CITY OF ASHEVILLE

Public ART

ASHEVILLE PARKS & RECREATION

MASTER PLAN

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Table of Contents

PAGE NO.

EXECUTIVE SUMMARY 3

SECTION ONE: PLACE 7

I. HISTORIC CONTEXT 7

II. PLANNING AND DESIGN CONTEXT 7

III. PUBLIC ART CONTEXT 8

SECTION TWO: VISION 11

I. OVERVIEW & DEFINITION 11

II. GOALS 11

III. INCLUSION CRITERIA 12

IV. PUBLIC ART PROJECTS 12

V. PROJECT CONSIDERATION AREAS 16

SECTION THREE: ADMINISTRATION 20

I. ROLE OF PUBLIC ART BOARD 20

II. COMMUNITY PARTICIPATION & EDUCATION 20

III. FUNDING/MANAGEMENT 21

IV. ACQUISITIONS 22

V. DOCUMENTATION 25

VI. MAINTENANCE & CONSERVATION 27

VII. DEACCESSION 28

VIII. INTERPRETATION & COMMUNITY EDUCATION 30

SECTION FOUR: ADDENDA 32

EXECUTIVE SUMMARY

Asheville's Public Art Master Plan has been developed by the Public Art Board whose charge is to make recommendations to the Asheville City Council on all public art policy matters. The Public Art Master Plan is considered a five-year vision for the integration of viable public art in the city. A vibrant, working document, the Plan will be reviewed annually by the Public Art Board. In addition, the Board and designated staff shall conduct a condition survey of the City of Asheville Public Art Collection every three years. The Asheville Public Art Procedures Manual maintained by the Cultural Arts Superintendent contains specific guidelines and forms for relating to the maintenance and documentation of the City of Asheville's Public Art Collection.

In order to ensure that public artworks reflect the character, aspirations, and attributes of Asheville's residents, the Public Art Board will seek extensive and various community input. Asheville's individual residents and/or neighborhood associations, civic leadership, business and corporate community, special interest groups and community leaders will be extremely important in the public art process. By the time a new work is unveiled, Asheville citizens will have seen the initial designs and had an opportunity to talk with and question the artist and the various committees involved.

Currently, three working committees of the Board are designated to address the role of public art in Asheville: Planning/Permanent, Temporary/Rotating, and Collections Management. The Planning/Permanent and the Temporary/Rotating Committees will recommend specific art projects and determine appropriate installation sites. The Collections Management Committee will assist in the management, acquisition, maintenance, conservation, deaccessioning and interpretation of the works designated as part of the Public Art Collection.

Public Art Projects in Asheville will consists of two types:

PERMANENT/LONG TERM PUBLIC ART projects will involve artists in the design, construction, and installation of permanent works of art that will either be site specific, integrated, or respective of the sites they inhabit.

Gateway Projects: Artworks will enhance the character and distinction of an area by either marking or defining boundaries and/or entrances into the city, unique/significant districts, individual neighborhoods, and into the mountains.

Streetscape Projects: Exceptional design in physical amenities such as street furnishings, seating, trash receptacles, lighting, signage, paving patterns, and plantings creating more aesthetically pleasing and pedestrian friendly features and places.

Neighborhood Projects: Public artworks will locate shared experiences, celebrate community diversity, record community histories, identify unique flavor and authenticity, and create neighborhood distinction.

Parks, Greenways and Community Center Projects: Art that offers tactile experiences, invites interaction and participation, and establishes resting places or focal points, or responds to natural elements or landscape features of the site.

Community-Wide Projects: Public art can promote Asheville's history, present and future, make beautiful places, ease circulation and way finding, celebrate cultural diversity and expression, foster community pride, and most importantly create memorable places and experiences. Memorable places and experiences provide recollection, further city identity, and orient both residents and visitors to a sense of place.

Building Projects: Public art integrated into the initial capital and development project design phasing and where artists will be collaborative members of the building design teams.

Infrastructure Projects: Infrastructure elements, such as storm sewers, water distribution mains and freeway overpasses can be designed so elements such as these become pleasing public symbols of community pride.

TEMPORARY AND ROTATING ART will accommodate rotating art that involves artists in the creation of works that are non-permanent in intent and application and allow for flexibility and highly creative opportunities to showcase artwork.

Community Art Projects: Public art projects created specifically for the purpose of education, community participation and involvement.

Existing Site Projects: Projects, which install works for a defined period of time in existing locations with the basic premise being improving and exciting the appearance of their sites.

Invited Rotating Art: Projects that present new or existing work for short periods of time in locations including both indoor and outdoor areas that are selected based on visibility and their ability to adequately display art.

Artists participating in Asheville's Public Art Process shall be selected either through an open competition, where they are asked to submit evidence of their past work; a limited competition where a limited number of artists shall be invited by the Public Art Board to submit credentials and or proposals for a specific project: an invitational competition where a very small number of artists are invited to submit credentials and/or proposals for a specific project; direct selection where the Public Art Board may elect to make a direct selection in which they contract a specific artist for a particular project; or a mixed process including any combination of the above approaches.

The Public Art Board is responsible for making decisions as to the management, acquisition, maintenance, conservation, deaccessioning, and interpretation of the works designated as part of the Public Art Collection. Acquisition is the inclusion of an artwork in the Public Art Collection of the City of Asheville through commission, purchase, loan, or gift. Acquisition of an artwork implies a permanent, ongoing commitment, unless designated as a loan for a specified length of time. When artworks owned by the City of Asheville are viewed as no longer useful to the purposes of the public and/or the City, deaccessioning is the process of permanently removing an artwork from the collection. Standards applied to deaccessioning are just as stringent as those applied to acquiring works of art.

Asheville's Parks and Recreation Director will be directly responsible for the acquisition, maintenance and recommended funding of public art as part of the annual operating budget to the City Manager. The funding will be based on the one percent (1%) amount appropriated to the general Capital Improvement Program beginning July 1, of each fiscal year. Appropriations from the Public Arts account to fund artwork will be made on a dollar-for-dollar matching basis. Matching non-City funds from private or non-profit organizations must be deposited with the City prior to the commitment of a new art project. Any additional funds secured through grants, foundations or other sources to the Public Art Program shall be held in a dedicated account for the program or project.

Section One

PLACE

I. HISTORIC CONTEXT

Located at the confluence of the French Broad and Swannanoa Rivers, the place that was to become Asheville, North Carolina was a natural trading center for the mountain communities that surrounded it. Until the 1780's, the land west of the Blue Ridge Mountains was known to colonists as Cherokee land. Recognizing its unique and resourceful location, the pilgrimage to the land began in 1784. Early settlers battled for their territory and coalesced rapidly, and by 1793, the place then known as Morristown opened its first general store. The new mountain town was incorporated by the state in 1797, and named Asheville in honor of its first governor, Samuel Ashe. By 1800, its vital town center included a tailoring shop, two gristmills, and a school.

