MARIN
CULTURAL
ASSOCIATION

Artful Cities Group

Día de los Muertos, San Rafael

MLK Gospel Choir, Marin City

Pops Concert in the Park, Belvedere

PUBLIC ART TOOLKIT
For Marin Municipalities

CONTENTS

A. Public Art: What & Why?

1. What is Public Art?

> *Public art – art in public and publicly accessible spaces – is a reflection of how we see the world*
> *The artist's response to our time and place combined with our own sense of who we are*

"Public art" in the modern context can be as broad as the artist's imagination; it has come a long way from its early expressions in historic statuary. Today public art can encompass any form of creative expression including murals, sculptures, landscape architecture, film and digital media, sound and light shows, literary, culinary and performing arts, festivals and fairs. Public art may be permanent or fleeting, static or interactive, inspiring, provocative, humorous, challenging or delightful. Public art can express community values, heighten awareness or questions assumptions.

2. Why Public Art in Marin?

Across the nation and around the world, public art is increasingly seen as a vital civic amenity. It can enhance and express a unique communal identity, deepen residents' attachment to place, promote civic dialogue and cross-cultural understanding, humanize and beautify the built environment, and enliven public spaces.

> *Public art is a powerful catalyst for all that we cherish and aspire to in Marin*

- *Innovation*—The arts are a hallmark of community innovation. Marin has long drawn and spawned a rich concentration of creative talent: painters and poets, musicians and filmmakers, actors, writers, dancers, comedians—innovators of every discipline. Creativity fuels a community's competitive edge in the modern marketplace where innovative design and effective communication can spell the success or failure of a civic, social or business venture. Public art creates distinctive events and locations that breed creative thought and interactions.

- *Civic Engagement*—Artworks and arts activities create attractive, welcoming spaces for people to live, work and raise families. Public art adds meaning to our cities as a reflection of our public history, our evolving culture, and our collective memory. Creative public places and events support a strong democracy by promoting civic discourse, dramatizing important issues, and encouraging collective problem solving. Public artistic engagement builds bridges across cultures, generations and geography, and strengthens a sense of communal identity.

- *Educational Attainment, Health & Well Being*—Exposure to the arts fosters young imaginations and facilitates children's success in school. It provides the critical thinking, communications and innovation skills essential to a productive 21st-century work force. Participation in arts programs and events boosts confidence and improves academic outcomes. Seniors who engage with the arts similarly report better physical and mental health, fewer doctor visits, and higher rates of social engagement. Public art is the gateway to a rich cultural life for all of our residents.

- *Equity & Diversity*—Public art is a powerful tool for community engagement that can help to address Marin's economic and racial disparities, currently the broadest of any county in the State. As a universally accessible celebration of collective community expression, public art can help to shape the

society to which we aspire. Well planned public art programs enable cities to build public spaces and events that represent and attract the full diversity of their residents, and support community-wide understanding and engagement.

- *Environmental Awareness & Appreciation*—Arts and culture do not occur in a vacuum; they are characteristically rooted in place, with a strong reciprocal relationship to the natural and built environment. Artwork in Marin frequently reflects and celebrates elements of our spectacular natural environment, and otherwise encompasses ecological concerns. Communities across the nation are embracing ecological public art projects to reflect and appreciation of the natural environment. This is particularly appropriate in Marin where art and nature both central aspects of our communal identity.

- *Economic Vitality*—An arts-rich environment showcases a community's cultural assets and heritage, attracts residents and tourists, creates jobs, stimulates business activity and economic growth, and produces tax revenue. Countless empirical studies have documented the powerful economic benefits of investing in the arts. See americansforthearts.org (detailing national, state and local studies). *In 2018 alone, Marin County, arts nonprofits and their audiences contributed a stunning $76.4 million in direct expenditures, $40.9 million in resident household income, and over $7.5 million in government revenue to our economy.* AFTA, *Art and Economic Prosperity in Marin County (2018) (available at MarinCultural.org).* Investing in public art and creative place making is one of the most effective steps our cities can take to stimulate the local economy.

B. Step-by-Step Guide to Public Art

1. Public Art Administration

> *City governments are responsible for providing public art within their borders*

a. Leadership Models

Each city and municipality bears the lead responsibility for administering public art installations and programs within its borders. In order to deliver the full benefits of public art to its residents, a city must designate an agency or office to manage the development and implementation of public art in their community.

Some cities employ a full time **Public Art Administrator** who works within its Departments of Cultural Services. Smaller cities may assign this role to the Director of another city Department that functions in an arena related to the public art program. Depending upon the city's organizational model, this might be the Department of Parks, Recreation, Library, Planning, or some other agency.

