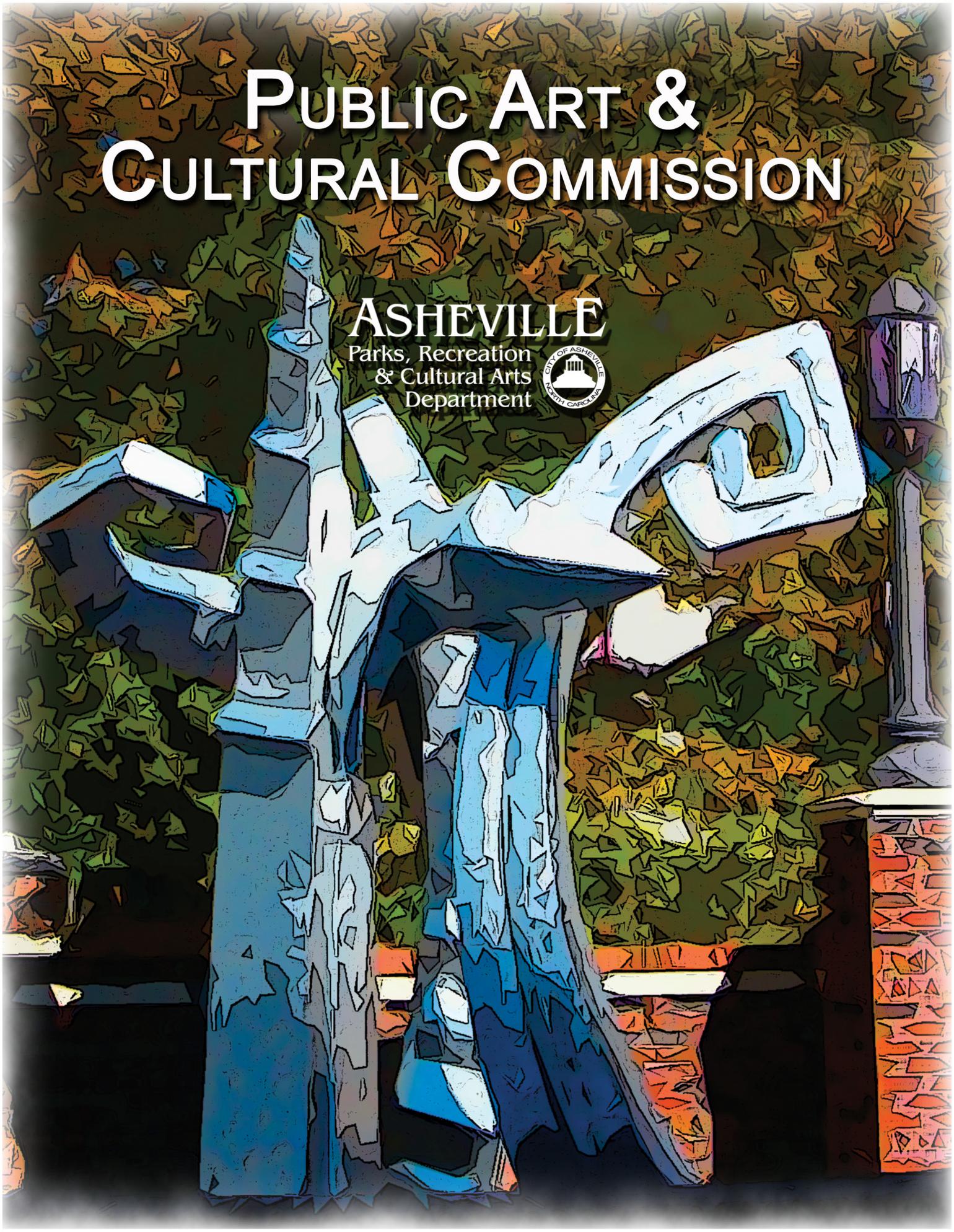


# PUBLIC ART & CULTURAL COMMISSION

## ASHEVILLE

Parks, Recreation  
& Cultural Arts  
Department



## **Public Art Board Mission Statement**

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.



**City of Asheville Department of Parks, Recreation, & Cultural Arts**

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## Welcome Letter from the Director

Dear Board Member:

On behalf of the Asheville Parks, Recreation & Cultural Arts Department, I would like to thank you for joining the Board. As you will discover, the activities of the department range widely—all in an effort to achieve the mission of enhancing quality of life by providing diverse cultural and recreational experiences.

There are three advisory boards to the Department, including the Public Art Board and Greenway Commission, and the Recreation Advisory Board, which is one of the longest running advisory boards for the City of Asheville.

As a volunteer member of the Department's Boards, it is assumed that you will attend the regular monthly meetings and contribute two to five hours a month on projects. We are excited to have you as a part of our team and look forward to working with you in the years to come.

Sincerely,

A handwritten signature in black ink, appearing to read "Roderick Simmons". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Roderick Simmons,  
Director, Asheville Parks, Recreation & Cultural Arts Department

**City of Asheville**

**Mission**

The City of Asheville is committed to delivering an excellent quality of life.

**Asheville Parks, Recreation, & Cultural Arts Department**

**Mission**

The Asheville Parks, Recreation and Cultural Arts Department is dedicated to enhancing your quality of life by providing diverse cultural and recreational experiences.