Its trading center locale and its natural beauty attracted visitors, and with the completion of the Buncombe Turnpike in 1828, wealthy southerners sought the cool mountain air as a reprieve from the sultry humid summers and found both temporary respite and second homes in Asheville. By 1880, with the completion of the railroad, the city's population grew from 2,616 to 10,325, and almost overnight became one of the most prosperous resort communities in the United States. By 1886, an estimated 30,000 "summer people" were visiting Asheville annually.

The influx of wealthy summer house people had a major impact on Asheville's future growth as well as its planned development. Grand hotels developed by such notables as Colonel Frank Coxe and S.R. Chedester led the way to the attraction of "winter people." In 1895, fulfilling his boast to build the most beautiful house in the world, the distinguished George Vanderbilt moved into Biltmore House. The luxury of his estate and Vanderbilt's presence in Asheville attracted world wide attention to Asheville, and by the early 1900's architects Rafael Guastavino and Richard Sharp Smith, along with developer George Willis Pack relocated to Asheville. Thoughtful development and quality design shaped the appearance of Asheville with places like *Biltmore Village* and *Pack Square*, and contributed to its growing image as a desirable and healthful place to both live and vacation.

The roaring 1920's inspired artists, designers and architects to experiment and express original modern styles. Asheville's downtown quickly began to reflect these newly inspired art deco motifs and applied decorations. The influx of new visitors brought an opportunity to mix sophistication, bold new designs, and artistic playfulness.

The Asheville of today has local, regional, national, and international appeal for both residents and visitors. It has a rich cultural heritage and vibrant contemporary arts community. Still maintaining its quaint yet sophisticated mountain town image, Asheville is the jewel of Western North Carolina.

II. PLANNING AND DESIGN CONTEXT

Asheville's first city plan was completed in 1925 by the noted John Nolen, a pioneering practitioner, author, and educator in modern city and regional planning. On its adoption by City Commissioners, the plan was espoused as "merely a groundwork of ideas tentatively designed to improve existing situations in Asheville and largely to control future growth of the city." The key recommendations

of the plan included anticipation of needs, Civic Center and Pack Square extensions, traffic condition improvement, street widening, park system establishment, Battery Park Hill design and usage, consideration of the minority population, and property interest safeguards. In general, the plan called for user friendly town center circulation and amenities, the necessity of open and green space for community vitality, and a recognition and celebration of the city's natural and man-made resources and their contribution to Asheville's current status as a resort and recreational community.

These visions are echoed and furthered in Asheville's most recent city plan: *Asheville City Plan 2010*. Planning themes include recognition of community growth and environmental factors, economic sustenance, maintaining and celebrating neighborhood identity, recreation and open space, historic preservation, and land use. In general the plan highlights objectives within these themes that maintain and enrich Asheville's quality of life and its unique and beautiful landscape. In addition, the goal for the revitalization of downtown envisions Asheville as the center of "Western North Carolina's economic, cultural, and visitor activity." Special objectives call for improving the city's visual appearance, creating more pedestrian friendly circulation patterns, attracting visitors, and creating attractive and distinctive spaces, places, and objects.

III. PUBLIC ART CONTEXT

Public art is a relatively new concept in the grand scheme of art history. The term "public art" was recognized when governmental funding of programs occurred. The initial examples of federal support for public art in the United States occurred during the 1930s with the Works Progress Administration (WPA) and Treasury Section Art Programs. With the creation of the National Endowment for the Arts in 1965, the move to fund public art accelerated. At that time, only a handful of public art programs existed. Today, numerous programs exist at state and local levels.

In November 1998, a group of eighteen concerned citizens came together in Asheville to form the Public Art Working Group. Many meetings and a great deal of research later, Asheville City Council adopted Resolution 99-133 on September 14, 1999, establishing a Public Art Policy. In keeping with existing city planning goals, the policy calls for the following:

- Provide public art in buildings and public spaces.
- Promote Asheville as an "arts destination" city and use public art as a major attraction for cultural tourism and economic development.
- Provide a structured process to acquire public art through donations of money, or direct donation of artwork.
- Provide for maintenance of public art throughout the city.
- Educate the citizens of Asheville and visitors about local culture and history through art.

On May 25, 2000, the newly established Public Art Board held its first general meeting to announce the creation of focus subcommittees and to invite community involvement.

Even without public funding or the guidance of a central group, public art in Asheville has happened. The earliest examples in Asheville are, as most commonly occurred, part of architecture, monuments, and religious pieces. Some examples are found in museum collections accessible to the public. Starting in the 1970s, individuals and groups began to take notice that Asheville had very little public art compared to other major cities around the country. Thanks to them, the City now has an impressive collection of community art. The major source for outdoor public art to date is the Urban Trail Committee. The committee, an outgrowth of the Streetscapes Program, was formed in 1992 to develop a walking art trail highlighting historically important architecture, people, and events within downtown Asheville. The trail has grown to thirty stations from the originally conceived twenty-six and is scheduled for completion in 2002.

To support the Public Art Policy and the continuation of thoughtful public artworks in Asheville, a public art master planning process was initiated in 1999. The process and its culminating vision, as included in this document, support many of the goals set forth in the Asheville City Plan 2010. It is the intent of the Public Art Board to identify and implement public art works that both recognize Asheville's existing natural and manmade beauty, and to provide opportunities for distinctive objects and memorable places, spaces, and experiences.

Section Two

Vision

I. OVERVIEW

Because public art is inherently dependent on a public and creative process that is often intangible, it is difficult to prescribe a universal definition to the term "public art." Much has been written about the difference between "art in public places" and "public art." New terminology is continually being coined in attempts to grasp the essence of the creative process and the sometimes "therapeutic" or healing, and/or proactive climate that takes place in a community both during the making of a public art project, and for the years following its arrival to place. Public art has been known to bring communities together, to solve community problems, to put communities on the map, and to make communities beautiful. For purposes of this document, a working definition of public art is as follows:

> Any work of art or element of design, created by visual or public context artists, that is sited in a public place for people to experience. This can include installations, murals, outdoor sculptures, or infrastructure such as public fixtures or furniture and other function elements that are designed and/or built by artists.

II. GOALS

When adding public art to the landscape, Asheville's Public Art Board shall consider the following goals as guides to the identification and selection of artists and the process and implementation of artworks.

- Public art shall create an image of Asheville, North Carolina as a work of art.
- In keeping with Asheville's history of creativity and exploration, public art shall be considered a vehicle to educate citizens about local culture and history, and a means to expand the boundaries of artistic endeavor.
- Public art projects shall reflect and express the core community values including geography, age, cultural and other diversities, community heritage, and history.
- Public art shall be integrated into all aspects of the community.
- Public art shall include thoughtful and inclusive community participation.
- The addition of public artworks to the urban landscape shall be flexible, timely, and relevant to the contexts, sites, and audiences they address.
- The Public Art Program shall showcase regional, national, and international artists.
- The Public Art Program shall strive for the integration of the work and thinking of Asheville's many design professionals and artists into the planning, design, and development of the community to ensure the highest standard of design.
- Public art shall be considered a vehicle in the creation of distinct places, spaces, and objects, and in furthering Asheville's unique sense of place.
- Public art shall embrace and further Asheville's image as a worldwide tourist center, as well as a highly desired place to live.
- Public art shall be considered as a cultural and economic tool.
- Public art shall be for all people. Without people to engage with it, experience it, and interact with it, art would not be public.