In either event, the Public Art Administrator typically works with a wide range of partners, stakeholders and participants who can assist in planning and implementing a successful public art program. This will likely include Cultural Commission (if any), artists and arts nonprofits, other municipal agencies, real estate developers, political leaders, media representatives, and funders, among others.

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b. Key Administrative Responsibilities

The Public Art Administrator carries out the following responsibilities in connection with the city's public art events, programs and installations.

- *Public Art Policy Development*—Develop and implement clear public art objectives, criteria, and processes.

- *Financial & Business Management*—Develop and manage the budget, contracting, permitting, and record keeping for the city's public art program.

- *Process & Project Management*—Manage all phases of the public art process including site and artist selection, community engagement, and installation and production of public artworks.

- *Documentation & Publication*—Keep and maintain up to date records; plan and implement communication efforts to increase public understanding and enjoyment of public art.

- *Public Art Management & Conservation*—Oversee security, maintenance and conservation for the city's artworks and events.

- *Decommissioning Public Art*—Ensure that public art is removed and disposed of in accordance with established policies and procedures including notice to the artists.

c. Model Public Art Policies

→ **San Francisco Arts Commission**
   - **Guidelines for Temporary Public Art**:
     https://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/guidelines-for-Temporary-Public-Art
   - **Mural Design Approval Guidelines**:
     https://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/mural-design-approval-guidelines

→ **City of Petaluma: Public Art Master Plan:**
   http://petaluma.granicus.com/MetaViewer.php?view_id=5&clip_id=1466&meta_id=267283

→ **City of San Mateo: Guidelines for the Arts in Public Places:**
   https://www.cityofsanmateo.org/DocumentCenter/View/44882/Guidelines-for-Art-In-Public-Places?bidId=

→ **Downtown Next! Downtown San Jose Public Art Focus Plan:**
   https://www.sanjoseca.gov/home/showdocument?id=2006

→ **Mill Valley Public Art Policy:**
   http://www.cityofmillvalley.org/civicax/filebank/blobdload.aspx?BlobID=25957

→ **Berkeley Public Art Program Guide:**
   https://www.cityofberkeley.info/uploadedFiles/City_Manager/Level_3_-_Civic_Arts/Public%20Art%20Process%20Guide.pdf

2. Pubic Art Sites and Opportunities

> *Every public space and object presents an opportunity for artistic expression*

a. Building an Inventory

Public art may begin with an artistic work or event in need of a space, or with the identification of a space that would benefit from the addition of public art. In either case, thoughtful public art planning takes a holistic view of the sites and opportunities for public art that exist in a given community. Cities that are serious about public art should identify and map existing public artworks and events, along with potential arts spaces. Building this inventory will illuminate the city's artistic landscape and opportunities for creative place making.

b. Site Selection

- *Think Broadly*—Every space and object in our environment presents an opportunity for artistic expression. Public buildings, parks and open spaces are obvious choices for visual and performing arts offerings (e.g., murals, mosaics, sculptures, music, dance, theatre, comedy, spoken word…). But a city's functional infrastructure also presents rich artistic opportunities. Benches, bus stops, and bicycle racks may themselves be works of art; flooding and drainage issues can be addressed through creative landscape architecture that also creates engaging public spaces; existing infrastructure—from utility boxes to streets and bridges—can be enlivened with temporary or permanent works of art.

- *Public Access*—When looking for public art opportunities, public access and exposure is an important consideration. Cities often seek to maximize pubic benefits by locating public art in places where people frequently visit or congregate (e.g., transit centers, parks, public squares, in and around public buildings). However, a city should not overlook the potential of public art to beautify and revitalize underserved and neglected areas. In New York City, real estate developers often donate their vacant properties and storefronts for short-term arts uses because they have learned that it enlivens neighborhoods, aids marketing and increases property values. See ChaShaMa.org/property-owners.

- *Public Art on Public Property*—Cities and municipalities are free to commission, select and locate public art in or on any public property (government buildings, public parks, streets, squares, lots, etc.). Cities may also allow or encourage nonprofits or private third parties to create art on public property (e.g., Curtain Theatre's Shakespeare in the Park). In a sense, this too is "public art." However, unlike publicly funded art on public property, *private artistic expression* on public property is protected by the First Amendment. Cities may not, therefore, dictate its content.

- *Public Art on Private Property*—Many cities and towns enact ordinances requiring developers to either pay into a public art fund—typically a percentage of the total development cost—or provide publicly accessible art as a condition of permitting. Courts have held that these requirements do not offend the property owners' First Amendment rights, provided the cities do not attempt to dictate the content of the artistic expression. Percent for art ordinances are a valuable tool that could help ensure that public art is incorporated in the planning and development decisions of Marin cities.

