

RESOLUTION NO. 10- 190

RESOLUTION OF INTENT TO PERMANENTLY CLOSE A PORTION OF DAVIDSON DRIVE

WHEREAS, the City of Asheville is hereby declaring its intent to permanently close a portion of Davidson Drive to public use; and

WHEREAS, said right-of-way is not under the control of the North Carolina Department of Transportation;

NOW, THEREFORE, BE IT RESOLVED AND ORDERED BY THE CITY COUNCIL OF THE CITY OF ASHEVILLE THAT:

1. The City Council hereby declares its intent to permanently close a portion of Davidson Drive.
2. A public hearing on the question of permanently closing a portion of Davidson Drive between College Street to the North and Marjorie Street to the South, thereby called for on September 28, 2010, at the regular meeting of the City Council beginning at 5:00 pm., in the City Council Chambers, 2nd floor of the City Hall Building, Asheville, North Carolina.
3. This resolution shall be published in a newspaper of general circulation in Buncombe County, North Carolina, once per week for four successive weeks prior to the aforesaid public hearing on September 28, 2010.
4. The notice of closing and the public hearing herein ordered (copy of this resolution being sufficient for the purpose of said notice), shall be prominently posted in at least two places along the aforementioned street. Additionally, a copy of this resolution of intent shall be sent by registered or certified mail to all owners of property abutting this alley, not joining in the petition to close, as shown on the Buncombe County tax maps. The persons effecting the said posting and mailing shall file an affidavit thereof with the City Clerk prior to the public hearing scheduled herein.

Read, approved and adopted this 24th day of August, 2010.

Magdalen Bursleson
City Clerk

Angie Bellamy
Mayor

Approved as to form:

Kevin J. Dahl
City Attorney

Magdalen Bursleson
City Clerk

RESOLUTION NO. 10-191

RESOLUTION AUTHORIZING THE CITY MANAGER TO ENTER INTO AN AGREEMENT WITH MOTOROLA, INC. FOR RADIO SYSTEM MAINTENANCE FROM AUGUST 1, 2010 THROUGH JULY 31, 2011

WHEREAS, the City requires maintenance coverage of its radio communications system; and

WHEREAS, the radio equipment for which warranty has expired during the past year needs to be incorporated into the service agreement; and

WHEREAS, the service renewal agreement provides for a fixed rate maintenance cost per unit of equipment for another one year period; and

WHEREAS, the City of Asheville and Motorola, Inc. wish to renew the service agreement and incorporate that radio equipment for which the warranty has expired; and

NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF ASHEVILLE THAT:

The City Manager is hereby authorized to enter into an agreement with Motorola, Inc. on behalf of the City of Asheville for the purpose of maintaining the City's radio communications system and associated equipment.

Read, approved and adopted this the 24th day of August, 2010.

Magdalen Bureson
City Clerk

Angie Bellamy
Mayor

Approved as to form:

Handwritten Signature
City Attorney

Magdalen Bureson
City Clerk

RESOLUTION NO. 10-192

RESOLUTION CONFIRMING CITY COUNCIL SUPPORT OF PARTICIPATION
IN MISSION HOSPITAL'S "LIGHTEN UP FOR LIFE" EVENT ON SEPTEMBER
1, 2010

WHEREAS, health and wellness in our community improves quality of life;
and

WHEREAS, Mission Hospital has asked the Asheville Fire Department to
participate in the "Lighten Up For Life" campaign on September 1, 2010; and

WHEREAS, the City has an opportunity to show solidarity with Mission
Hospital's goal of promoting health and wellness in our community;

NOW, THEREFORE BE IT RESOLVED BY THE CITY COUNCIL OF THE
CITY OF ASHEVILLE THAT:

The City Manager is hereby authorized to move forward with the Fire
Department's participation on September 1, 2010, in which the Fire Department
will assist Mission Hospital kick off their "Lighten Up For Life" campaign.