III. INCLUSION CRITERIA

The following criteria shall be used as a standard for all public artists and artworks considered for inclusion in Asheville's public realm.

Collaboration. Projects shall promote collaboration between the selected artist and the City as well as with any other design professionals involved in the process. This collaboration shall occur from the beginning of the design process.

Visibility. Artworks shall be located in areas where residents and visitors live and congregate, and shall be highly visible to as many of Asheville's citizens and visitors as possible.

Accessibility. Artworks shall be accessible to all elements of the community with special consideration given to providing aesthetic experiences for the disabled. Access shall comply with provisions of the Americans with Disabilities Act and local and state laws. Artworks need to be accessible to the mind and eye, and where appropriate, the other senses.

Quality. Project materials and design shall be of the highest quality to ensure the enduring character of the artwork and eliminate the need for unusual maintenance.

Appropriateness to Site. Artworks shall reflect the uniqueness of Asheville and be designed with respect to scale, material, and character of the site. The artwork should take into consideration the immediate host structure or space, and as appropriate, the surrounding built and natural environment. In addition, vistas, history of the site and community, social dynamics of the site, and any future planned neighboring structures and uses should be considered. The artwork must meet City standards for encroachment on public right-of-ways.

IV. PUBLIC ART PROJECTS

Public art projects in Asheville consist of two types. These are Permanent/Long Term Public Art (PLT) and Temporary and Rotating Art (TARA). For purposes of this document, PLT are those projects that involve artists in the design, construction, and installation of permanent works of art that will either be site specific, integrated, or respective of the sites they inhabit. TARA are those opportunities that involve artists in the creation of works that are non-permanent in intent and application, and do not involve artists in capital improvement project design team collaboration or the considerations of integrated or site specific construction.

A. PERMANENT/LONG TERM PUBLIC ART PROJECTS (PLT)

These works will be acquired by the City in accordance with a determined selection process and will become a part of its collection. These works will be interpreted and cared for in accordance with the Collections Management Plan adopted. The scale and venue of these projects will vary, but will in general fall into four categories of scale and seven categories of application. For ease in understanding the vision for each project consideration area, suggested project scale and application are included within each.

Scale Categories

- **Intimate**
  Artworks that provide moments for discovery, surprise, or personal interaction. In general, these artworks may not be immediately recognizable, but happen upon or engage the viewer in an intimate conversation. Examples might include words, poetry, or pictographs inlaid in functional elements or places, as well as sound and visual experiences that create moments of pause, reflection, and serenity.

- **Pedestrian**
  Artworks that engage at pedestrian scale. In general, this includes all types of media and experiences that function for and interact with walkers, strollers, cyclists, roller bladers, and other pedestrian activities.

- **Vehicular**
  Artworks that engage at the vehicular scale. In general, this includes all types, media, and experiences that function for or interact with auto, motorcyclists, and transit riders, or vehicular encased "moving" people.

- **Monumental**
  Artworks that are grand in scale and engage viewers most effectively from a distance. Although these works may also be created to work at an intimate, pedestrian, or vehicular scale, they are generally most effective when viewed from a distance that allows understanding of their entirety.

Venue Categories

- **Sculptural**
  Artworks that are three dimensional and free standing in either an indoor or outdoor setting. In general, when used in this document, the term "sculptural" refers to works that are visually engaging, but not functional or interactive in nature. Where these venues are recommended, they will be specifically identified. Free standing sculpture, both indoors or outdoors fit within this venue.

- **Environmental**
  Artworks that engage or become the landscape or "place." In general, when used in this document, environmental refers to landscaping works, earthworks, and place works that are broad and multi-layered in application and placemaking intent.

- **Contextual**
  Artworks that seamlessly engage or integrate within the urban and community fabric. Although artistic in intent and application, in general, these artworks cannot be distinguished from the situation they helped create and co-dependently support. Artist designed floors, paving patterns, lighting designs, or other "integrated" works fit within this venue.

- **Functional**
  Artworks that provide function for people or place either through application on existing functional elements or by becoming functional elements. Seating components, clocks, lighting standards, and water features, as well as cellular towers, bridges and water towers fit within this venue.

- **Serial**
  Artworks that are repetitious, continuing, narrative, or create culminating or wayfinding experiences. In general, these artworks are viewed as a collection of individual components, or community "punctuations" that, when applied in a "serial" manner, create an interactive journey through a particular place. A series of words on steps that creates a poem or story, or a series of artworks on a path, sidewalk, or road fits within this venue.

- **Decorative**
  Artworks that are applied to an existing situation or place as add on components. In general, these artworks embellish or "decorate" the urban fabric. Artist paintings on already existing furniture or walls, or application of tile, glass, and other media to existing surfaces and situations fit within this venue.

- **Interactive**
  Artworks that create opportunities for engaging people. Although they may be visually or auditorially stimulating at an independent level, in general, these works are created with a specific intention for user participation and are most successful during the act of interaction. A sound work activated by pedestrian footsteps on a pathway, or a water feature that invites people to play, fit within this venue.

B. TEMPORARY AND ROTATING ART (TARA)

The Public Art Board has designated three types of non-permanent art projects.

Community Art Projects (CAP)

CAP projects are created specifically for the purpose of education. These projects provide opportunities for community participation and involvement. CAP projects can be created by groups of students or citizens (children and adults) as well as professional artists. There is no need for exceptional expertise to participate in these projects. CAP projects are dictated by their "do-ability" and are not so complex that they deter community participation. Several characteristics separate the CAP projects from other TARA projects:

- CAP projects may move or be located in multiple locations in the city.
- CAP projects may be sold at the end of their public display period. Careful consideration should be given to the installation of CAP projects to insure their security during public display.
- CAP projects may be sponsored by businesses, corporations, or organizations and the projects/works could be displayed in the general vicinity of the sponsoring party.
- Groups outside the Public Art Board can conceptualize and execute the CAP projects.

- The location for CAP projects will be determined by the guiding concepts delineated for each specific CAP project.
- The Public Art Board will consider stipends for professional artists involved either directly or as supervisors of CAP projects.
- The CAP projects by nature will have a more limited time for display generally not to exceed one year after the completion of the project.
- The process of calling for artists or planners for CAP projects will be advertised publicly.
- Each artist or group applying will comply with the forms requesting information as determined by the TARA projects.

Existing Site Projects (ESP)

The general characteristics that determine projects fall under this rubric rather than other TARA projects is that these projects will address specific sites determined by the Public Art Board. The site locations will be determined by the ability of the site to accommodate art as an improving element (e.g. parking garages, tunnel entry and exit, extant walls that are "eyesores"). The basic premise of these projects is they will improve and excite the appearance of the sites where they are located.

- ESP's will be assigned to specific "in need" sites determined by the Public Art Board in consultation with the City and owners of said sites.
- As sites are identified, the Public Art Board will solicit project concepts from artists.
- ESP's will not be limited to public space but may be placed in or on privately owned property.
- Artists proposing ESP's may solicit sponsorship from site owners where appropriate.
- The sites shall remain "adorned" for at least one year. When the year is complete, site owners and the Public Art Board may recommend a continuance of the project.
- Public notification of sites for artwork will be done for all projects.

