade at 141 S. Meridian) could draw people to the area at night on a regular basis. Electronic billboards (Conseco Fieldhouse) could be programmed by artists/writers at designated times.

A series of special events that focus on the four seasons could be initiated with, for example, a snow or ice sculpture competition taking place in the winter. Unused storefront windows could be activated with temporary installations by visual artists. Performing artists could be engaged for designated locations or on the Downtown Circulator bus that travels through this area. Historic painted signs should be preserved. The history of this area as the purveyor for wholesale leather goods, shoe manufacturing, party favors, and Ko-We-Be canned goods should be considered by artists commissioned for this district.

Broad Ripple. This area of Indianapolis has a cohesive, authentic feel that many other areas would like to emulate. The community is well organized and eager to embark on a meaningful public art program. There is a desire to maintain the area's unstructured, non-programmed spaces and to emphasize the natural resources found here, such as the riverbanks and vegetation.

Broad Ripple High School, with its arts magnet program, is located in the district and would be a natural for artist residencies and collaborative opportunities. In addition, the district is very fortunate to have the Indianapolis Art Center located here as its exhibitions, programs, and festivals energize the area enormously. Another jewel is the Monon Trail that activates Broad Ripple and brings in visitors from adjacent neighborhoods. Though a good job has been done to buffer the trail and its traffic from adjacent homes, the residents would like to see more of this. Artists could be engaged to create designs for sculptural and softscape

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solutions as buffers for residents and points of sanctuary for trail users.

Artist-designed infrastructure, as mentioned above, would greatly enhance the village feeling and the demarcation of entry points into Broad Ripple would further serve to define the district. Sidewalks should be contiguous and encourage pedestrian traffic. Above all the “quirky, bohemian quality,” cited by so many residents in interviews, should be maintained.

Canal/White River State Park/Indiana Avenue. With its historic connections, numerous institutions, and a multitude of public space, this sizable district presents unique collaborative opportunities and a variety of site options. Special events that occur here year-round should be connected with temporary public art installations. All 1.5 miles of the downtown portion of the canal is located within this district. A way-finding system for visitors, convention attendees, and tourists could be designed by an artist as could shaded seating areas and sites with views.

Indiana Avenue’s history as a jazz center should be commemorated in some meaningful way. The aging musicians’ stories should be captured and revealed as part of this project as a public history/public art collaboration. Signage or sidewalk inlay might be appropriate. An individual who is worthy of further recognition is Madam C. J. Walker who made enormous contributions to civil rights and civic pride.

Indianapolis State Fairgrounds. The site of many large, public gatherings throughout the year, the State Fairgrounds is an ideal site for the inclusion of public art. The placement of an artist-designed gateway, at the corner of 38th Street and Fall Creek Parkway, would prominently mark the entry into the Fairgrounds complex, increasing its visibility as an important destination within the city.

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This might be the first of a series of gateway projects in Indianapolis, as the local Rotary Club International has expressed an interest in providing seed money for gateway projects throughout the city.

Great Ideas Project.:

A two-phase project that solicits ideas for public art from artists, neighborhoods, schools, nonprofits, and others through a biennial Great Ideas competition. A review panel would select a few of the projects to fund, and the CSB would provide administrative services as technical assistance to ensure the projects' success.

Examples of projects that might develop through Great Ideas are:

- Temporary works coordinated with local celebrations or events (such as Day of the Dead altars);
- Local history storytelling (similar to the house markers in the Historic Ransom neighborhood);
- Gateways or way-finding projects;
- Community planning for future infrastructure projects (such as a bridge replacement or roadway design).

Funding for Great Ideas projects would need to be secured in the medium term (6 to 12 months) for realization in the longer term (after 12 months).

Infrastructure:

Public art projects integrated into infrastructure design is not a new idea but it is one that has been tested in the field across the United States, and has been met with much success. In large measure this success is a product of tying art to projects citizens perceive as necessary. Infrastructure that incorporates local themes, symbols, and ideas is enhancing large civic projects that dominate the

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landscapes of towns and cities nationwide and is providing an immeasurable sense of pride and place. The Pima Freeway of Scottsdale, Arizona, with its colorful, artist-designed, cast concrete retaining walls is a large-scale example of this kind of success.

Since so much of public art funding is directly tied to capital improvements such as infrastructure -- streets, water treatment facilities, recycling centers, transit, sewers, etc. -- it makes a lot of sense to put the money where the most impact can be felt. If this plan's recommendations are accepted and enacted, Indianapolis will join over 200 programs in the U.S. that have passed Percent for Art legislation, whereby a designated percentage of the annual capital improvement program budget (much of which is infrastructure-related) is set aside for public art.

In the next five years alone, approximately one billion dollars of capital improvement money will be used to convert from septic to sewer systems and to overcome problems created by the Combined Sewer System. As part of this process, 15 to 20 lift stations (pump stations that utilize gravity flow) will be introduced into neighborhoods throughout the city. These essential lift stations will have a better chance of being accepted into neighborhoods if there is funding available to enhance their appearance. The Department of Public Works, headed by Barbara Lawrence, is eager to engage the assistance of artists in the facility design process. The earlier artists can be involved in the design process, the better the chance for successful projects.

Lake Sullivan Wetlands Project. This will be the initial attempt by the Department of Public Works to engage artist services in the restoration of a wetlands area in an existing park. Artists will work with project landscape architects in enhancing public access to the wetlands area in an informative, educational manner. This project will be coordinated among city departments (Public Works and Parks) and educational institutions (Marion College, IUPUI, and Cold Springs Academy).

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Pogue's Run. This creek, a tributary of the White River, is encapsulated underground throughout downtown Indianapolis. It flows into a detention basin located near the intersection of Emerson and I - 70. The city is introducing wetlands vegetation at this site and the possibility of creating an artist-designed trail system through these wetlands exist as does the chance of linking this system to the larger Greenway Trail system.

Parks:

Garfield Park Arts Center. This 1922 structure is currently being renovated to house a variety of arts-related activities for the city. It is scheduled to be open for public use in 2004. A public art project celebrating the arts in Indianapolis would be ideal for a site adjacent to or within this public building. The project could utilize any media and could engage a professional artist-in-residence to engage children in the community in its realization.