Read, approved and adopted this the 24th day of August 2010.

Magdalen Baulson
City Clerk

Jimmy Bellamy
Mayor

Approved as to form:

[Signature]
City Attorney

Magdalen Baulson
City Clerk

RESOLUTION NO. 10-193

RESOLUTION AUTHORIZING THE CITY MANAGER TO ENTER INTO AN AGREEMENT WITH SUNGARD/HTE FOR MAINTENANCE COVERAGE FROM JULY 1, 2010, to JUNE 30, 2011

WHEREAS, pursuant to N.C.G.S. 160A-11, may enter into contracts with third party vendors; and

WHEREAS, the City requires maintenance coverage of its HTE Software; and

WHEREAS, the service renewal agreement provides for a fixed rate maintenance cost for repair or upgrade of HTE software for another one year period; and

WHEREAS, the City of Asheville and SunGard / HTE wish to renew the service agreement; and

WHEREAS, the cost of the service is \$118,342, and the amount is budgeted in the FY 2010-2011 budget;

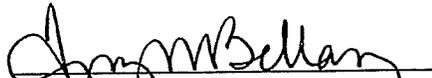
NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF ASHEVILLE THAT:

The City Manager is hereby authorized to enter into an agreement with SunGard / HTE on behalf of the City of Asheville in the amount of \$118,342 for the purpose of maintaining the City's HTE Software.

Read, approved and adopted this the 24th day of August, 2010.

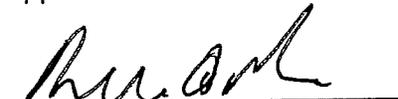


 City Clerk

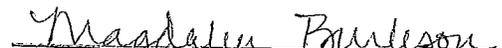


 Mayor

Approved as to form:



 City Attorney



 City Clerk

RESOLUTION NO. 10- 194

RESOLUTION APPOINTING A MEMBER TO THE BUNCOMBE COUNTY TOURISM DEVELOPMENT AUTHORITY

WHEREAS, the term of Ron Storto, as a member of the Buncombe County Tourism Development Authority, expires on August 30, 2010;

NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF ASHEVILLE THAT:

Mr. Ron Storto, Post Office Box 5355, Asheville, N.C., be and he is hereby reappointed, as a member of the Buncombe County Tourism Development Authority (as the owner or operator of a hotel, motel or other taxable tourist accommodation with 100 or fewer rental units), to serve an additional three year term, term to expire August 30, 2013, or until his successor has been appointed.

Read, approved and adopted this 24th day of August, 2010.

Magdalen Paulson
CITY CLERK

Long M Bellamy
MAYOR

Approved as to form:

Chris J. [Signature]
CITY ATTORNEY

Magdalen Paulson
City Clerk

RESOLUTION NO. 10-195

RESOLUTION ADOPTING THE PUBLIC ART POLICY AND IMPLEMENTATION GUIDELINES

WHEREAS, the City Council of the City of Asheville recognizes that the public art helps to support the City of Asheville as a cultural destination;

WHEREAS, the City Council of the City of Asheville recognizes that the public welfare and interest of the City is best served by the establishment of a Public Art Board to provide public art of the highest quality with public participation;

WHEREAS, the City Council of the City of Asheville established a Public Art Board and Public Art Policy in 1999;

WHEREAS, the City Council of the City of Asheville wishes to update the Public Art Policy which includes implementation guidelines for public art; defines the roles of staff and community; provides direction on artist, selection, acquisitions, and deaccessions, and provides a glossary of terms.

NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF ASHEVILLE AS FOLLOWS:

The Public Art Policy and Implementation Guidelines are approved.

Read, approved and adopted this the 24th day of August, 2010.