Invited Rotating Art (IRA)

The Public Art Board shall select a given number of sites in the city to accommodate rotating art. These areas will be selected based on visibility and their ability to accept and adequately showcase IRA projects. Both outdoor and indoor settings will be included. Artists may apply to create new work specifically for IRA projects or they may apply to exhibit works they have created in the past.

- The Public Art Board shall develop and maintain a slide bank of artists who have an interest in having their work on display in the city.

- The IRA projects will follow a jury process with jurors selected outside the Public Art Board membership. The Public Art Board will determine how jurors are selected.
- The Public Art Board will identify a determined number of sites throughout the city, based on the above criteria, and will strive to develop an additional site or sites each year for the next five years.
- As deemed appropriate by the Public Art Board, artists may be paid a stipend or honorarium to aid in offsetting costs related to transportation and installation of the work. If the Public Art Board should recommend the work be added to the city's permanent collection, any stipend fee previously paid to the artist will be applied to the purchase price of the work.
- The Public Art Board will actively solicit funding or sponsorship for each site and will provide recognition for sponsors in the form of identifying plaques at the site.
- Interpretative information about the artist, artwork, project duration, and an artist statement will be included at each site.
- The Public Art Board may solicit artist entries through a prospectus describing the nature of the project, budget, concept guidelines, etc., or they may limit or directly select artists for participation in IRA projects.

V. PROJECT CONSIDERATION AREAS

The Public Art Board has identified seven project consideration areas for permanent and long term art concentration in the next ten years. These include:

- Gateway Projects
- Streetscape Projects
- Neighborhood Projects
- Park and Community Center Projects
- Community-Wide Projects
- Building Projects
- Infrastructure Projects

A. GATEWAY PROJECTS

Gateway Projects welcome people to areas. Artworks may be used to enhance the character and distinction of an area by either marking or defining boundaries and/or entrances into the city, unique/significant districts, individual neighborhoods, and into the mountains. Gateway Projects offer an opportunity to signify and identify places and enhance, enrich, and orient the community's landscape. In addition, Gateway Projects can target key intersections, public tax lots, bike paths, trail systems and greenway connections. In general, Gateway Projects are viewed as larger in scale and broader in venue.

Scale Categories: Primarily Vehicular or Monumental, Limited Pedestrian

Venue Categories: Primarily Sculptural or Environmental

B. STREETSCAPE PROJECTS

Streetscape Projects connect people to places. They serve to improve the visual character, comfort, and circulation ease of the city through exceptional design in physical amenities such as street furnishings, seating, trash receptacles, lighting, signage, paving patterns, and plantings. Because many of these amenities are considered design standards for urban environments, substituting these amenities as public art projects is neither a mental or financial leap for decision-makers. Monies set aside to purchase these amenities can instead be used to create more aesthetically pleasing and pedestrian friendly features and places.

Scale Categories: Primarily Pedestrian, Limited Vehicular and Intimate

Venue Categories: Sculptural, Functional, Serial, Decorative, Interactive

C. NEIGHBORHOOD PROJECTS

Neighborhood Projects bring people together. It is envisioned that public artworks within this consideration area will locate shared experiences, celebrate community diversity, record community histories, identify unique flavor and authenticity, and create neighborhood distinction. Neighborhood signage is an example of celebrating a district and designating a neighborhood's boundary.

Scale Categories: Primarily Pedestrian, Limited Vehicular and Intimate

Venue Categories: Sculptural, Functional, Serial, Decorative, Interactive

D. PARK AND COMMUNITY CENTER PROJECTS

Projects

Park and Community Center Projects engage people. It is envisioned that artworks for parks and community centers will recognize the leisure activities accommodated at individual sites, the extent to which users are drawn from primarily local or regional and visitor populations, and the urban, suburban, or rural character of the park's surroundings. Park sites are envisioned as opportunities for artworks that offer tactile experiences, invite interaction or participation, establish resting places or focal points, or respond to natural elements or landscape features of the site.

Scale Categories: Primarily Pedestrian and Intimate, Limited Vehicular

Venue Categories: Sculptural, Environmental, Contextual, Functional, Serial, Interactive

E. COMMUNITY-WIDE PROJECTS

Community-Wide Projects orient people. It is envisioned that artworks that address this consideration area will promote the city's history, present and future, make beautiful places, ease circulation and way finding, celebrate cultural diversity and expression, foster community pride, and most importantly create memorable places and experiences.

Memorable places and experiences provide recollection, further city identity, and orient both residents and visitors to a sense of place.

Scale Categories: Monumental, Vehicular, Pedestrian, Intimate

Venue Categories: Sculptural, Environmental, Contextual, Functional, Serial, Decorative, Interactive

F. BUILDING PROJECTS

Building Projects attract people. Distinctive and aesthetically designed buildings are more desirable and user friendly spaces. It is envisioned that where possible public artworks addressing this consideration area will be integrated into capital and other development project designs, and artists will be collaborative members of building design teams. In general, artworks will be site specific and built at the same time as the building. However, construction timelines or existing construction may impede this possibility. From time to time artworks will be added after completed construction or purchased as existing works.

Scale Categories: Intimate, Pedestrian

Venue Categories: Sculptural, Contextual, Functional, Serial, Decorative, Interactive

G. INFRASTRUCTURE PROJECTS

Infrastructure Projects instill pride in people. While infrastructure commonly refers to public work projects such as roads, power and water systems, and public transportation, this document encourages a wider definition of the word to include a cultural infrastructure. Infrastructure elements, components, and projects can be designed so the value of specific service elements such as storm sewers, water distribution mains, freeway overpasses, and solid waste transfer stations become pleasing public symbols of community pride.

Scale Categories: Primarily Vehicular, Limited Monumental and Pedestrian

Venue Categories: Sculptural, Environmental, Contextual, Serial, Decorative

Section Three

Administration

SUMMARY

This section articulates specific guidelines, policies and procedures designed to govern the care and disposition of artworks in the Public Art Collection of the City of Asheville. This includes artwork integrated with architecture or the environment as part of the collection. The plan underscores the City's commitment to maintaining a professional approach to the management of the collection and delineates the circumstances and methods by which objects from the City of Asheville Public Art Collection shall be maintained and disposed.

I. ROLE OF PUBLIC ART BOARD

The purpose of the Public Art Board is to make recommendations to Asheville City Council on all public art policy matters. The Public Art Board shall:

- Encourage the use of volunteers on public art projects to include maintenance of public art when appropriate.
- Be responsible for raising funds to match City of Asheville appropriations for public art.
- Be responsible for approving the subject matter of public art after City Council has made appropriations for public art at specific sites.
- Be responsible for developing a procedure for the selection of art and/artists that will include public input, as well as appropriate staff review.
- Recommend accepting gifts of money and art to the City Council.
- Be responsible for acknowledging the gift to the donor and making recommendations to City Council for appropriate recognition.
- Be responsible for inventorying and accessing the condition of the City of Asheville public art collection every three years to ensure the conditions and standards of public art are being met. A report will be submitted to the Parks and Recreation Director upon completion of the triennial survey according to procedures established under Section VI, A, "Assessment."