Other parks opportunities might include artist-designed functional amenities, such as fountains -- both decorative and drinking -- benches, bike racks, playground equipment, gateways, or interpretive signage.

Brookside Shelter House. The Near Eastside community would like to rehabilitate this 1928 facility for special events and wedding receptions. An artist residency here could contribute to making the facility a more lively place, and the artist could work with youth in the area which serves a diverse population.

Eagle Creek Discovery Center

Provided timing permits involvement, an artist should be contracted to collaborate on the design of this facility to engage/interpret for the public.

Community Centers

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These six facilities, partially funded by Lilly, should involve an artist on the design team or, if timing does not permit this, an artist should be commissioned to design and produce a site-specific artwork for each facility.

Trails:

Cultural Trail -- This proposed urban trail would link cultural institutions and venues within Indianapolis. The plan is to heighten pedestrian activity along the route and draw attention to the outstanding cultural amenities Indianapolis has to offer. Public art can help to provide overall continuity for the trail, with identifiable amenities that would exist nowhere else in the city. These artist-designed amenities might include light standards, bollards, bike racks, trash receptacles, planters, tree guards, hatch covers, fencing, plantings, a signage/wayfinding system, information kiosks, and special sidewalk designs. Along this route there is a need for a safe pedestrian crossing at West Street and Washington Avenue. Having an artist engaged in initial design of the pedestrian crossing would be an important contribution to the Cultural Trail.

Monon Trail -- This trail is an excellent example of rails-to-trails conversion. It is well-used, beloved, and provides linkages among many diverse neighborhoods and venues -- including cultural districts and institutions, parks, and the State Fairgrounds. Ray Irvin and the Indianapolis Parks Department have done an outstanding job of championing and caring for the Monon, as well as the Greenway system in general. There are few greenway systems in the country that could rival what Indianapolis has developed.

Current public art integrated on the Monon takes various forms -- murals and sculpture. Continuation of this tradition is desirable, but a professionalization of the artist selection process and adequate payment for work completed is a necessary next step. Graphic signage, with historical information about the railroad and events that have occurred along its route, and special plantings to

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take advantage of Indianapolis's four distinct seasons, are appropriate public art projects for the Monon. The northern portion of the Trail will soon be open to traffic and it is this area that requires the initial aesthetic enhancement.

Temporary Projects:

Temporary public art projects (i.e. taking place for relatively short, defined periods of time -- generally from a day up to six months) are a viable option for Indianapolis. Temporary projects typically are sited in parks, along trails, in publicly accessible buildings. Typically, temporary public art is less expensive, provides a venue for artists of all levels of experience, and serves to enable greater risk-taking opportunities (providing a laboratory of experimentation), often viewed as a desirable part of a citywide public art program.

There are a number of precedent-setting temporary public art programs nationally, including New York City's Public Art Fund and Creative Time, and Charleston, South Carolina's annual visual arts "exhibition" produced in conjunction with the Spoleto Festival USA. The Spoleto Festival USA's temporary public art program has recently taken the form of a three-year "Evoking History" program that commissions artists to evoke the cosmopolitan character of this colonial capital and its maritime legacy by pointing to "Charleston's global reach in the past, illuminating its contemporary cultural landscape and connections with the world, and inspiring visions for the future." Over relatively few years, the visual arts component of Spoleto Festival USA -- an event that was envisioned as a performing arts festival -- has become a destination in and of itself and immeasurably enhanced the city's reputation as a visual arts innovator.

Indianapolis could distinguish itself in very much the same way, utilizing different, site-specific themes for an ongoing temporary art program. A program that

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engages local special events is a good way to start. Some of the existing events might include:

500 Festival. A public art project intended to engage this and two other events -- the Broad Ripple Art Fair and the American Association of Museums conference -- slated for May 2005, is being investigated in a collaborative project between the Indianapolis Art Center and the Herron Gallery. It is intended to engage "drive-by art" (art that engages the car driver as s/he passes by) commissioned to commemorate Indianapolis's "longstanding positive relationship with the automobile."

Black Expo is the cultural tourism opportunity for Indianapolis. Produce an annual, temporary public art exhibition that engages venues around the city. Indianapolis could be a mid-west destination of African American tourism given its very successful Black Expo and the concentration of some memorable events, historical happenings in Indianapolis -- including Madam Walker's business, its jazz history, etc.

Other festivals/special events that could easily be enhanced by the inclusion of temporary public art are Indian Market, Fiesta, the International Violin Competition, the Grand Prix, Jazz Fest, and various arts fairs throughout the community, to name a few.

Memorials:

Indianapolis is the American city with the second largest number of memorials after Washington, D.C., a tradition that could be continued with new memorials initiating 21st Century examples of this art form. However, additions to Indianapolis's impressive collection of memorials should be under taken with careful consideration. The grandeur of the Soldiers and Sailors Monument is

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inimitable, in terms of its budget and scale, and it sets a standard against which all new monuments should be measured.

“Excluded Cities”:

Each of the cities that opted not to participate in Unigov should be included in the Indianapolis public art program, especially if Percent for Art legislation is passed as regional capital improvement monies are expended in Lawrence, Speedway, Southport, and Beech Grove.

The city of Lawrence is currently planning to build a traditional town square, anchored by a library. This presents wonderful opportunities for the inclusion of public art in landscape design, sculpture placement, and the literary arts.

Speedway has done an admirable job of incorporating artistic light standards along Crawfordsville Road, the city’s main thoroughfare. As capital projects are budgeted for all regional cities, whether or not they participate in Unigov, public art enhancements that tie to city improvements should be considered.

GOVERNANCE, ADMINISTRATION, AND FUNDING

Recommendations for administration, staffing and funding vary by the phase of development of the Public Art Program. In the year following adoption of this master plan, during the short and medium term phases that are the responsibility of the Public Art Working Group (See Action Steps, page 14), the Program will be building capacity. At such time as an ordinance for Public Art and Public History may be passed, establishing a funding source for public sector projects, the Program will need to grow to meet an expanding role in the community.