Magdalen Boursion
City Clerk

Jimmy Bellamy
Mayor

Approved as to form:

[Signature]
City Attorney

Magdalen Boursion
City Clerk

**CITY OF ASHEVILLE, NORTH CAROLINA
PUBLIC ART POLICY AND IMPLEMENTATION GUIDELINES**

The City of Asheville prescribes a Public Art Policy that establishes a Public Art Program for the benefit of the citizenry of the City of Asheville. The Public Art Policy shall support a public process for incorporating artist services and artworks in the design of civic spaces and capital projects, and to define policies and guidelines of the highest quality and standards for the acquisition and commission of art for the City of Asheville.

Section 1. Policy

The Public Art Policy of the City of Asheville is to commission, acquire, and maintain works of public art of the highest quality with public participation. This Policy shall include the acquisition and commission of new works of site-specific art in public buildings and public places as well as maintenance of the existing and future collection. This Policy encourages the selection of artists at the beginning stages of capital project planning; the selection of artists who can work cooperatively as a member of a larger project team if necessary; and, support collaboration among art, design, and building disciplines. The City shall commit one percent (0.01%) of the value of eligible capital projects toward the implementation of said Policy, including and not limited to funding derived from Federal and State grants awarded to the City for the execution of a capital project or acquisition of a capital asset. The public art collection will be owned by the City of Asheville unless otherwise revised by the City Council.

The primary responsibility for organizing, administering, and implementing the goals of the Public Art Program shall be held by the Director of Parks, Recreation and Cultural Arts or his/her designee. The primary responsibility of the Public Art Board shall be to develop and oversee all policies associated with and deriving from the Public Art Program. Both the Public Art Board and the Parks, Recreation and Cultural Arts Department shall adhere to accepted best practices as endorsed and adopted by the field of public art.

The Director of Parks, Recreation and Cultural Arts or his/her designee shall be charged with public education about the works of art in the public collection and the artists who created these artworks. The Public Art Program shall adhere to Implementation Guidelines that structure how decisions shall be made that effect public art, artist selection procedures, maintenance of the art collection, site identification, the artist's project scope of work, and acquisition and deaccession of art in the public collection.

Section 2. Implementation Guidelines

Sec 2.1. Project Identification.

The Public Art Program shall maximize opportunities for public art in site and master plans approved by the City, including Capital Improvement Projects, Parks, Greenways and Cultural Arts, Downtown Master Plan, Bicycle and Pedestrian Plan, Transit Master Plan, and other plans that may be adopted by the City. The Public Art Program shall attend to the planning work of other City departments and their master plans and the Public Art Board shall work with other City Boards and Commissions to identify public art projects of mutual interest and appropriateness. Furthermore, the Public Art Program shall maximize the possibility for public

art in private development projects and shall seek and support public-private partnerships to assist in the development of opportunities for public art in these projects.

Public art projects shall emphasize place-making strategies and contributions instead of the placement of discrete objects in public spaces. Public art projects are not intended to substitute for functional elements that would otherwise be funded by capital allocations unless these elements are designed or created by a professional artist. Unless specifically designed or created by a professional artist, the following elements will not be considered to be works of art by the Public Art Program: decorative, ornamental, architectural, or functional elements designed by the building architect; landscape architecture and landscape gardening except insofar as these elements are designed by a professional artist and integrated into the site at the direction of the selected artist; and, services or utilities necessary to operate and maintain the art.

Sec 2.2. Commissioning and Funding Percent for Art Projects.

The Public Art Program is responsible for commissioning art for public places. The Program is charged with review and management of project objectives, artists, and works of art. Criteria for the selection of art and artists may include but not be limited to: quality and artistic merit of the work of art and the artist; responsiveness and relevance to the site (architecture, use, function, history, development, landscape, socio-cultural history); feasibility and quality of the proposed project including but not limited to public safety; durability and quality of proposed materials; technical and operational considerations; maintenance and long-term conservation; and, suitability of the proposed art to the site and its use.