II. COMMUNITY PARTICIPATION AND EDUCATION

Opportunities for community participation in the public art program are abundant and should be given high priority. Works of art significantly alter public spaces and add to visual character and function of the environment. Therefore, steps should be taken to involve the many different segments of the community with the artists and design teams.

In order to ensure that public artworks reflect the character, aspirations, and attributes of the residents who reside and work in the surrounding areas, the Public Art Board and the various subcommittees must provide the artist with all the necessary information and sensitivities. Communication should take place with as many groups as possible. Civic leadership, including the Mayor, City Council and City Manager (along with the Departments of Parks and Recreation and Public Works, and the Capitol Improvement Plan) has a vision that is consistent with what is needed. Cultural institutions are a great asset. The business and corporate community, individual residents and/or neighborhood associations, special interest groups and community leaders are also extremely

important. This interfacing of the artist with all or many of these different groups is especially important in setting a positive tone and a sense of inclusion on everybody's part for the project. It also provides the artist with the information and contacts needed to begin work on the project.

By the time a new work is unveiled, the public shall have seen the initial designs, and have had an opportunity to talk with and question the artist and the various committees involved.

The process of bridging the gap of understanding between the artist and the public through public education should be a part of every public art project. No public artwork should ever suddenly appear overnight. Public education must precede, accompany, and follow every installation.

Some suggested components could be:

- Public meetings with artists working on specific sites to discuss proposed work.
- Media campaigns designed to demystify the process and products of public art.
- Public lectures and slide presentations on contemporary art and public art issues.
- Public and school tours of public art sites (completed and in progress).
- Inclusion of public art information in public and private school curriculum.
- Neighborhood involvement and community participation in art installations.
- Public art exhibitions.
- Collaborative projects among communities and neighborhoods for performances, activities, and celebrations around public art projects.
- Internships in the public art arena for college students.
- Special programs and signage which take place during the first year of the works' installation.
- Videotapes of the public art projects showing the process of their fabrication and installation that are distributed to public libraries and school systems.
- Inclusion of information on public art on the City's website.
- Where appropriate, the publication of interpretive materials on public art and specific works.

A well designed comprehensive community relations and public information program is a necessary component of any successful public art program.

III. FUNDING/MANAGEMENT

The City Manager has designated the Parks and Recreation Department to be responsible for the acquisition and maintenance of public art within the City of Asheville. The Parks and Recreation Director will recommend funding for acquisition and maintenance of public art as part of the annual operating budget to the City Manager. The funding will be based on the one percent (1%) amount appropriated to the general Capital Improvement Program beginning July 1 of each fiscal year. Appropriations from the public arts account to fund artwork will be made on a dollar-for-dollar matching basis. Matching non-City funds from private or non-profit organizations must be deposited with the City prior to the commitment of a new art project. Any additional funds secured through grants, foundations or other sources to the Public Art Program shall be held in a dedicated account for the program or project. Any purchases or contracting services that are required will follow all applicable Federal, State and local laws and ordinances. Expenditure of funds for the accounts will need to be authorized by the City of Asheville through the Parks and Recreation Department.

Accounting for all funds associated with the Public Art Program will be available to the general public with proper notice to the Parks and Recreation Department. In addition, monthly reports will be provided to the Public Art Board at the general meeting.

Possible options for funding public art in the City of Asheville include but are not limited to:

- Adoption of a Percent-for-Art Program that requires a percentage set-aside for all public capital improvements. These funds would be pooled and used to fund new public art, maintain existing public art, select artists, and administer the program.
- Private development incentives in lieu of design elements (light fixtures, paving, furnishings, etc.) and/or trading art for development square footage through City's Unified Development Ordinance.
- Parks/Greenway bond referendums with 1% tied to art. Using Public Art to "sell" bond/ improvements (manhole covers, gateways, etc.)
- Public and/or private institutions "adopting" corridors.
- Tourist Development Authority Room Tax for art.
- Raise matching funds through public and private donations, grants, or other sources to fund Public Art Program.

IV. ACQUISITIONS

"Acquisition" is the inclusion of an artwork in the Public Art Collection of the City of Asheville through commission, purchase, loan, or gift. An "Accession Form" must be completed on each artwork acquired by the City of Asheville. [See Public Art Procedures Manual.]

A. GENERAL GUIDELINES:

- The process of acquiring artworks should follow the procedures in the Public Art Procedures Manual as recommended by the Public Art Board and approved by Asheville City Council.
- Acquisition of artworks carries an explicit responsibility to display, maintain, preserve, and inform.
- Works accessed in this process will be considered part of the City of Asheville public art collection.
- Acquisition of an artwork implies a permanent, ongoing commitment, unless designated as a loan for a specified length of time.
- When artworks owned by the City of Asheville are viewed as no longer useful to the purposes of the public and/or the City, these artworks must be reviewed under the "Deaccessioning Policy" before disposal.

B. COLLECTION OVERSIGHT:

- As appointed by Asheville City Council, the Public Art Board is responsible for making decisions as to the management, acquisition, maintenance, conservation, deaccessioning, and interpretation of the works designated as part of the Public Art Collection.

- The Public Art Board appointed a Collections Management Committee to assist in the management, acquisition, maintenance, conservation, deaccessioning, and interpretation of the works designated as part of the Public Art Collection.

C. TYPES OF ACQUISITION:

1. Commission

Commission refers to the contracting of an artist(s) to create a "new" original artwork for a specific site or project that becomes part of the Public Art Collection.

Artist Review Panels

In general, when a public art project opportunity is identified, the Public Art Board will appoint an Artist Review Panel. These ad-hoc panels will be formed for a limited period of time usually two or three meetings, and will be charged with recommending individual artists for commission. Artist Review Panels generally consist of five to seven members that include representatives from the Public Art Board, the project design team, and the community at large.

Public Art Board

The Public Art Board will approve all recommendations of Artist Review Panels and forward these recommendations on to the City of Asheville. The Public Art Board may constitute itself as an Artist Review Panel.

Commission Procedures

Procedures for the commissioning of artists will vary and be dependent upon criteria established in particular methods for selecting artists.

Agreement

Entry into any selection process constitutes agreement to the conditions set forth during the selection process. The artist grants the Public Art Board and the City of Asheville permission to photograph or scan any work or slide accepted for archival purposes, publicity or for publication, web page, film or television programs which are published, produced or sponsored by or with permission of the Public Art Board and the City of Asheville.

Methods of Selecting Artists

The selection process shall include, but not be limited to the following potential methods or a combination of methods:

- **Open Competition**

  An open competition is a "Call To Artists" for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit credentials and/or proposals, subject to any limitations established by the Artist Review Panel or the Public Art Board. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration.