- *Private Art on Private Property*—In the absence of an ordinance mandating public art as a condition of permitting, the government may not require, regulate or prohibit artwork on private property, even if it is visible or accessible to the public. See e.g. Complete Angler, LLC v. City of Clearwater (MD Fla. 2009) 607 F. Supp.2d 1326, 1334 (First Amendment prohibited a city from ordering removal of a mural from a bait and tackle shop.) A city may, however, encourage and facilitate the presentation of artworks and events on private property for the benefit of the community. For example, some Marin cities encourage businesses, nonprofits and private residents to include artwork on and in publicly accessible areas of their property, and to participate in public art walks, open studios, and other community arts events.

3. **Artwork Selection**

> *The best public art programs honor, celebrate and inspire creative innovation*

   a. **Selection Criteria**

- *General Considerations*—Artistic excellence and diversity are the starting points for most pubic art programs. Deciders should also consider the suitability of the artwork's scale and character to the particular site and its uses, as well as the durability of the work and public safety. Cities differ in how they choose to reflect and celebrate their local character and heritage, and whether to incorporate such issues in the selection criteria. Some cities develop cultural districts with unique attributes that reflect the history, culture and aesthetics of distinct areas and their residents. Smaller cities may seek to celebrate the diversity among their residents by reflecting a broad range of art forms, cultures and traditions throughout the community. A city may choose to include a preference for local artists among its selection criteria. Whatever the criteria, they should be clearly articulated and equitably applied to all projects.

- *Aesthetic Requirements*—Cities should refrain from establishing specific aesthetic guidelines or principles, which undermine creative expression and therefore the quality and value of public art. There is no such thing as a universal aesthetic, and artistic innovation necessarily breaks molds and boundaries. The selection process and criteria should therefore honor and respect the artists' creative inspiration and not endeavor unnecessarily to dictate or constrain artistic expression.

   b. **Minimizing Controversy**

Government representatives, accustomed to striving for community consensus, may be wary of supporting public art due to the inevitable diversity of community opinions and reactions it can evoke. The solution is *not* to avoid innovative or distinctive public art and its attendant public benefits. To the contrary, cities can minimize controversy over public art by establishing clear and fair processes, and by embracing diversity and inclusion. Cities can, for example,

> Entrust a diverse and well-qualified selection panel to make public art recommendations and decisions in accordance with a well-defined process;
> Provide avenues for public engagement in the public art program;
> Support numerous and varied public artworks and events that speak to a wide range of community tastes and perspectives; and
> Consider emphasizing temporary artworks and events, particularly in the initial phases of a public art program.

c. Process and Participants

- *Selection Committee*—Artworks (and artists) may be selected by an established public art committee, a board or commission with defined roles, or by an ad hoc review committee empaneled for that purpose. Ideally, the selection committee should include individuals who are knowledgeable about art, about the site or development project, and about the character of the community. Voting members typically include at least two art professionals, a representative from the local arts commission or agency, and at least one citizen at large who represents the community where the project is located. In the case of a public art in a development project, the project's building and/or landscape architect or engineer should also be included. (Alternatively, some cities compile lists of approved arts consultants whom developers can hire to plan and manage artists and artwork selection and installation.) To avoid the appearance of a conflict of interest, the city's Public Art Administrator may wish to serve as a nonvoting member. Similarly, government representatives may be well advised to refrain from direct involvement in the selection of public art so as not to politicize the process.

- *Term of Service*—Selection committee members may be designated to serve either through the completion of a single public art project, or for a fixed term (e.g., one year). Regular turnover of the committee membership can be beneficial to ensure that fresh and diverse perspectives are reflected in the public art program.

- *Powers & Responsibilities*—The powers and responsibilities of selection committees vary widely. Some take a leadership role in all phases of the public art process, including the development of goals, identification of sites and suitable art forms, and selection of specific artists and artworks across the community. Other committees are limited to selecting a single artist and/or artwork for a particular project. In some communities, the selection committee gives final approval for public art projects, while in other communities, the City Council or some other body has the final word. The selection process may be decided by scoring systems, majority vote, or consensus. Cities are free to design a selection process that works best for their community. However, the process, rules and responsibilities should be clearly and explicitly delineated at the outset in order to ensure fairness and efficiency, and minimize the potential for controversy.