Throughout the fiscal year, the Public Art Board and the Parks, Recreation and Cultural Arts Department shall monitor proposed and planned projects funded through the City of Asheville's Capital Improvement Projects (CIP); Federal and State sources such as Departments of Transportation, National Parks Service, Community Development Block Grants, and other capital project revenue streams whether funded in whole or in part by said agencies and matched with City funds. Projects may also be commissioned in cooperation and collaboration with other City departments and agencies receiving public funds. Annually, the Public Art Board and the Parks, Recreation and Cultural Arts Department shall evaluate and determine which capital projects should include an artist or a work of art. It is expected that artists should be invited to participate in the development of a capital project during the earliest phases of project planning.

In cases where the budget of a capital project is insufficient to support the work of an artist or work of art, these funds shall be aggregated and pooled into a single Public Art Account to be appropriated on behalf of another public art project of benefit to the City insofar as permitted by the source of funding.

Sec 2.3. Acquisition of Art, Gifts of Art, Loans of Art.

The Public Art Board and the Department of Parks, Recreation and Cultural Arts shall be responsible for reviewing all proposed acquisitions, gifts, and loans of art in accordance with the following guidelines for the acceptance, rejection, placement, and maintenance of art in the City's collection. The Public Art Program shall require the assemblage of an independent and ad hoc five (5) member Acquisitions Committee; two (2) of the five members shall be standing

members of the Public Art Board; a majority shall be arts professionals. Recommendations made by the ad hoc committee shall be forwarded to the Public Art Board for consideration, approval, or modification.

The review process shall include complete and thorough documentation of the gift or loan, including but not limited to certificate of ownership (past and current); detailed written descriptions of the artwork, its value, photographs, video, sketches, and models as appropriate to best describe and document the work of art; all information related to the artist-of-record; a warranty of originality; recommended sites if identified; an annual maintenance budget if applicable; and, duration of the loan and any additional costs or fees such as limited liability insurance and installation expenses.

Criteria for selection of the gift or loan shall be the quality of the artwork; the aesthetic merit and benefit to the City collection; appropriateness of the work's scale, materials and content for the proposed site; financial considerations to maintain and conserve the work; donor restrictions; originality of the work; technical feasibility; timeline for acceptance of the work; and, the guarantee of a one year warranty against the work.

At any time during this review process, the Board, the Director of Parks, Recreation and Cultural Arts or his/her designee, and the City may request to see the original work.

All permanent acquisitions of public art shall be approved by the relevant public authority depending upon the amount of public funding that shall be appropriated, and/or whether acquisition of the art is pending approval for a site that is designated as public property. In the cases of artworks proposed by community groups, artwork proposals must show that the surrounding community has been involved and consulted in the process that led to the formal proposal.

A Deed of Gift of Art Disclosure form for all permanent and temporary loans shall be required to be signed by the donor, the Chair of the Public Art Board, the Director of Parks, Recreation and Cultural Arts or his/her designee, and the City Manager; the original form should be retained by the City Clerk.

Sec 2.4. Deaccession of Art.

Deaccession is a procedure for the permanent withdrawal of an artwork from a public collection. Deaccession shall be considered only after ten (10) years have elapsed from the date of installation of permanent works, except in the case of portable works or under special circumstances (eg: the piece has been damaged beyond repair or the site is no longer available.) Deaccession will be considered only after a careful and impartial evaluation of the artwork by the Public Art Program and within the context of the entire art collection of the City. At the beginning of the deaccession process, the Director of Parks, Recreation and Cultural Arts or his/her designee will make every reasonable effort to notify the artist, or the estate of any deceased artist, whose work is being considered for deaccession.