- **Limited Competition**
  A limited number of artists shall be invited by the Public Art Board to submit credentials and/or proposals for a specific project. Artists shall be invited based on their past work and exhibited abilities to meet situations posed by particular project requirements or based on other non-aesthetic Public Art Board goals.

- **Invitational Competition**
  In an invitational competition, a very small number of artists (usually between three and five) are invited to submit credentials and/or proposals for a specific project. Invited artists shall be selected directly by staff or identified by the Artist Review Panel or the Public Art Board through an initial slide review process. Artists shall be included in the slide review process based on their ability to meet situations presented by the given project.

- **Direct Selection**
  At times, the Public Art Board may elect to make a direct selection in which they contract a specific artist for a particular project. An ongoing list of eligible artists shall be gathered by the Public Art Board for use in direct selection projects.

2. Purchase

Purchase refers to artworks acquired through the direct financial obligation of the City of Asheville or its designated representative that become part of the public art collection. As opposed to commissioned works which are new works created specifically for project sites, purchased works are existing works that are acquired and then placed at sites.

Purchase Procedures:

- Artworks under consideration for purchase shall be forwarded to the Public Art Board for review and recommendation to the City of Asheville.
- Processes for purchase of artworks shall be as deliberate as those for the commissioning of artworks.

3. Loan

Loan refers to artworks placed in the temporary care of the City of Asheville that remain the property of the owner or the artist. Loans remain subject to the guidelines governing gifts to the Public Art Collection.

Loan Procedures:

- Loaned artworks are treated and displayed in a manner consistent with those artworks that are part of the Public Art Collection.
- Lenders should be encouraged to accept the costs of packing and transporting loaned artworks. Subsequent costs for maintenance and conservation should be negotiated with the lender.

- All lenders shall enter into a loan contract with the City of Asheville that details the conditions under which the artwork is borrowed.
- All loans to the City of Asheville shall have a stated expiration date. Before the conclusion of the loan period, the Public Art Board, or other designated representative, will discuss with the lender the return of the work, extension of the loan period, or the conversion of the loan into a gift.
- Loans to the City of Asheville shall be insured by the City for the declared value of the artwork. In the event that questions should arise over the fair market value of the artwork, an independent fine art appraiser will be hired to provide a value. The cost of the appraisal will be divided between the City of Asheville and the lender.
- A "Loan Form" must be completed on each artwork loaned to the City of Asheville Public Art Collection. [See Public Art Maintenance Manual.]
- All loans will be reviewed annually by the Public Art Board or designated sub-committee to ensure the continued relevance of the artwork to the stated criteria of the Public Art Board.

4. Gift

Gift refers to all artworks that are offered to the City of Asheville without direct financial obligation in assuming legal title.

Gift Procedures:

- The Public Art Board shall review the quality of the artwork based on a detailed written proposal, concept drawings for the proposal, photographs of existing works by the artists, a current appraisal of the value of the artwork, and inspection of the actual work.
- Consideration should be given to the cost of installation and to the care and maintenance of the artwork over time. Consideration should be given to possible sources of funds to cover such costs either from the donor or other individuals, companies, or foundations.
- Consideration should be given to liability issues associated with the artwork, including the artwork's susceptibility to damage or vandalism, danger to the public, or other special considerations.
- The Public Art Board shall recommend an appropriate location for the artwork.
- All gifts to the Public Art Collection shall be concluded on a contractual basis. The Deed of Gift contract stipulates the conditions under which the artwork is transferred to the ownership of the City of Asheville.
- A Deed of Gift must be completed on each artwork donated to the City of Asheville Public Art Collection. [See Public Art Maintenance Manual.]

V. DOCUMENTATION

A. GENERAL GUIDELINES:

Once a work of art is accessioned into the Public Art Collection, it shall be the responsibility of the Cultural Arts Superintendent under the guidance of the Collections Management

Committee of the Public Art Board to create documentation for the work of art. The Cultural Arts Superintendent shall be responsible for the safekeeping of all hard copy and electronic documentation. The documentation for every accessioned work of art shall consist of a deed of gift, accession form, accession ledger entry, catalogue sheet, artist information sheet, and inventory records. It may also include other relevant records such as a photograph of the work, materials record, loan agreement, copyright agreement, deaccession worksheet, conservation records, and other historical records. The documentation shall meet the standards of the American Association of Museums.

B. ACCESSION LEDGER:

When a work of art is accessioned into the collection, it shall be assigned an accession number using the accession numbering system proposed by the American Association of Museums. This system, uses a two-part accession number consisting of the year accessioned followed by the accession for that year. For example, the accession number 2005.1 would be used for the first work of art accepted in the year 2005.[1] The accession number shall be marked in a reversible manner on an inconspicuous place on the work of art. This shall be done according to accepted standards established by the American Association of Museums.[2] The accession number shall be placed on all records related to the work of art. Each work of art shall be registered into the accession ledger, listing the accession number, title, artist, date, medium, and location of the work of art.

C. CATALOGUE SHEET:

A catalogue sheet shall be completed for every accessioned work of art. The catalogue sheet provides descriptive information about the work of art. [See Public Art Procedures Manual.]

D. ARTIST INFORMATION SHEET:

The artist shall complete an Artist Information Sheet once the work of art is accessioned into the collection. The Artist Information Sheet includes information about the artist and about fabrication, installation, and the care of the artwork. [See Public Art Procedures Manual.]

E. INVENTORY:

In conjunction with periodic condition assessments, the Cultural Arts Superintendent and the Collections Management Committee of the Public Art Board shall conduct an inventory of all works of art in the collection every three years.

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[1] For further detail see Rebecca A. Buck and Jean Allman Gilmore, eds., The New Museum Registration Methods (Washington, D.C.: American Association of Museums, 1998), 43-44.

[2] For further instructions on marking objects with their accession number see Rebecca A. Buck and Jean Allman Gilmore, eds., The New Museum Registration Methods (Washington, D.C.: American Association of Museums, 1998), 64-93.

VI. MAINTENANCE AND CONSERVATION

The acquisition of artworks, especially artworks acquired in public trust, entails a legal and moral commitment to long-term stewardship. The Public Art Board, with the direct assistance of the Collections Management Committee and under the administration of the Asheville Parks and Recreation Department, assumes this on-going responsibility.

A. ASSESSMENT:

- The Cultural Arts Superintendent, other designated Parks and Recreation Department staff member(s), member(s) of the Collections Management Committee, or other approved individual(s), shall conduct a condition survey of the City of Asheville Public Art Collection every three years. A Condition Report will be completed for each artwork.
  [See Public Art Procedures Manual.]
- Completed Condition Reports will be filed in the individual object file for each object.
- The survey shall serve as the basis for prioritizing maintenance and conservation needs of the collection. The Cultural Arts Superintendent or other designated individual(s) shall prepare a report upon the completion of the survey summarizing maintenance and conservation needs. This report shall be submitted to the Collections Management Committee and the Public Art Board.