Short- and Medium-Term: Public Art Working Group

Governance

The Arts Council of Indianapolis and the Cultural Development Commission, working together, should establish the Public Art Working Group. Representation on the Public Art Working Group is recommended as including (but not limited to) the following:

- Mayor Bart Peterson's office
- Cultural Development Commission
- Arts Council of Indianapolis
- Indianapolis Art Center
- Community Foundation of Central Indiana
- Indianapolis Department of Public Works
- Indianapolis Metropolitan Development
- IUPUI National Council for Public History
- Herron School

During this initial Public Art Program development phase, the Public Art Working Group should serve as a central coordination point for collaboration as various

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organizations develop varying aspects of the program. For example, the Indianapolis Art Center and the Herron School may jointly develop the artists training component, the Community Foundation of Central Indiana may pursue raising an endowment for support of cultural initiatives (including public art, the Cultural Trail, and Cultural Districts), and the IUPUI Public History may bring public historians into the on-going community dialogue about the Program.

The Public Art Working Group should review any publicly-funded public art projects or projects on public property involving the CSB during this phase, approving the proposed project approach (including concept, project type, artist selection process, inclusion of stakeholders and funding). This should establish a pattern of collaboration and appropriate process around implementation of the Public Art Program. While funding sources may vary widely during this period, continuing acknowledgment should be made that the CSB and the Public Art Working Group are only advising on privately funded projects on private property. However, the Public Art Working Group review should be viewed as an essential step for any projects proposed for public property. Following the Public Art Working Group review of publicly sited projects, their recommendation would be made to the appropriate office within local government.

Administration

The Arts Council of Indianapolis (as administrator) and the Cultural Development Commission (as funder), working together, have already initiated the process to establish a full-time staff position for Public Art Program Director (see Job Description, Appendix A.) This position should serve as the executive for the CSB. Location of the CSB at the Arts Council of Indianapolis would be consistent with the structure of other public art programs nationwide, which most commonly reside within the local arts agency. The Arts Council has already been involved in public art and maintained a Public Art Committee since 1997.

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The Public Art Working Group should serve as the governing board for the activities of the new program.

The Public Art Program Director should convene the Public Art Working Group, guide and support its activities (see Action Steps, page 14), and manage the CSB.

Funding

Initial funding for the Public Art Program should be sought from varying sources. The Cultural Development Commission, as part of the Cultural Tourism Initiative, private philanthropy, or local government may choose to provide basic operational support for the Public Art Working Group and the CSB. Basic operational support should include staff salary and benefits, office expenses, and sufficient funding to initiate the short and medium term steps described in this report's Action Steps (page 14).

The CSB should establish a fee-for-service schedule for projects seeking its advice or management. Full project management fees nationally are ten to fifteen percent of the overall project budget. The CSB's advisory services, such as working with a private developer who is using the slide bank to locate and contract with an artist, may be substantially less or priced at a flat rate per service.

Professionalism around the practices of public art and public history, and a community expectation of professionalism, should be established. With that should come the understanding that such professionalism, in public art and public history just as in architecture, urban planning, or any other design field, will carry an expense.

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Long Term: Ordinance for Public Art and Public History

Governance

Should an ordinance for Public Art and Public History be passed, allocating resources, as is recommended in this Master Plan, projects in the public sector may assume a dominant role in the work of the Public Art Program. As a result, the structure of the Program should change to reflect this. We recommend that the Public Art Working Group sunset following passage of an ordinance, and that it be replaced with a Public Art Committee. As the work of this Committee will be substantially in the public sector, it should have appointments by local government. We recommend a nine person Committee, with three appointments by the Mayor's Office, three by the Arts Council of Indianapolis, and three by the Cultural Development Commission. As the Cultural Development Commission is charged with a five-year mission, terminating in 2006, the ratio of appointments might then shift to five by the Arts Council of Indianapolis and four by the Mayor's office.

Within this nine-person body, care should be taken to have at least one artist, one design professional (architect, landscape architect, urban planner), and at least one public historian. Gallery owners or individuals serving as artists' agents should not be appointed, nor should artists who intend to compete for projects, as conflicts of interest may cause a perception of favoritism.

The Committee should act as the governing body for the work of the CSB, serve as the recommending body to local government for publicly-funded projects, and ensure that high-quality advisory services are available to other non-public sponsors of public art or public history projects.

The Committee should have authority over the Public Art Program, and should ensure that the values of community involvement, fairness and equity of process,

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and aesthetic quality are maintained. The Committee may be under an existing organization, such as the Arts Council of Indianapolis or the Cultural Development Commission, established as a division of local government, or established as a freestanding quasi-governmental entity or nonprofit corporation. The environment current at the time of passage of the ordinance will help determine its appropriate placement.

Administration

Staff needs will change, as well, following passage of an ordinance. The number of staff will vary by anticipated workload for the program. We recommend that public art staff manage no more than four to six projects simultaneously, depending on those project's complexity. After ten public projects have been completed, a position should be established for maintenance of artwork. At that time, on-going maintenance of all artwork on public property might be consolidated under the responsibilities of that position, ensuring continuing maintenance of a number of artworks in parks and other locations throughout the County.

Support staff will be required, as will accounting services. The latter is particularly important, as all projects must maintain records appropriate for audit.

Funding

Public sector funding for a public art program may be structured for two different levels of activity. The first is the core program, which includes the position of the Program Director, whose work is central to continuing planning and program function, and should be funded as a core expense of the program, and the position of Art Collections Manager with on-going responsibility for maintaining artwork on public property and may be funded from the maintenance endowment (see Action Steps, page 14, and Policies and Procedures, page 49). The second

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level is project specific and may be tied to the ordinance for Public Art and Public History, funding project managers out of sources available through allocations related to the ordinance. As these will fluctuate over the years with the increasing or decreasing capital investments being made by the public sector, tying funding levels to the projects under way is appropriate.

CSB functions of assistance to other non-public sector sponsors of public art should continue to be supported through fees-for-service and private philanthropic support.