The Public Art Program shall require the assemblage of an independent and ad hoc five (5) member Deaccession Committee; two (2) of the five members shall be standing members of the Public Art Board; a majority shall be arts professionals and include an art conservator or curator. Recommendations made by the ad hoc committee shall be forwarded to the Public Art Board for consideration, approval, or modification. The Public Art Board will be responsible for

recommending to the City Council which artworks should be deaccessioned. The Board may consider the deaccession of artwork for one or more of the following reasons:

- (1) The artwork cannot be re-sited or re-siting would not be appropriate;
- (2) The work is not, or is only rarely, on display because of lack of a suitable site;
- (3) The condition or security of the artwork cannot be reasonably guaranteed;
- (4) The artwork has been damaged or has deteriorated and repair is impractical or unfeasible;
- (5) The artwork endangers public safety;
- (6) In the case of site-specific artwork, the artwork is destroyed or its impact negated by altering its relationship to the site;
- (7) The artwork has been determined to be significantly incompatible or inferior in the context of the collection;
- (8) The City wishes to replace the artwork with a work of more significance by the same artist;
- (9) The artwork requires excessive maintenance or has faults of design or workmanship; or,
- (10) There has been sustained and overwhelming public objection to the artwork.

The City may elect to sell the work or exchange the work; the artist or the estate of the artist shall be given first option to purchase or exchange the work. Sale may be through auction, gallery resale or direct bidding by individuals, in compliance with State and local law and policies governing surplus property. Exchange may be made through the artist, a gallery, museum or other institution for one or more artwork(s) of comparable value by the same artist. No works of art shall be sold or traded to members of the Public Art Board or to any City staff. Proceeds from the sale of a work of art shall be returned to the City's Public Art account.

Sec 2.5. Community Outreach and Selection of Area Artists.

Community involvement is fundamental to the work of public artist; the making of a contemporary public artwork is predicated on active community participation and dialogue with the artist(s). Specifically, community conversations should direct the early identification and development of public art projects, including their general site locations. Once projects are underway, there should be a process for residents to express their views on the project as it evolves. Specifically, the Public Art Program should periodically hold public forums to activate the community and educate the population about the work. Outreach and community participation in the program and/or project should be facilitated by the Parks, Recreation and Cultural Arts Department.

The Public Art Program shall raise general awareness about public art through artist lectures, presentations, and meetings with civic and non-profit organizations. Whenever possible, the Board and the Director of Parks, Recreation and Cultural Arts or his/her designee shall work with the community to define the content or focus for the artwork(s) as well as include representation on selection panels and other ad hoc advisory committees.

Sec. 2.6. Project Budgets.

Public Art funds derived from Capital Improvement Projects (CIP) may be used without restriction insofar as the CIP project allows for such use. Notwithstanding, CIP funds shall be used to site works of art whether commissioned as an original work of art or through acquisition

regardless of whether the work is freestanding or integrated with the capital project. Public art project budgets shall be eligible to include Federal and State funds that are granted in full and in part to the City for capital projects and equipment. Public art funds shall exclude land acquisition and extraordinary maintenance.

Each public art budget is developed and managed by the Director of Parks, Recreation and Cultural Arts or his/her designee. As allowable, project budgets shall include a reserve of five percent (0.05%) for maintenance and conservation of the work. The CIP allocation shall be used for artist selection; design, fabrication, and installation of the artwork; selection, purchase, and acquisition of an existing work of art; and, public participation in the public art process.

The City Finance Director shall establish separate accounts for each project to enable the Director of Parks, Recreation and Cultural Arts or his/her designee to oversee all account payable requests and expenditures associated with each public art project. The City Finance Director should also establish a Public Art Account, which is a separate account for pooled funds not associated with a site-specific capital improvement allocation. These funds, in whole or in part, subject to bond law, and which may not be appropriate or necessary for a project site, should be pooled and may be used elsewhere as identified and recommended by the Public Art Board.

Sec 2.7. Artist Selection.

The primary objective of the Artist Selection Process is to select an artist or artists whose experience, aesthetic, commitment to collaboration, and community facilitation skills align with the needs of the public art commission and the Public Art Program. The Public Art Board shall convene an independent Artist Selection Committee for each public art project. The Artist Selection Committee shall be comprised of a minimum of five (5) members, a majority of whom shall be arts professionals; there should be at least one member representing the Public Art Board. The Director of Parks, Recreation and Cultural Arts or his/her designee shall facilitate the work of the artist selection process including and not limited to drafting Calls to Artists in which subjects, content, sites, preliminary project budgets, schedules, and public participation mandates are identified and articulated. The Artist Selection Committee shall recommend to the Public Art Board its preferred artist(s) as determined through qualification, proposal, or invitation.