- *Public Participation*—Great art is a result of great vision and cannot be derived through opinion polls. That said, community members deserve a say in whether and how a city expends public resources for public art, as for any other amenity. A city should therefore seek to engage the community in its public art program to the extent possible, while maintaining creative freedom and autonomy for artists and selection committees in connection with specific works of art. The public can be invited to attend and comment at meetings where public art policies and processes are developed. All phases of the selection process should be clearly defined and open to the community, including concept development, requests for proposals, and selection committee meetings. However, artistic expression cannot—and should not endeavor to—conform to the variable tides of popular taste.

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4. Artist Selection Processes

    a. Call for Artists

A city can obtain competitive proposals from artists for a particular site or project through a public call for artists. A city may begin by issuing a *Request for Qualifications,* asking artists to submit evidence of their qualifications based on past work, and then invite full proposals from a smaller group of artists it deems qualified. Alternatively, a city may simply issue a *Request for Proposals,* inviting any interested artists to submit fully developed proposals at the open-call stage. The benefits and elements of each of these approaches are discussed below.

- *Request for Qualifications (RFQ)*—An RFQ can be a fairly simple and low risk process for artists, as it focuses on the artist's background and experience, and does not require a commitment of creative efforts in the early stages of the selection process. An RFQ is, therefore, likely to attract a wider array of interested artists. Artists who are invited to submit full proposals following the RFQ—knowing the city has deemed them qualified and in serious contention—will be more inclined to fully inform themselves abut the project, the site and the community and to integrate these elements into their artistic concept. Beginning with an RFQ saves artists and cities unnecessary time and effort developing and reviewing full proposals from artists who would not have met the city's threshold criteria.

  <u>RFQ Elements</u>—An RFQ typically asks interested artists to provide the following information:

  1. Letter of interest
  2. Application form
  3. Resume and/or bio
  4. Images of work
  5. Annotated image list
  6. Professional references

- *Request for Proposal (RFP)*—Responding to an RFP requires interested artists to commit considerable time and talent to a creative project that, for most, will never be realized or compensated. From the city's perspective, eliminating the step of an RFQ might shorten the artist selection process a bit; in addition, though the demands of an RFP may deter many artists from applying, those who do apply will provide conceptual information bearing directly on the project at issue. The RFQ process has the potential to favor artists with established portfolios and, in that way, to entrench historic biases. This trap can be avoided either by dispensing with the RFQ in favor of a wide-open RFP, or by designing RFQ guidelines that will attract and encourage submissions from a more diverse pool. These guidelines might include, for example: allowing studio artists to submit paintings and other examples of the artistic abilities; simplifying the submission process and providing application assistance to attract and support less experienced and poorly resourced artists; and including diversity in the selection criteria for artists and works of art.

  <u>RFP Elements</u>—An RFP typically asks interested artists to provide the following information (note that the first six elements are identical to the elements of an RFQ):

  1. Letter of interest
  2. Application form
  3. Resume and/or bio
  4. Images of work
  5. Annotated image list
  6. Professional references
  7. Sketch
  8. Preliminary budget
  9. Concept narrative

b. Additional Artist Selection Methods

- *Invitational Competition*—A city may identify and invite individual artists to apply for a particular public art project due to their prior experience, expertise, and/or relationship with the community. Artists in pre-qualified pools are often chosen.

- *Prequalified Artist Registry*—Some cities develop lists of prequalified artists and/or arts consultants for public art programs, including art in private development. The process begins with a call for artists who are "juried" by a qualified selection committee based on work examples, experience, and qualifications. Selected artists become part of an eligible pool may apply for public art RFPs within a specified time frame (two-three years). Some cities employ criteria for the selection committee and the Artist Registry that encourage diversity and inclusion among both the eligible artists and the resulting artworks. For example, some pools focus on regional artists or artists without prior public art experience

- *Open Artist Registry*—These registries serve as a directory of any interested artists: artists who submit their work and any other requested materials are automatically included in the registry. Cities and developers can then invite members of the registry to submit proposals for specific art projects or installations.

c. Model Calls for Artists

Some sites that frequently post RFQs, RFPs and other artist calls include:

→ Americans for the Arts, Public Art Opportunities, https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/opportunities

→ California Arts Council, Artist Calls – Public Art, http://www.arts.ca.gov/opportunities/publicart.php

→ Call for Entry (CaFÉ), https://www.callforentry.org

→ Los Angeles Department of Arts and Culture, https://culturela.org/grants-and-calls/

→ San Francisco Arts Commission, Calls for Artists (includes guide for how to respond to artists calls), https://www.sfartscommission.org/find-opportunities/calls-for-artists

→ Urban Art Commission, Place?, http://www.urbanartcommission.org/open-projects

→ 4Culture, Seattle, http://www.4culture.org

→ https://www.publicartist.org/index.cfm

→ https://www.anyartist.org/

5. Art Acquisition Methods

Public art is typically acquired in one of the following ways.