Other funding sources, such as the National Endowment for the Arts, the National Endowment for the Humanities, and other federal programs such as TEA-21 (for transportation-related project enhancements) should be tracked by the Public Art Program Director, and sought where appropriate.

POLICIES AND PROCEDURES

A well-functioning public art program requires governance by a set of thoughtful policies and procedures that insure operational consistency, equitable processes, public involvement and accountability. The methods used to manage a public art program are key to the goal of quality public art projects, benefiting residents and visitors alike.

Structured and inclusive public art planning followed by open and fair processes for artist selection form the foundation for a well-managed and successful public art program. The following covers processes for:

- The Action Plan for Public Art;
- Selecting Site for Public Art;
- Choosing Artists for each Project;
- Contracting for and Completing a Public Art Project, and
- Maintenance.

For simplicity, the following policies and procedures refer to the “administrative agency” rather than distinguish between the Public Art Working Group phase (short to medium term) and the Public Art Committee phase (long-term).

Action Plan for Public Art

Planning for public art should balance the long-range (many public infrastructure projects require five or more years to complete) with the nearer-term (temporary work, or recently initiated projects). Although the Master Plan provides a multi-year approach and project identification, annually the public art program should both identify new projects that will be initiated within that 12-month period and provide an update on projects that are currently under way.

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Annually, the administrative agency's public art staff (hereinafter referred to as public art staff) should update an Action Plan for Public Art that should identify:

- projects that will be initiated within a one-year period;
- funding required, and funding source for each project;
- siting for the project;
- neighborhoods or individuals that live, work, or are otherwise
- stakeholders for the project;
- types of public art project appropriate for that location (referring
- to this public art master plan); and
- estimated timeline for the project initiation.

Projects that are currently funded and in process should be described including:

- artist(s) selected to perform the work, and
- estimated timeline for project completion.

Communication and Planning. During Action Plan preparation, the public art staff should engage in planning with the funders, public agencies, neighborhoods or individuals that are stakeholders for the projects, involving and engaging them in planning for that site. This process does not substitute for the artist's design and dialog with the stakeholders; however, stakeholders' early involvement in project planning will help identify representatives who can participate in the artist selection process, it will help establish a sense of ownership in the project among those impacted by it, and it will create a network that the artist can use while designing the project.

Public art staff should cultivate continuous communication with the public agencies (Marion County Public Library, Metropolitan Development and Public Works Departments, IndyGo, INDOT, etc.) that may be funders and sources of public art sites or projects. Staff representatives from key public agencies should

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be engaged as informal partners in developing the public art program as a whole, so that future infrastructure projects may be identified early in their planning, and they should be formally engaged in the development of the annual Action Plan.

Private funders, such as foundations and corporations, should be engaged as projects are planned or developed.

Action Plan Review. Review of the Action Plan should be by the administrative agency's governing body. Proposed public art projects in the Action Plan that will be funded by public money, or sited on public property, should be reviewed by the appropriate public agency (for example, the Department of Public Works) and jointly recommended to their elected officials by both the public agency and by the administrative agency.

Choosing Artists for Each Project

Selection processes for public art projects will vary according to the type of project undertaken, the timeline for the project, and the funding source or sponsoring agency.

Artist Selection Process. There are several methods by which artists may be chosen, including:

- Open invitation and selection by a panel of experts and stakeholders provides a clear and democratic process for artist selection, and is the most preferred and publicly-accountable method. It should be considered a requirement of public art projects that will be placed on public property or funded with public dollars. It is also the most time-consuming method of selection, typically requiring a minimum of three months to conduct.

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- Limited invitational and selection by a panel of experts and stakeholders narrows the field of artists eligible for a project to those invited (either by public art staff or by the panel). This process is appropriate if the timeline for completion of a project is shortened, if the type of artwork sought is highly specialized (such as high-technology projects), or if the funding source(s) are private.
- Combination of open invitation and limited invitational simultaneously seeks many artists participation in the project but allows the public art staff and panel to invite specific artists to participate. This method provides assurance of participation of specific artists who may be sought for the project at the same time that it opens the process to new artists who might not otherwise be known by the panel. Care should be taken to ensure, however, that the artists submitting in the open invitation process are genuinely considered for the project, and that their participation is not used as a public-process cover for pre-selected favorites.
- Direct acquisition, selection, or commission by a curator or small panel of experts in the formation of a special collection. On occasion, a special object, or collection may be desired and appropriate for a site. Smaller artworks, portable works for rotation in public places, or collections that represent folk art traditions may require a curatorial approach to selection. If the artwork will be placed permanently or for an extended period in a specific location, however, it is important to provide stakeholders an opportunity to have input to project planning and the curator or panel's intent and methods of selection.

Public art staff, with input from the funding entity, should determine what process is appropriate according to the type of project undertaken, the timeline for the

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project, and the funding source or sponsoring agency. When possible, staff recommendations should be included in the annual Action Plan. However, projects frequently become active between Action Plan cycles; in this case, the staff recommendations for selection process should be presented to the administrative agency's governing body and to appropriate authorities representing the funding entity.

Following are some examples of the recommended processes for publicly-funded projects.

Generally, the preferred method of artist selection involves solicitation by a Request for Qualifications (RFQ), sometimes referred to as a Call to Artists, for review of past work and resume, followed by:

- Interviews of short-listed artists by the selection panel, which are most common when the artist is being selected to work closely with stakeholders and funders, where ability to communicate and personal interaction skills are as important as the quality of the artist's work,
- Proposals, such as drawings or maquettes, for free-standing artworks that will not require an artist/stakeholder relationship during design, or
- Combined interview and conceptual proposal, when the artist's ability to interact and the artist's ability to conceptualize within a project's parameters (such as peculiarities of a site) may be equally important.

Selection processes requiring proposals, whether finished or conceptual, require the longest timeline.

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At the beginning of each public art project, public art staff should determine if a slide bank will be used as a resource. An RFQ process is the preferred means of soliciting artists but if the project timeline is condensed or limited and the slide bank is sufficiently developed, use of the slide bank is an acceptable method of artist selection. Project RFQs should be drafted to include a detailed description of the project at hand, the project budget, timeline and application requirements.