The Board and the Director of Parks, Recreation and Cultural Arts or his/her designee shall serve as a resource to private interests seeking artists for original commissions and purchased works. All forms of artistic expression created by professional artists are eligible for inclusion in the Public Art Program, including a variety of style, media, and genre. Such works of art may be free standing or integrated into underlying architecture and landscape as well as infrastructure. These works of art may be permanent or temporary if such projects contribute to community understanding and participation.

Sec. 2.8. Revisions.

Every five (5) years, the Public Art Board shall review these policy guidelines of the Public Art Program and reserve the right to recommend any changes and revisions.

Sec 2.9. Glossary.

For the purpose of successfully implementing public art policies, guidelines, and procedures, the following definitions shall apply unless otherwise specifically stated. When not inconsistent with the context, words used in the present tense shall include the future, words in the plural number shall include the singular, and words in singular number shall include the plural.

Aesthetic

Psychological and sensory responses to the idea of beauty.

Accession

The formal process used to accept and record an artwork.

Acquisition

The transfer of title by purchase, donation, bequest, or exchange.

Artist

A professional, fine artist usually, but not necessarily, trained in the visual arts who is generally recognized by critics and peers as a professional practitioner as judged by the quality of that professional practitioner's body of work, educational background, experience, past commissions, exhibition/performance record, publications, and production of artworks.

Artist-Art Review Committee

The Art-Artist Review Committee will be comprised of five (5) arts professionals who possess knowledge of visual art, art history, architecture, landscape design, and/or arts administration. Arts professionals who are asked to serve on the Committee shall be impartial and without interest in the outcome of the recommendation and/or selection, and may not be associated with the prime consultant, the municipality, or the public art commission.

Artist-Art Selection Committee

An Art-Artist Selection Committee is an ad hoc group typically comprised of a minimum of five (5) people. A designee of the municipality, a designee of the municipal management staff, community residents, designated project architect or landscape architect, representative(s) from appropriate municipal department(s) where project will be sited (if applicable), and outside arts professionals will be included on this committee. It is recommended that in cases when the proposed project site is not supported or maintained by a particular department or agency, that the public art authority solicit additional participants.

Artwork

Artworks may be permanent, temporary, fixed or portable, may be an integral part of a building, facility, or structure, and may be integrated with the work of other design professionals. Artwork must be specified or designed by an Artist and includes:

Sculpture: may be made of any material or combination of materials; may be free standing, wall-supported, suspended, mounted, installed, kinetic, electronic, or mechanical.

Murals or paintings: may be made of any material or combination of materials; may be made with traditional or non-traditional means.

Earthworks, neon, glass, organic materials (i.e., fiber, clay, wood, etc.), mosaics, photographs, prints, linguistic expressions, calligraphy, ephemera, textiles, found objects, and any media or combination of media including audio, video, film, holographic or computer generated technologies, or other art genres currently known or which may come to be known.

Tangible manifestations (ie: CDs, DVDs, scripts, photographs, videos, films, scores, etc.) of choreography, theatrical performances, performance art, happenings, music, television and film or other performing or language art genres currently known or which may come to be known.

Unless specified or designed by an Artist, the following are not considered Artworks:

Reproductions by mechanical or other means of original Artworks. However, limited editions controlled by the Artist or original prints, cast sculpture, or photographs, may be considered Artworks.

Decorative, ornamental or functional elements that are not specified or designed by an Artist.

Art objects that are mass-produced, ordered from a catalog, or of standard design; wayfinding or other functional elements such as graphics, signage, advertising or maps.