- *Commission*—The city commissions an individual artist or group of artists to create a work of art for a specific site or event.

- *Direct Purchase/Hire*—A city or public art agency purchases an existing work, or employs a specific performer or production company to present an established act or show.

- *Gift/Loan*—The city receives a work of art or performance as a gift or loan.

However a city acquires a work of art, it is important to clarify and document the terms of the arrangement, including rights, responsibilities, and financial obligations with respect to ownership, installation, maintenance and removal.

6. Funding Models

Public art is a vital civic amenity worthy of public and private investment

a. Public Investment

Public art requires and deserves an unwavering commitment of public and private resources. In addition to the power of public art to strengthen communities, countless empirical studies in Marin County and beyond demonstrate the tremendous economic benefits of investing in the arts.

Public funding for public art programs most commonly comes in one of two forms:

- *General Fund Allocations*—A city may launch a public art program with a relatively modest general fund allocation while it builds its program and undertakes to develop additional funding mechanisms.

- *Percent for Art Ordinances*—Cities seeking to provide meaningful public art opportunities frequently adopt "percent for art" ordinances that mandate the inclusion of public art, in both public and private developments. These ordinances require developers to dedicate a fixed percentage of their project cost (usually between .5% and 2%) to publicly accessible artworks and events. Typically developers have the option of incorporating the art in the development project, or paying an equivalent fee into the city's designated public art fund. These ordinances are an effective tool for ensuring that public art remains a priority in city planning and development.

b. Private Funding for Public Art

Many individuals, foundations, businesses and other organizations value what public art can bring to a community, and are willing to donate to support local public art installations and programs. In order to access these funds, however, a city must have a coordinated and well-publicized mechanism for soliciting, managing, and allocating donations. Cities commonly employ the following mechanisms:

- *Municipal Fund for Public Art*—Cities can manage their own public art fund, and solicit and receive private donations to the fund. Such donations to a local government entity are generally tax-deductible in the same manner as other charitable contributions, provided the funds are used for a "public purpose" such as public art. If the city is already managing a public art fund (e.g., for funds gathered in a percent for art program), this provides a ready vehicle for leveraging local philanthropic support for public art. However, soliciting, tracking and managing donors can be a time consuming task for a Public Art Administrator, and some cities may prefer to delegate these responsibilities to an Arts Commission or other relevant entity.

- *Nonprofit Fundraising Entity*—In some communities, independent nonprofits emerge to develop funding for public art. The singular focus and nonprofit status of these "Friends of the Arts" organizations can make them effective fundraisers that are well suited to develop long-term strategies such as endowment funds.

- *Additional Funding Mechanisms*—Cities and private organizations and individuals often work in partnership to develop funding for public art, using a wide variety of funding methods (e.g., fundraising events, project-specific fundraising drives, and crowdfunding).

c. Model Percent for Art Ordinances

→ **Santa Cruz Public Percent for Art in Municipal Capital Projects** (Sets public funding at 1% of three-year average capital spending):
https://www.codepublishing.com/CA/SantaCruz/html/SantaCruz12/SantaCruz1280.html

→ **San Francisco 2% for Art Ordinance for Municipal Capital Projects** (City must dedicate 2% of value of all capital projects—including parks and transportation projects—to public art.)
https://www.sfartscommission.org/content/art-enrichment-ordinance

→ **San Francisco 1% for Art Ordinance for Private Development Projects** (Private developers of new construction—or whose projects that increase floor area by 25,000 square feet or more—must dedicate 1% of project value to public art or pay an equivalent fee to the public art fund. In some circumstances, on site art is required.)
https://sfgov.org/arts/sites/default/files/Documents/sfac/Supporting_Documents/Executive_Committee/March_25_2013/Planning_Code_Section_429.pdf

→ **Palo Alto Percent for Art in Commercial Development** (Ordinance requires developers to dedicate 1% of construction value to on site public art in all commercial developments valued over $200,000):
https://www.cityofpaloalto.org/civicax/filebank/documents/38500

→ **LA County Percent for Art in Residential, Commercial and Industrial Development** (Requires developers of residential, commercial and industrial projects worth over $750,000 to dedicate 1% of construction value to publicly accessible art—on or off site—or to deposit equivalent funds in public art fund.):
http://planning.lacounty.gov/assets/upl/data/ord-art.pdf

C. Advocating for Public Art in Marin

Local advocacy is the essential driver of public art in Marin

Public art advocates, both within and outside of government, have been responsible for every existing public artwork and event in Marin County. Community advocacy is the only means by which we will realize the full benefits of public art in all of our cities and municipalities. Let's raise our voices together!