We do not recommend combining an open invitational or limited invitation with a Request for Proposals (RFP) as selection method for two reasons: artists invest substantial amounts of time and resources into proposals, most of which will be rejected, and it is logistically impossible to provide adequate orientation and stakeholder interaction to all artists submitting.

Selection Panel. Public art staff should create an artist selection panel for each project. This will enable the tailoring of each panel to the specific needs of the individual project. The ideal size of a panel is three to five members, depending on the scale and complexity of the project. In every case, an odd number of panel members are preferred to prevent tie votes. Public art selection panels should always comprise participants from three categories:

- art professionals, such as architects, landscape architects, graphic designers, museum staff, public art administrators;
- artists; and
- representatives/stakeholders of the neighborhood in closest proximity to the project.

Panels should reflect community diversity. Project funders (government, corporate, individual, or foundation) should be given the opportunity to have a

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role in the artist selection process, either by the addition of a panel member (voting or advisory) or by pre-approval of recommended panel members. Art professionals and artists who serve on selection panels can have experience that is local, regional, or national. Out-of-town panelists should be reimbursed for travel and per diem expenses. Panelists should be paid an honorarium for their participation on the panel, with the exception of those serving as community representatives whose work is on a voluntary basis, or institutional or public agency staff for whom service on a panel is an appropriate job duty.

Public art staff should recommend members of a panel for each project to the administrative agency's governing body prior to its formation. Potential professional panelists' (delineated above) names and resumes should be maintained as a resource by the program. Nominations for the panelist list may come from any source. Community representatives should be named for each project as its panel is organized.

Over the years there has been much debate across the country about who is eligible to apply for public art commissions and who is considered a public artist. As there are no "card-carrying" artists, artists should be judged on the quality of their work not on their professional or educational background. However, public art funding should not be added on to the fee paid to a facility's designing engineer, architect, or landscape architect. Funds for public art should not be used to purchase prefabricated, mass-produced products, but should typically be spent on commissioning new or site-specific work.

Each public art project should have advisors to the project and to the selection panel who will assist in orienting the selection panel, provide materials related to project development, and voice concerns if the direction of the selection panel conflicts with the goals or function of the project. Public art staff should be in charge of facilitating and guaranteeing the involvement of advisors. Potential advisors may be drawn from many sources, including representative of funders,

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governmental departments involved in a project, and design teams for a given project (architects, engineers, and landscape architects). There is no limit to the number of advisors for a project. Advisors are non-voting within the artist selection process.

Review. The panel review process usually takes place in three stages:

1. orientation of the panelists, often with a site tour and presentations by advisors;
2. review of submitted artist's materials, followed by short-listing; and
3. final interview and selection.

The length of each stage of the process varies according to the complexity of the project and the distance that panel members must travel. Often, orientation and review/short-listing are conducted in one multi-day session, followed by final interview and selection several weeks later.

Public art staff should check at least three references of each short-listed artist. Reference checks should cover inquiries such as experience working on similar projects, ability to work on a team, and ability to complete work on time and within budget. If a panel has short-listed an artist who has not had previous sole responsibility for similar work, reference checks should cover inquiries about ability to work in the public realm. Reference checks are also the appropriate arena to check the range of fees the artist has received from recent projects or commissions.

Public art staff, artist selection panel, and advisory panel may deem it necessary, for various reasons, that short-listed artists submit art project proposals and/or that the artist be interviewed. If artists are asked to submit proposals, they should be given proposal fees in accordance with national standards for public art administration. The Public Art Network of Americans for the Arts is a good source for up-to-date information regarding national standards in the public art

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field. Expenses should also be paid if artists travel from out of town during the proposal process. Prior to proposal submission, artists receive an orientation (on-site is preferable), background material on the project, the city of Indianapolis and specifically the area that includes the project site, and an opportunity to interact with the local community. If an on-site orientation is not feasible, due to time or funding constraints, a packet of materials on the project should be sent. This might include videotape of the site and contact names and numbers for local stakeholders.

In the case where a selection panel is choosing an artist for a process-oriented project (i.e., a design team project where an artist collaborates with project designers and integrates the artistic component into the design of the overall project), short-listed artists should be interviewed to assess the ability of each artist to interact and coordinate with project designers. The interviews insure that part of the selection criteria is based on the artist's style of communication, their compatibility with the rest of the design team, and their ability to work on evolving projects. Project designers should participate in the artist interviews as advisors to the panel.

Information gleaned from artist interviews, proposals, and references should be given to the selection panel. The panel is responsible for reviewing all pertinent information and making a final recommendation. Panel recommendations should be referred to the administrative agency's Public Art Committee for review and approval and then to the full administrative agency and governing body of the funding source (such as City Council, Foundation boards of directors) for review and approval prior to contracting the artist.

Slide Bank and Mailing List. Formation of a slide bank of artists' work specific to the Indianapolis area should be considered, but is not a first priority at the initial stages of public art program development. In the future, particularly if there are numerous projects and a tight timeframe for artist selection, a slide bank can be

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an important aspect of the public art program. A slide bank, if properly maintained, can enhance program growth and be a helpful tool for artists and commissioning entities throughout the region, and might be a shared project among other agencies with public art programs. A slide bank can be used for selecting artists for projects, provided a notice, or call to artists, is advertised in publications that will reach area artists, such as arts council newsletters, magazines, and newspapers. Existing artist lists from area museums and the state arts council may be available for use as well as lists more national and international in scope compiled by various arts groups. If and when a slide bank is formed, a widespread direct mailing to area artists needs to be undertaken. At this time, an application to the slide bank needs to be developed and sent to all interested artists. Email notification would be appropriate if artist's email addresses are accessible.

Maintaining a slide bank inclusive of national and international artists is a more difficult undertaking and may not be necessary provided a list of national artists is researched (on a continuing basis) and included on the public art program mailing list. As the material artists send will become outdated within a few years, it is important to request that artists update their slide bank materials at least every three years. Additionally, it is critical that the public art mailing list database is constantly managed and updated.