B. ROUTINE MAINTENANCE:

- Routine maintenance shall be conducted by Parks and Recreation or any other City department responsible for housing artwork according to the guidelines established in the Public Art Procedures Manual.
- Artists must submit an Artist Information Sheet [see Public Art Procedures Manual.] for each artwork acquired by the City of Asheville. Such information sheets shall detail specific maintenance requirements that must be followed.
- The Collections Management Committee must approve any deviation from the routine maintenance procedures as recommended in the Public Art Maintenance Manual in advance. The Collections Management Committee must also approve any changes to the manual in advance.
- A record of routine maintenance must be filed in each artwork's individual object file.

C. CONSERVATION PROCEDURES:

- **Conservation Treatment Proposals:** All treatment proposals, bid acceptances, bid approvals, and conservation treatments must be administered by the Cultural Arts Superintendent and approved by the Collections Management Committee. Proposals shall be filed in the appropriate individual object files.
- **Conservation Treatment:** Any conservation treatment carried out on the City of Asheville Public Art Collection shall be carried out by or under the advisement of conservator(s) who abide by the American Institute for Conservation Code of Ethics [see Public Arts Procedures Manual.].
- **Conservation Treatment Reports:** The treating conservator will document in writing any treatment carried out on artwork(s) from the Public Art Collection. Such reports shall be filed in the appropriate individual object files.
- **Photographic Documentation:** Conservation reports shall include photographic documentation of the object before, during, and after treatment. All photographs shall be labeled, dated, and filed in the appropriate individual object files.

VII. DEACCESSION

Deaccessioning is the process of permanently removing an artwork from the collection. The process of deaccessioning must be cautious, deliberate, and scrupulous. Standards applied to deaccessioning must be just as stringent as those applied to acquiring works of art. The City of Asheville must be certain that it has clear title to any object being considered for deaccession. Because of the seriousness of the process, all applications for deaccession must be reviewed by the Public Art Board and approved by the Asheville City Council.

A. DEACCESSION CRITERIA

Any object being considered for deaccession must meet at least one of the following criteria:

- The artwork is outside of the scope of the collection.
- The artwork endangers public safety.
- The artwork is in such poor condition that restoration is impossible or will render the work false.
- The artwork has been damaged and repair is financially unreasonable (because the cost exceeds the current market value of the artwork) or is unfeasible in the judgment of an independent conservator.
- The security of the artwork cannot be guaranteed.
- The artwork no longer exists because of theft, accident, or an act of God.
- The artwork requires excessive maintenance or has significant faults of design or workmanship.
- The artwork is proved to be fraudulent, not authentic, or in violation of existing copyright laws.
- The artwork is not displayed and no plans exist for future display.
- Significant changes in the use, character, or design of the site where the work is displayed prohibit its continual display.

B. PROCEDURES FOR DEACCESSION

In-house Review

The Cultural Arts Superintendent must make a recommendation for deaccession to the Public Art Board after an in-house review process. This process will include:

- A review of acquisition records (accession forms, donor forms, artist information sheets, etc.) which may be pertinent. The City Attorney or other legal staff must be consulted to review legal contracts.
- A dialogue with the artist or donor of an artwork about the concerns that prompted the review. When possible, the artist or donor will be notified in writing before an artwork is deaccessioned.
- The receipt of a written opinion from an independent professional (curator, conservator, historian, architect, engineer, art historian, etc.) qualified to make a recommendation on deaccessioning.
- Review of written correspondence, media coverage, or other evidence of public opinion, if applicable.
- Submission of a completed "Deaccession Worksheet" detailing recommendations to the Public Art Board. [See Public Art Procedures Manual.]

Public Art Board Review

The Public Art Board will review the Cultural Arts Superintendent's recommendation for deaccession. Specific issues to be reviewed include:

- Have reasonable efforts been made to resolve the problem(s) that led to the recommendation for deaccession so that deaccession will not be warranted?
- Do alternatives exist for the long-term disposition of the artwork short of deaccessioning?

If, after review by the Public Art Board, the artwork is deemed appropriate for deaccessioning, a formal recommendation for deaccession will be made to and approved by the Asheville City Council. Such recommendation shall include a copy of the completed "Deaccession Worksheet" for the artwork, plus a written statement from the Public Art Board confirming its support of the Cultural Arts Superintendent's recommendation.

Options for Disposition

Whenever possible, the artist or donor will be notified of plans for deaccession and given first option of acquiring the artwork through purchase, trade, or other means. Should the artist or donor not wish to acquire the artwork, one of the options listed below must be recommended.

- Sale (public auction, sealed or open bid)
- Trade
- Loan to another institution
- Donation to another institution
- Disposal or destruction

Costs

The City of Asheville will be responsible for all costs involved in removal, relocation, and/or destruction unless the artist, donor, or other individual or institution acquiring the artwork agrees to assume such costs.

Profits

Any profits from the sale of artworks by the City of Asheville must be credited toward future acquisitions of art and/or care and conservation.[3]

Documentation

A copy of the completed Deaccession Form and other project documents must be kept on file in the Cultural Arts Superintendent's office.

VIII. INTERPRETATION AND COMMUNITY EDUCATION

Interpretation refers to the manner and methods by which an artwork and related information about the artwork are conveyed. The City of Asheville and the Public Art Board have a responsibility to see that a minimum level of interpretation relating to all artworks owned by the City is conveyed to the public. This includes:

Physical and Visual Access

The artwork must be in a location that is easily accessible to the public. Public buildings, shrubbery, signs, or other natural or man-made features or structures must be maintained and must not impede access physically or visually to the artwork.

Lighting

As appropriate, the artwork shall be lit so that it can be seen at night.

Identification

The artwork should be clearly identified in writing, including title, artist, date, donor (if applicable), and any other information deemed appropriate. A label, plaque, sign, or other appropriate means of communicating such information should be installed in close proximity to the artwork, though its design must be sensitive so that it does not detract from the artwork itself.

Public Access to Information

Accurate and up-to-date records on all artworks will be maintained in the office of the Cultural Arts Superintendent. Such records will be available to the public by appointment. Whenever possible, information about artworks will be posted on relevant websites, such as the Smithsonian Institution Research Information System (SIRIS).

Publications

When possible, information on the City of Asheville's Public Art Collection shall be made available to the public in the form of press releases, brochures, leaflets, website information, etc.