1. **Marin's Public Art Landscape**

    a. **Advocacy Opportunities**

A majority of cities in Marin have no established public art policy or program. These cities typically do not initiate or support public art, though some permit it on an ad hoc basis in response to community advocacy and support (e.g., someone offers to donate a work of art and community members advocate for its installation.) In these cities, advocates can start small (e.g., advocate for the city to install a particular artwork or event at a specified location), or tackle the larger systemic issues (e.g., advocate for the development and adoption of a city-supported public art program.)

Those cities that do have public art policies and programs still depend upon local advocates to advance the programs and ensure they are fulfilling their goals. In addition, some existing policies and programs may unduly inhibit public art by, among other things: restricting the nature, content and quantity of allowable public art; establishing lengthy and burdensome procedural hurdles for artists and selection committees; or failing to fund—and/or to support private fundraising for—public art. Public art advocates have an important role to play in monitoring the operation of these programs and advocating for the expansion of creative freedom and opportunities.

    a. **Elected Officials**

From an arts advocate's perspective, elected officials across Marin's cities are a generally supportive group. Most have at least some appreciation of Marin's history as a magnet and incubator for artistic talent that has united our community in shared experiences and helped to inspire creative exploration and growth for generations of local residents. Virtually all of our elected officials will describe themselves as arts supporters. Yet the dearth of robust public art programs in our cities appears to tell a different story. Often the failure of arts-friendly legislators to champion public art stems from a lack of information or understanding. In such cases, public art advocates can provide valuable educational materials. See *Public Art Resources at the conclusion of this Toolkit.*

- *Need for Public Support for Art*—Based on the historic strength of the arts in Marin, some city leaders assume that the arts do not need city support, but will thrive if left to their own devices. Artists and arts leaders across the County roundly reject the notion that "the arts will take care of themselves" in modern day Marin, where the high cost of living and declining philanthropic support for the arts, are driving an artistic exodus that threatens the County's creative future. Letters and testimonials from local arts leaders can be a good way to address this issue.

- *Role of City Government*—Some city leaders are simply unaware of the essential role and responsibility of city governments in advancing public art. For these individuals, it can be helpful to provide examples of public art policies, programs, installations and events from comparable arts-friendly jurisdictions.

- *A Question of Priorities*—Some elected representatives see public art as valuable, but subordinate to other issues in their communities. This reflects a lack of awareness of the well-documented link between arts exposure and such things as: physical and emotional well-being; civic engagement; cross-cultural understanding; educational attainment; and environmental awareness. Often, the most persuasive information for city governments with limited resources is the empirical data demonstrating the powerful economic benefits of artistic investments that include consumer spending, local job development and tax revenue, among other things.

b. Public Art Allies

Over 1,700 creative businesses and nonprofits—and countless visual, literary and performing artists—continue to call Marin County home. These individuals and entities, and the residents who support them, comprise a powerful community of arts supporters and potential allies in your public art advocacy. Advocates should work with their networks to build a supporter contact list that can be used to rally public support. Feel free to reach out to Marin Cultural Association for advice and assistance. We are continuing to build and unite coalitions of arts advocates in Marin to heighten our collective impact.

As we rally our communities, it is worth remembering that artists and arts organizations often have their hands full trying to stay afloat in Marin's challenging economic environment. Public art advocates should therefore strive to limit the length and frequency of their communications. Calls for action should focus on decisive moments in the decision-making process and provide clear and simple instructions on how to participate (e.g., "Please email Smalltown City Council today at xyz.gov and tell to them vote YES on the percent for art proposal.")

2. Step-by-Step Advocacy

a. Define Your Goal(s)

Having a clearly articulated goal is crucial to the success of any public advocacy campaign. Clarifying your goal will enable you to: (1) ensure your coalition understands and is working toward a common aim; (2) research and support your case with appropriate examples and authorities; and (3) communicate persuasively to the public and to decision makers. You will inevitably have secondary goals, and it is valuable to articulate these as well. For example, building awareness, expanding your coalition of supporters, advancing the reputation of your advocacy group, and forming relationships with decision makers may be secondary goals to keep in mind as you pursue longer-term objectives. Successes on secondary goals can help sustain you and your coalition on the often-bumpy road to victory.