Contracting for and Completing a Public Art Project

Contracts. Several different kinds of contracts need to be developed and approved, in concept, for use. The types of contracts required for projects that differ in scope and work include contracts for temporary work; consulting services; commissioning of site-specific work and/or objects; design team collaboration; construction oversight; studies; proposals; and panel participation

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and/or honoraria. Legal review, approval, and signatures required will vary by fund source.

Contracts are best held by the agency or group overseeing the work that is contracted, not by consultants to that agency or group. For example, as a general rule, artists should not be sub-consultants to the design consultants for a given project. Administration of the public art program should be placed with an agency best positioned to administer a public art program. When public art funding is received, the administrative agency should hold the artists contracts. In addition, the agency will require a contract with the funding source for public art services or technical assistance.

The contracts, depending on type or service required, need to address the following issues:

- Insurance requirements,
- Coordination responsibilities,
- Copyright,
- Maintenance,
- Removal or Relocation,
- Americans with Disabilities Act Compliance,
- Inherent Vice,
- Public Safety,
- Title/Ownership, and
- Conflicts of Interest.

Completion. The administrative agency responsible for the commissioning of public art has duties that extend beyond the completion of the project by the artist. These include placement of proper signage related to the project; procurement of appropriate insurance for the artwork/project; and a plan for ongoing conservation and maintenance.

Maintenance

An endowment should be established, for the purpose of conserving and maintaining the art collection, by setting aside 10 to 25 percent of each public art project budget. After the initial years of the program when funds have accumulated, the endowment should cover the costs of the administrative agency's staff and consultants needed to register, inspect, clean, repair, and generally maintain work in the public art collection.

An annual maintenance plan, which takes into account artist specifications for maintaining artwork, should be developed so that maintenance needs can be projected and budgeted accurately. If there are maintenance costs above and beyond the scope of the 10 to 25 percent set aside for routine maintenance, and the artist contract does not cover the needed repair (i.e. coverage timeline is up or inherent vice is not the issue) the funder of a given project will be required to make necessary funding available.

APPENDIX A. Guidelines for Gifts and Loans of Art

{Depending on the time of enactment of these guidelines, Public Art Working Group (PAWG) can be substituted for Public Art Committee (PAC).}

Guidelines for Gifts and Loans of Art

These guidelines define the process for the review, placement, and maintenance of artworks proposed as gifts or extended loans to the City of Indianapolis (“CITY”) for placement of city property. In this process, the Public Art Committee (“PAC”) shall act as an agent for the CITY.

DEFINITIONS

1. The Public Art Committee (“PAC”) is a standing committee, responsible for making recommendations on public art for the CITY, including matters relating to gifts or loans of art for public places.
2. Works of Art are all forms of original creations of visual art or art services, including but not limited to:
 - Painting of all media, including both portable and permanently affixed works such as murals;
 - Sculpture which may be in the round, bas-relief, high-relief, mobile, fountain, kinetic, electronic, etc. in any material or combination of materials;
 - Other visual media including, but not limited to prints, drawings, stained glass, calligraphy, mosaics, photography, clay, fiber, and textiles, wood, metals, plastics, or other materials or combination of materials, or crafts or artifacts.
 - Media-based artwork (i.e. electronic, video, Internet reliant).
 - Art that incorporates the use of sound.
 - Artist design services.
3. Artist is a practitioner in the visual arts, generally recognized by critics and peers as a professional of serious intent and recognized ability who produces works of art.
4. Public Art Program Director is an employee of the PAC responsible for the operation of the Public Art Program.

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5. Review Panel is a review committee appointed by the PAC, upon the recommendation of the Public Art Program Director, for the purpose of reviewing proposals for gifts or loans of art for public places.
6. Indianapolis Public Art Collection refers to all works on the accession records/inventory of the CITY.
7. Gift of Art is a work of art donated free and clear to the CITY for inclusion in the Indianapolis Public Art Collection.
8. Loaned Art is a work of art given without charge for use over a period of time, to be returned to the owner at the end of the use period.

PAC'S RESPONSIBILITIES

1. The PAC shall review proposals received by the CITY for gift or loans of artwork for public places, recommending to the CITY for acceptance or rejection of the artwork gifts or loans.
2. PAC shall ensure that any proposed artwork requiring extraordinary operation or maintenance expenses receives consideration by the Department of Public Works or other entity responsible for such operation or maintenance.
3. PAC shall establish and maintain a file of potential panelists to review and make recommendations regarding proposed gifts and loans of artwork, which shall contain information on the credentials and experience which qualify those individuals to serve as panelists.
4. PAC, in coordination with the CITY, shall oversee the documentation, registration, care and installation of all artwork gifts or loans accepted by PAC.

PROCEDURE FOR REVIEW OF GIFTS OR LOANS

1. Proposals for gifts and loans of artwork shall be submitted to the PAC in a written format established by the PAC for this purpose. At a minimum the proposals should include:
 - Title of the artwork, its dimensions, medium, and date of execution.
 - Color photographs or 35mm slides of the artwork or other appropriate presentation materials (i.e. audio or video recordings, CD-Rom).
 - Proposed site location(s).

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- Resume of artist.
- Warranty of originality (i.e., existing work must be an original creation or limited edition).
- Statement of appraised value of artwork.
- Maintenance and installation requirements.
- Report of artwork's condition.

If possible, the artist should be consulted regarding siting, maintenance and installation issues.

1. Initial review of proposals shall be by a Review Panel, named by the PAC.
2. Review Panels will range in size from three to five voting members, and should include, at minimum, one visual artist, one arts professional (curator, registrar, conservator, etc.) and one member representing the community at large. A member of the PAC, who serves as a non-voting facilitator, shall chair Review Panels. Non-voting advisors to the review process may include representatives of the CITY Departments of Public Works, Risk Management, Metropolitan Development, and the Legal Department. Review Panels shall convene when a gift or loan is offered. Members shall serve for one or two years (staggered terms) and shall subsequently be replaced by new members.
3. Review Panel members, excluding the community representative/s, shall be paid in accordance with a schedule determined by the PAC.
4. Review Panel evaluation of proposals will be coordinated and staffed by the Public Art Program Director. Panelists will receive the proposals and written instructions detailing their responsibilities prior to the panel meeting. Panel meetings shall be posted and open to observers who wish to attend. A representative of the individual or organization making a proposal will be invited to make a brief informational presentation to the members of the Panel.
5. The Review Panel shall evaluate proposals based on the following criteria:
6. The artistic merit of the proposed artwork.
7. Compatibility with the Indianapolis Public Art Collection.
8. Maintenance and installation requirements.
9. Artwork condition.
10. Liability considerations.