Arts Professional

An individual having outstanding knowledge in the visual arts field, and is generally, but not limited to, an art historian, curator, arts administrator, arts educator, critic, artist, or design professional such as an architect or landscape architect.

Call for Artists

Electronic and/or printed information that defines a project and asks artists to respond with a statement of interest or qualifications.

Capital Improvement Project-Program Plan (CIP)

A plan that identifies capital spending priorities over a period of five to fifteen years, including property, plant, and equipment and its financing schedule.

Collaboration

To work together in a common undertaking.

Command of Medium

Demonstration of expertise with specific material(s).

Commission

As a verb, to express the selection of an artist, artists, or team of arts professionals to create a site-specific and unique work of art; as a noun, to express a specific scope of service that results in a work of work.

Composition

The combining of parts to create a unique whole.

Construction Credits

The transfer of construction costs to public artworks that are designed to replace specific building components (ie: flooring, roofing, seating, etc)

Contextually Appropriate

Artwork relevant and sensitive to its placement, site, or organizational theme.

Contract

A written, legal document specifying terms and conditions between or among parties with mutual interest.

Deaccession

A procedure for the withdrawal of an artwork from a collection.

Deed of Gift

A formal, legal agreement that transfers ownership of and legal rights in the property to be donated.

Donation

A charitable contribution to the City, during lifetime or testamentary transfer, whether whole or fractional interest, including, but not limited to, cash and cash equivalents, real property, personal tangible property, publicly traded equity and debt securities, closely held securities, restricted securities, life insurance policies, intellectual property, Artifacts and/or Artworks which would serve a useful purpose in the fulfillment of City priorities.

Design

Response to a site or idea as defined programmatically.

Design Competition

When two or more artists prepare formal responses to a design problem. Competitions are usually compensated (fee and expenses) and may provide the client with an understanding of the artist's thoughts and skills.

Fixed Artworks

Artworks that cannot be easily transported or require a permanent or nearly permanent site, such as integrated Artworks and large scale Artworks.

Form/Formal Response

Application of artistic and/or design elements and principles, used to convey meaning in an artwork.

Innovative Design

A work that exemplifies a new method or synthesis.

Integration

The organization of various materials or ideas to create a whole.

Interpretation

A personal conception or expression of a work of art.

Materials

What something is made of; its constituent parts.

Memorial

A monument to preserve or commemorate the memory of a person or an event. A memorial can be an artifact.

Methodology

The logic or order used to make a hypothesis or reach a conclusion.

Permanent Artwork

Artworks exhibited with expectation of indefinite duration.

Portable Artwork

Artwork that can be easily transported or does not require a permanent or nearly permanent site. Paintings, works on paper, photographs and small sculptures are examples of Portable Artworks.

Prime Consultant

The firm, usually architecture, landscape architecture, or engineering, that is responsible for the design of the overall project that the artwork is connected to. In cases where there is no prime consultant, the City or County Manager will assume the prime consultant's responsibilities as outlined in Percent for Art Program Implementation Procedures.

Process

The operational steps to make something.

Public

Community rather than private interests.

Public Artwork

Usually all forms of visual art conceived in any medium, material or combination thereof, which are placed in areas accessible or visible to the public. Works may be permanent, temporary, or functional. Public art does not include any architectural or landscape design, except when commissioned and designed by an artist.

Request for Proposal (RFP)

Artists are asked to submit a detailed proposal for a specific site or project.

Request for Qualification (RFQ)

Artists are asked to submit slides and/or examples of their previous work and professional history.

Site Specific

Any project in which the parameters of the response (building, work of art, design) require consideration of a specific and unique site during the planning and creation of the final work. It is expected that the work will be attached to the particular location and presumably would not be appropriate or convey artistic intent if sited elsewhere.

Style

A manner or mode of expression distinct from the ideas expressed and descriptive of construction, design and execution.

Temporary Artwork
Artworks exhibited for a limited duration.