b. Build Your Case

As a leading advocate for public art, you will want to be well informed about the benefits of public art and about what others have done and are doing, both locally and in other communities at the leading edge of the issue. This research will help you to champion your project, identify practical and efficient strategies for its implementation, and anticipate and respond to decision makers' concerns. The more ambitious your goal, the more important it will be to have a well supported proposal that takes into account practical and fiscal considerations (e.g., if you are advocating the enactment of a new public art program, how and by whom should

it be administered, what will it cost in the first and subsequent years, and who will bear those costs?) State your case in a positive, straightforward, and respectful manner. Your reputation for professionalism will work for you in the future. See *Public Art Resources at the conclusion of this Toolkit for a wealth of data and advocacy materials.*

c. Develop a Plan

To build a successful advocacy plan and timeline, you may wish to work backwards from your ultimate goal. Normally, your aim will be to get the City Council or other deciding body to approve and support your public art goal. There may be aspects of the Council's calendar that affect the timing of your efforts. For example, if the city's Arts Commission reports to the Council at a particular meeting, you may wish to key up your issue for that meeting. Ask yourself, what are the essential steps that must take place to get my issue before the deciding body and develop the support necessary for success? Which legislators are likely to be sympathetic to my issue? What other allies will I want in my coalition? Then develop a realistic process and timeline—*in light of your available financial and human resources*—for accomplishing those steps. If you do not see a realistic path to success given the time and resources available to you, consider whether there are incremental or secondary goals that are desirable and achievable.

d. Build a Coalition

Ideally, your coalition will include a diverse group of independent organizations and influential individuals ready to work together to achieve your common goal. Your ability to elicit broad support will be a testament to the strength of your plan. The coalition will enable you to demonstrate community consensus. Coalition members can also provide talent, expertise and resources to help advance your campaign. Be mindful of the interests of the legislators whom you must convince and try to reflect constituencies that matter to him or her in your coalition.

e. Take Action

Once you and your coalition are in agreement on the goal and the plan of action, it is time to begin the work of persuading decision makers. Develop a personal relationship with legislators. Share personal stories, and submit materials that illuminate your issue. Be sure to describe—clearly and simply—how they can help to advance your cause.

In addition to your direct legislative advocacy, you will also want to inform the public and engage their support. Online petitions, phone banks, letters to the editor, email and letter writing campaigns are among the methods available for leveraging community support. If you succeed in getting a public hearing or vote on your issue, aim for a large and visible turnout of your supporters. Arrange for a variety of articulate coalition members to speak to different points, and provide a visible identifier (e.g., sign, t-shirt, armband) so that legislators recognize your supporters in the audience.

> *Thank you for standing up for public art in Marin!*

D. **Public Art Resources**

1. **Searchable Databases**

Americans for the Arts (AFTA)— https://www.americansforthearts.org/—offers extensive information and resources on a vast array of arts and culture issues. The site is searchable, among other things, by word, program and topic. The organization hosts a variety of special-focus networks and resource databases within its site, including the following:

> **Public Art Network (PAN**)— https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network—a national professional network dedicated to advancing public art programs and projects through advocacy, policy, and information resources to further art and design in our built environment.

> **Public Art Resource Center**—https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-resource-center—downloadable toolkits, research papers, publications and webinars pertaining to public art.

> **Arts U**--https://artsu.americansforthearts.org/publicart—Professional development resources in the public art arena.

> **PAN Year in Review & Database**—https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/pan-year-in-review-database—annual review of outstanding public art projects across the nation.

> **Arts Education Navigator**—https://www.americansforthearts.org/by-program/networks-and-councils/arts-education-network/tools-resources/arts-education-navigator-e-book-series—e-books for educators, students and advocates aiming to advance arts education.

> **Animating Democracy**—https://www.animatingdemocracy.org/ - A program of AFTA, Animating Democracy brings national visibility to arts for social change work.

Art Converge—https://artconverge.com/—database of public art in private development including thousands of pages of policies, ordinances and materials (must register to use, but registration is free).

Art Place America—https://www.artplaceamerica.org/resources—Toolkits, books, research studies and other resources pertaining to pubic art.

A Blade of Grass—http://www.abladeofgrass.org/- Non-profit organization that focuses on socially-engaged art provides resources for artists and arts organizations who strive for social change.

Curating Cities—https://www.artplaceamerica.org/resources—a searchable database of eco-friendly public art projects.

Forecast— https://forecastpublicart.org/ consulting, artist support, learning community, public art initiatives and programming. There are also online courses that help people build skills and knowledge on public art: https://forecast-ed.forecastpublicart.org/

National Assembly of State Arts Agencies—https://nasaa-arts.org/research/public-art/—a wide array of downloadable documents, publications and webinars relating to public art.