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11. Donor conditions.
12. If the Review Panel cannot reach consensus regarding a particular proposal, a vote shall be taken, with the majority carrying the decision. Panelists shall each have one vote and no panelist shall have the right of veto.
13. The Review Panel's recommendation to accept or decline the proposal shall be recorded by the Public Art Program Director in the form of a written report to the PAC.
14. The PAC shall take a formal vote regarding the panel recommendation. The PAC's recommendation shall be forwarded to the CITY in the form of a report prepared for the Mayor stating PAC's decision and rationale.
15. The PAC shall not act as an agent for the purpose of selling, exchanging, or promoting the sale of any gifts of art or loaned work.
16. The PAC shall accept gifts of art or loaned art only when accompanied by an appropriate warranty of originality and a legal instrument of conveyance of title in the case of a gift, or documenting the loan, in the case of a loan, enumerating any conditions of the gift or loan that the PAC has agreed to accept, and stating that the PAC has provided nothing in return to the donor for the gift or loan. The PAC shall forward copies of the conveyance of title and the stated insurance value of donated artwork(s), and the CITY comptroller will assign a CITY accession/inventory number. The stated value of any loaned artworks shall be provided to the CITY, Department of Administration, Risk Manager.

INSTALLATION OF THE ARTWORK

1. Siting and location development of gifts of art or loaned artwork in public places will be coordinated by the Public Art Program Director in conjunction with the appropriate officials. If possible, the artist who created the gifted or loaned artwork should be consulted regarding siting and installation issues.
2. On-site activity in connection with the artwork installation will be coordinated between the PAC and the appropriate entity having jurisdiction over the site.

MAINTENANCE

Routine maintenance of artworks shall be the responsibility of the appropriate CITY department having jurisdiction over the site or other entity to be named. If extraordinary maintenance is required, said maintenance shall be performed by

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the artist or a qualified conservator. All maintenance shall be performed in consultation with and approval by the Public Art Program Director.

PROJECT FILES AND RECORDS

The Public Art Program Director shall maintain records on each project, which shall include, but not be limited to the following:

1. All materials in proposals submitted and other visual or written materials relating to the artist's design or method of execution as submitted or becomes available.
2. Conveyance of title enumerating any donor conditions
3. Records of the PAC and CITY action bearing on the project.
4. Any agreements relating to the project.
5. Correspondence and memoranda relating to the project.
6. Records of all billings made in connection with the project.

EXCEPTIONS

These guidelines shall not apply to:

1. Artwork loaned to the CITY for one year or less.
2. Artwork loaned for inclusion in temporary exhibitions in CITY facilities and CITY-owned spaces managed by the CITY.
3. Artwork loaned or donated to CITY employees or appointed CITY officials for display in their personal offices.
4. Gifts of State presented to the CITY by other governmental entities (municipal, state, national, foreign).
5. Artwork loaned or donated to the private collections of nonprofit organizations that manage CITY entities, or included in temporary exhibitions at those facilities.

APPENDIX B. Guidelines for Review and Disposition of Art

{Depending on the time of enactment of these guidelines, Public Art Working Group (PAWG) can be substituted for Public Art Committee (PAC).}

A. The Public Art Program Director shall initiate review of a public artwork placed on city property, upon the existence of one or more of the following conditions:

1. The condition or security of the artwork cannot be ably guaranteed.
2. The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible.
3. The artwork has been damaged and repair is impractical or unfeasible.
4. The artwork endangers public safety.
5. No suitable site is available, or significant changes in the use of character or design of the site have occurred, which affect the integrity of the work.
6. Significant adverse public reaction over an extended period of time.
7. The quality of the artwork is called into question.
8. Written request from the artist has been received.
9. The Public Art Committee (PAC) wishes to replace the artwork with a more appropriate work by the same artist.

B. The following steps are required:

1. Review of the artist's contract and other agreements that may pertain.
2. Discussion with the artist of the circumstances prompting the review.
3. Gathering of opinions of more than one independent professional qualified to recommend on the concern prompting review (conservators, engineers, architects, critics, art historians, safety experts, etc.)
4. Review of written correspondence, press and other evidence of public debate, if applicable.

C. A recommendation of reasonable measures is formulated to address the concerns that prompted the review and forwarded to PAC by the Public Art

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Program Director. The recommendation shall be reviewed at an open public meeting of the PAC and upon its acceptance by the PAC, the Public Art Program Director shall take necessary steps to implement the recommended action, if short of “removal.”

If the recommendation is removal, or if PAC determines that reasonable efforts to resolve the concern(s) which prompted the review have been made but have failed to resolve the situation, then PAC shall appoint a mediating organization or consultant to designate a panel of impartial persons qualified to carry out steps in considering the removal of the artwork PAC shall consider the varying needs of the parties to the dispute in selecting the mediating organization or consultant.

The mediating organization/consultant may draw panel members from groups such as preservationists, art historians, museum curators, artists, urban planners, arts or public interest lawyers, social psychologists, policy analysts, and community improvement activists.

The Panel shall:

1. Review PAC’s determination that reasonable efforts to resolve the concern have been made, yet have failed to resolve it.
 - a. The panel may recommend any specific measures to resolve the concern including relocation or removal. This recommendation shall provide a reasonable timeframe in which to carry out the recommended measures.
2. Upon the Panel’s determination that (a) PAC’s decision was correct, or (b) that recommendations referred to in (1a) above have not resolved all concerns, the panel shall then consider the following, in the following order of priority:
 - a. Relocation of public display (if the work was designed for a specific site, best efforts should be made to relocate it to a new site consistent with the artist’s intention. As a courtesy, the artist(s) should be consulted in this determination. In the event of death or incapacity of the Artist, best efforts should be made to consult and/or notify the executor of the Artist’s estate as to the proposed disposition of the work of an in question.)
 - b. Removal from the collection by sale, extended loan, or gift. Three independent professional appraisals of the fair market value of the work shall be secured on which to base decisions.
 - c. If sale, trade, gift, extended loan, or relocation are not feasible, the work will be destroyed.
 - i. If feasible, the artist should be given first option on purchase.
 - ii. Sale may be through auction, gallery resale, or direct bidding by individuals.