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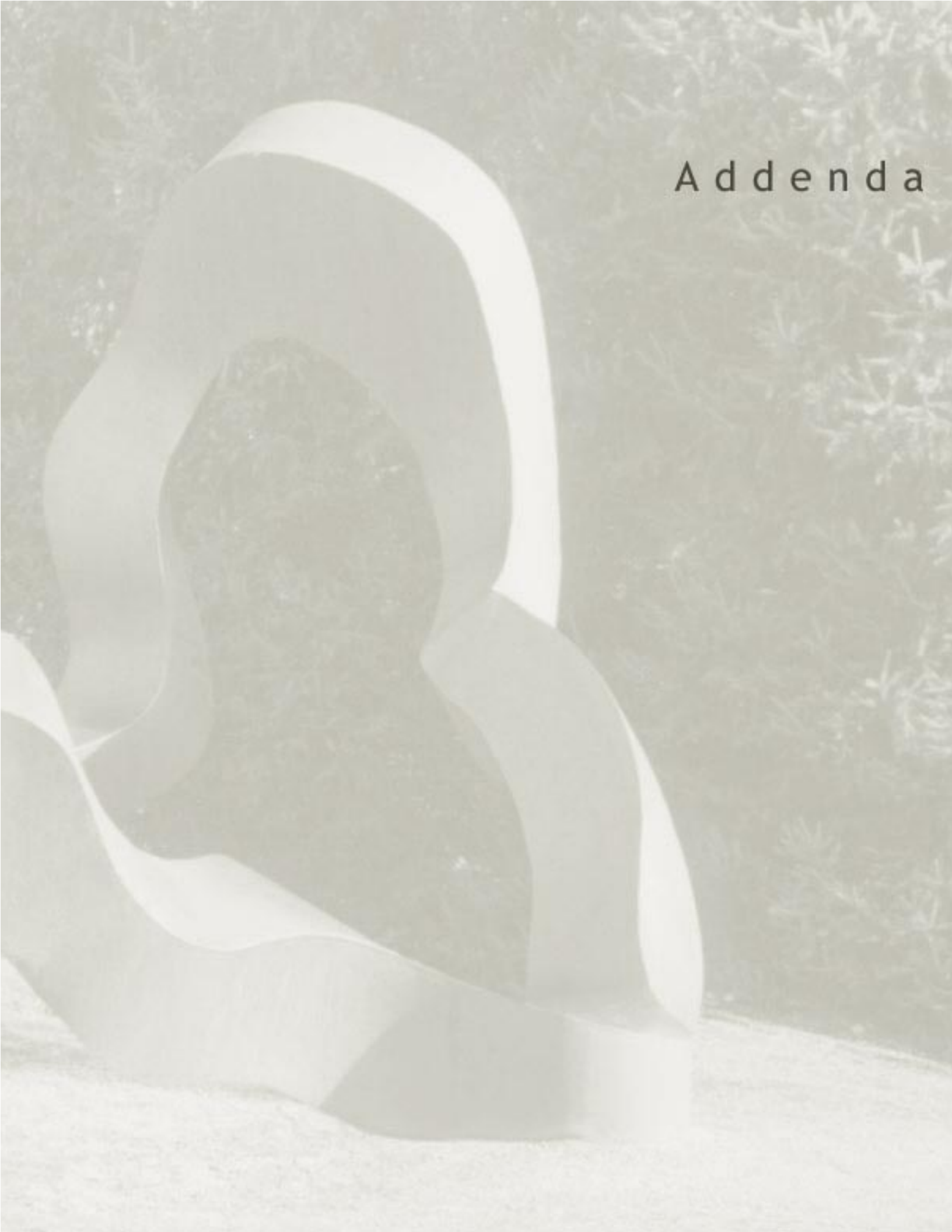
[3] American Association of Museums Code of Ethics.

Addenda



I. DEFINITIONS

The following definitions are included to provide a better understanding of this document.

Accession: The procedure followed to log in, designate, and incorporate an artwork or artplace into an art collection.

Acquisition: The inclusion of an artwork or artplace in a permanent art collection whether through a commission, purchase, gift, or other means.

Art Concept: An idea or concept, whether realized or not, developed by an artist, artists, or a collaboration of design professionals.

Art Project: An identified site or sites where an identifiable type of artwork or artplace will be installed, its estimated budget, and time schedule for completion. Usually the individual artwork or artplace will not have been identified.

Artplace: A space designed by an artist, working alone or in collaboration with other design professionals, to create a place of unified aesthetic.

Artwork: A tangible creation by an artist.

Art Community: Community of artists and art-related individuals and professionals.

Artist Review Panels: Individual panels formed to select artists for recommendation to the Public Art Board. These panels are formed for a limited period of time to review works of artists for specific projects. They are generally disbanded once artist selection is complete.

ASSDM: Asheville Standard Specifications and Details Manual.

Capital Bond Program: The planned, projected construction needs of Asheville put before the voters to approve bond sales by which to finance capital projects (e.g. sidewalks, parks and greenways).

Capital Budget: The portion of Asheville's budget which is allocated for capital projects such as the construction or remodel of buildings, structures, parks, roads, streets, sewers, utilities, as well as furniture, fixtures, and equipment.

Cityscape: Term used to describe the unique character of the City as expressed through its culture, built environment, natural environment, public art, open spaces, streets, people and neighborhoods. It could also be called the landscape or visual character of the City.

Commission: The contracting of an artist to create an original artwork that becomes part of the Public Art Collection.

Contract or Agreement: A binding, legal document by which parties agree to perform certain services.

Construction Drawings: Blueprints and drawings, which indicate the technical aspects of an installation of artwork or other Cityscape elements.

Deaccession: The removal of artwork or artplace from permanent display, whether it is disposed of or not.

Design Collaboration: Projects created through the co-equal cooperative design efforts of design professionals, such as artists, architects, and landscape architects.

Design Professionals: Individuals professionally trained in design, such as architecture, landscape architecture, art, graphics, and urban design; also graphic, industrial, interior, and clothing design.

Gift: Artwork offered to and accepted by the City of Asheville without direct financial obligation in obtaining legal title.

Maquette: A usually small preliminary model (as of a sculpture or building).

Operating Budget: The portion of Asheville's annual budget dedicated to providing ongoing programs and services for the citizens.

Percent for Art: A term which has come to mean a method of financing public art programs by an ordinance which requires that a percentage of capital project budgets of a municipality or other governmental entity be appropriated for artworks and/or the services of artists as design consultants.

Permanent Installation: Artwork or an artplace which has a permanent site as opposed to a temporary site.

Plop Art: Term used to describe public art that has been placed in a public space with little consideration for its relationship to the surrounding uses, or its context in the city, or its impact on the public also using the space.

Portable Art Works: Artworks which are intended to be rotated from place to place.

Preliminary Drawings (Art): The "conceptual drawings" or sketches which the artist uses to help design the proposed artwork. Drawings may or may not be used in a final work. These are especially applicable to two dimensional work and generally serves as the maquette.

Proposal Drawings (Art): These drawings show the specific plans of the artist for the project and what should be submitted to the Public Art Board for review.

Public Art: Any work of art or design element created by visual artists and sited in a public place for the public to experience. Can include murals and outdoor sculpture or more utilitarian features such as public fixtures and furniture that represent the work of artists.

Public Art Board: The body of individuals charged by the City of Asheville with preparing the Public Art Master Plan and overseeing and implementing the Public Art Program.

Public Art Master Plan (PAMP): Document prepared by the Public Art Board and approved by the Asheville City Council that outlines public art programs, projects, procedures, priorities and funding strategies to be followed over a period of time.

Public Places: All privately or publicly owned spaces, indoors or outdoors, which are generally accessible to the public.

Purchase: Artwork acquired through the direct financial obligation of the City of Asheville or it's designated representative that becomes part of the Public Art Collection.

Site Specific: An installation designed specifically for a particular place at a specific time.

Visual Arts Professionals: Those persons trained in some medium of the visual arts or an activity pertaining to the visual arts, such as a visual artist, an art critic, collector, arts superintendent, or a curator.

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