Project for Public Spaces—https://www.pps.org/about - Central hub for placemaking including resources, expertise in planning and training in art in public spaces.

The Campaign Workshop—https://www.thecampaignworkshop.com/ebooks—downloadable e-book guides on a wide variety of advocacy methods and strategies.

2. Pertinent Documents and Webinars by Subject--(citations are to the databases referenced above)

    a.   **General Resources**

        <u>Publications</u>

        AFTA, Public Art Network, *Why Public Art Matters*

        AFTA, Public Art Network, *Can Public Art Increase Civic Participation?*

        National Assembly of State Art Agencies, *Ten Great Reasons to Support Public Art*

        Art Place America, *Civic Engagement and the Arts*

        Basa, Lynn, *The Artist Guide to Public Art: How to Find and Win Commissions.* Alworth Press, New York, NY. 2019.

        <u>Webinars</u>

        AFTA, Public Art Network, *Blueprint to Public Art and Placemaking; An Introduction to Developing Creative Communities through Art*

    b.   **Program and Policy Development**

        <u>Publications</u>

        AFTA, Public Art Network, *Guiding Questions for the Development of a Public Art Program*

        AFTA, Public Art Network, *2017 Survey of Public Art Programs*

        AFTA, Public Art Network, *Best Practices Goals and Guidelines*

        AFTA, Public Art Network, *Public Art Resource Center: Building Public Art Programs in the 21st Century with a Focus on Small to Mid-Sized Cities.*

        <u>A Blade of Grass and Animating Democracy, *A Relationships Guide for Artist + City Partnerships*</u>

        <u>Webinars</u>

        AFTA, Public Art Network, *Evaluation in Action! Art-Based Evaluation Methods.*

    c.   **Program Administration**

        <u>Publications</u>

        AFTA, Public Art Network, What is a Public Art Administrator?

        <u>Webinars</u>

        AFTA, Public Art Network*, Demystifying the Public Art Deaccession Process*

    d.   **Private Development**

        <u>Publications</u>

        AFTA, Public Art Network, *Best practices for integrating Art Into Capital Projects*

        AFTA, Public Art Network, *Public and Private Development Resource Guide for Developers*

        <u>Webinars</u>

        AFTA, Public Art Network, *Starter Kit: Public Art in Private Development.*

e. **Funding**

<u>Publications</u>

AFTA, Public Art Network, *How Communities are Using Crowdfunding to Finance Public Projects*

National Assembly of State Art Agencies, *Percent for Art Policy Brief*

National Assembly of State Art Agencies, *Summary of State Percent for Art Programs*

Art Place America, *Leveraging Investments in Creativity*

f. **Equity, Diversity and Inclusion**

<u>Publications</u>

AFTA, Public Art Network, *Statement on Cultural Equity*

AFTA, Public Art Network, *Cultural Equity in the Public Art Field*

AFTA, Public Art Network, *Racial Equity in Arts Funding: Statement of Purpose and Recommendations for Action*

Art Place America, *Creating Change: the role of the Arts in Anti-Displacement*

Art Place America, *Notes on a Cultural Strategy for Belonging*

Animating Democracy, *Aesthetic Perspectives: Attributes of Excellence in the Arts for Change*

<u>Webinars</u>

AFTA, Public Art Network, *Ask and Expert: Diversity, Equity and Inclusion Practices in the Public Art Process*

g. **Public Art, Education and Health**

<u>Publications</u>

AFTA, Public Art Network, *Intertwining Practices of Public Art & Arts Education*

Art Place America, *Art & Well Being: Toward a Culture of Health*

Art Place America, *Social Impact of the Arts Study—How the arts are advancing youth development & education, health & wellness, and neighborhood vitality.*

h. **Public Art and the Environment**

<u>Publications</u>

AFTA, Public Art Network, *Public Art Sustainability Assessment Guidelines*

The Trust for Public Land & City Parks Alliance, *The Field Guide for Parks and Creative Placemaking*

City of Austin Economic Development Department Cultural Arts Division, *Austin Art in Public Places Artist Resource Guide*

<u>Webinars</u>

AFTA, Public Art Network, *Going Green: How to Align Public Art with Green Building and Infrastructure.*

i. **Public Art Advocacy**

<u>Publications</u>

The Campaign Workshop, *Complete Guide to Advocacy*

The Campaign Workshop, *Guide to Digital Advocacy*

<u>Webinars</u>

AFTA, Public Art Network, *The Controversy Conundrum: Advocacy and Communication Strategies to Keep Your Program Thriving*