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iii. Trade may be through artist, gallery, museum, or other institutions.

iv. Proceeds from the sale of the work of art shall be deposited into an account to be used for future public art projects. Any pre-existing contractual agreements between the Artist and the (Responsible Agency) regarding resale shall be honored.

(Any of the options enumerated above require the prior approval by PAC).

APPENDIX C. Job Description for Public Art Program Director

Job Summary

Direct and manage all aspects of the Public Art Programs of the City of Indianapolis and Marion County, including advocacy, strategic and financial planning, program development, contract negotiation, project development, commission, installation, documentation, and maintenance of works of art (including those integrated within city/county infrastructure) and coordination and support to the City/County's Public Art Committee and its administrative agency. Provide leadership in the areas of policy development, budget, resource development, advocacy, governing body relations, and personnel administration, as required. Direct city/county-initiated public art program and projects, oversee the administrative agency's public art consulting business as a self-sustaining enterprise, providing leadership, planning and management skills, and technical expertise for public art projects sited on publicly or privately held land within the Indianapolis metropolitan area. Develop revenue streams for public art through initiation of new programs and projects as part of public, private, and/or public-private ventures.

Essential Job Duties and Responsibilities

Articulate a vision for public art in Indianapolis and define short and long-term goals to advance programs.

Administer/Manage public art programs for the city/county and clients, in accordance with generally accepted public art standards, and governing ordinances, guidelines, policies, and procedures.

Oversee the inclusion of public historians in the public art process, when applicable, to ensure accurate, professional history.

Negotiate and administer contracts with clients and/or artists for public art services, in accordance with administrative agency policies and procedures, with the assistance of appropriate legal counsel.

Oversee and administer governing policies, guidelines, and procedures of the city/county public art program, including but not limited to artwork gifts and loans, review and disposition of artwork in the city/county collection, etc.

Provide staff support to the city/county's Public Art Committee and its administrative agency in accordance with public art ordinances and/or directives.

Serve as a liaison to city/county officials and departments in support of public art projects. Work with appropriate staff (Department of Metropolitan Development, Department of Public Works, etc.) in determining annual public art project list and coordination assistance.

Develop annual Action Plan and budget for public art and manage staff and budget in accordance with governing policies and procedures.

Research and develop funding sources to achieve the goals of the program.

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Develop and implement programs to increase participation in and education about public art in Indianapolis.

Review and recommend public art policy changes as r to advance the program.

Produce and disseminate informational materials in conjunction with the public art program and its projects.

Qualifications

Education: BA in arts administration, studio art, art history, architecture, landscape architecture, urban planning, or related field; graduate degree desirable.

Experience: Not less than three years experience in public art planning and program management or equivalent.

Individual must be highly oriented toward teamwork and collaboration; have a keen interest in community-based work; possess an ability to multi-task; be detailed-oriented as well as a big picture thinker; able to work in a politically sensitive environment with diverse constituents; possess public speaking and writing skills; have experience with budget management; have general knowledge and understanding of engineering, architecture, and urban design and ability to read blueprints and plans; possess entrepreneurial skills; approach the work with flexibility and good humor.

APPENDIX D. Sample Curriculum for Training Artists

The following is an sample curriculum from the University of Washington's Public Art Program which trains public artists. Courses are taught by a multidisciplinary staff, including instructors from Art, Architecture, Performing Arts, and other departments.

| COURSE LIST |

A History of Public Art and Design

Public Art Field Survey

Class will include tours, observation, journal writing, and local field trips to many of Seattle's major public artworks. The artists who created many of the works will speak with the class.

The Public Context: Out of Site

A studio class studying the theory, tools and practice of analyzing site as text and source, providing inspiration for works of Public Art, Architecture, and Landscape Architecture. Studio will collage visiting speakers, readings, films, lectures and site visits. Projects explore video, posters, maps, photos, pamphlets, and suitcases.

The Material Realm

Field study/seminar/slide lecture class on material properties, aesthetics and engineering for outdoor installations. Sample topic: "How materials are affected by the weather". Visiting expert lecturers from many disciplines and industries.

Methods of Collaboration

Topics will include an overview of each profession, discussion of critical thinking, differences in ways of visual thinking, methods of interdisciplinary activity, languages and terminology, and case studies.

Studio #1: Intro to Public Art

Cross-disciplinary public art studio class.

Studio #2: Design/Build

Final product will be a public art installation on campus or in the community.

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Studio #3: Interdisciplinary Design Competition Studio

Cross-disciplinary studio class using national competitions for class projects (e.g. Maya Lin, student at Yale, and the Vietnam War Memorial). A larger high profile site with good challenges and issues. Final product is a model and complete proposal submitted to the national competition.

Architectural Drawing

The Business of Public Art

Topics include professional practice and communication/presentation techniques, resume writing, slide portfolio preparation, statement of purpose/philosophy, proposal making, writing and dealing with regulating agencies and the art world. Course will also cover grants, codes, contracts, approvals.

Detail Design/Design Development

Public Performance Art

APPENDIX E. Bibliography for Public Art

This is a partial listing. A full bibliography can be found at
<http://www.Americansforthearts.org/issues/otherinterests/pan.asp?id=481>

Dialogues in Public Art

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MIT Press

ISBN 0-262-06209-7

Going Public: A Field Guide to Developments in Art in Public Places

Jeffrey L. Cruikshank and Pam Korza

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New Works: A Public Art Project Planning Guide

Patricia Fuller

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2324 University Ave. West

Suite 102

St. Paul, MN55114

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A Model Act

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Indianapolis Public Art Master Plan

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APPENDIX F. Resources Consulted

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