**Asheville Parks, Recreation, & Cultural Arts Department**

**Vision**

To be a national leader in the parks, recreation & cultural arts profession by utilizing a qualified, professional, and dedicated staff to provide multi dimensional, innovative recreation opportunities in a safe, nurturing environment while preserving traditional recreation values.

**Asheville Parks, Recreation, & Cultural Arts Department**

**Values**

**Continuous Improvement**

Asheville employees are trained Professionals who improve service delivery by balancing needs, resources and innovation

**Integrity**

Asheville employees demonstrate character with courage, honesty, and pride

**Diversity**

Asheville employees value & respect a diverse community, workforce and ideas

**Safety & Welfare**

Asheville employees value the safety & welfare of our employees and the citizens we serve

**Excellent Service**

Asheville employees strive to address needs with courtesy, compassion, timeliness, efficiency & commitment

### Quick Reference

#### Agendas

- Agenda items are decided by the staff liaison and board chair two weeks before the meeting date. Any board member may propose an agenda item as long as it is within this timeframe and is addressed to the board chair.
- Agendas will be posted on the website and emailed to board members one week before the meeting date.
- Approved minutes will be posted on the website and given to City Council within a week of the meeting.

#### Correspondence

The designated board support staff person maintains board contact information and the official email distribution list. Any changes in contact information should be conveyed to him/her as soon as possible. Board members are free to communicate with each other at any time, but cannot take action on an item outside of meetings.

#### Meeting Guidelines

In an effort to keep the meeting agenda within the allotted time, the department has established the following time limits for public hearings:

- Presenters have up to ten minutes to complete a presentation.
- Presentations are limited to agenda items with presentation materials provided prior to the meeting by City staff, applicants, or organized opposition.
- Individuals have up to three minutes to speak to the board. A person representing a group of three or more persons present in the chamber (not including the speaker) has up to ten minutes to address the board.
- Public comment period for any item may not exceed one hour. Additional information may be provided in hard copy and/or written form.
- Motions may only be made for items marked on the agenda with “action required”

#### Rules for Boards & Commissions

The City has established rules to govern the actions and structure of its boards. Please see the document “City of Asheville Rules for Boards & Commissions” for a full list, but some rules to note include:

- Appointees to boards and commissions shall be residents of the City of Asheville, unless otherwise specified or provided for by law, ordinance, or Council action establishing said board or commission, or in the rules or by laws of said board or commission, if approved by Council.
- A term of service on all City boards shall be three years or less, unless otherwise provided by law.
- A length of service on all boards and commissions shall be limited to two full successive terms (plus any unexpired term to which a member is appointed).
- Appointees to boards and commissions are expected to attend all meetings possible. Any appointee who fails to attend at least 75% of the regularly scheduled meetings of a board or commission within a twelve (12) month period, may be removed.
- No board member who is not present at a meeting shall be allowed to vote by proxy.
- The board will comply with open meeting laws, including notice of meetings.
- In order to conduct official business at a regular or special meeting, a quorum of the board must be present. In the absence of a rule, by-law, or statute providing otherwise, a quorum is more than half of the members of the board, not counting vacant seats.
- No member of a board shall participate in the discussion or vote on any item involving their own official conduct or financial interest.

## City of Asheville Rules on Boards & Commissions

### Purpose

The City of Asheville provides for continuous citizen input and advice through a wide variety of boards and commissions. Some of these are advisory in nature to the City Council, while others have distinct responsibilities that are established by law. The City Council encourages citizens to participate in their City government by volunteering to serve on these boards and commissions.

### Application for Appointment

- 1) A description of all City boards is contained in “The Talent Scout”. This document is available in the City Clerk’s Office and is distributed widely in the community and on the City’s webpage. A brief form stating the citizen’s interest in serving on a board is a part of “The Talent Scout” and can be submitted to the City Clerk.
- 2) An application and/or resume is required for consideration of an appointment to a City board.
- 3) In most cases, the City Council will require an interview process prior to appointment.
- 4) All appointments are made in an open session of the City Council. Discussion and consideration of appointments and interviews are also held in open session.
- 5) Once an application for an appointment has been filed with the City Clerk, it is placed on a resource list and remains active for a one-year period. At the end of that period of time, you will be contacted by the City Clerk’s Office to see if you wish to seek other opportunities to support your participation on our boards.
- 6) Applicants are strongly urged to attend several meetings of a board prior to applying and/or appointment to a board.

### Qualifications

- 1) Appointees to boards and commissions shall be residents of the City of Asheville, unless otherwise specified or provided for by law, ordinance, or Council action establishing said board or commission, or in the rules or by laws of said board or commission, if approved by Council.
- 2) In matters where an intergovernmental board has independent governing authority (by law, by agreement, or other enabling authority), and where not prohibited by law, at least one of the City’s appointees shall be a current member of the City Council. Such an appointment allows Council to be a part of deliberation and decision-making on matters of regional importance that impact the City of Asheville.
- 3) No citizen shall be eligible to hold concurrently more than two Mayoral or City Council appointments to standing boards or commissions; this limitation shall not apply to ad hoc committees appointed by the Council.
- 4) Efforts are made to represent the diversity that we have in our community on all boards, and criteria for appointments may be established to achieve appropriate diversity, except that preference shall be given to appointment of residents of a specific area of town for which an ad hoc or advisory committee may be appointed.
- 5) An oath of office (or affirmation) is required for some boards and commissions. Where applicable, newly appointed board members will take and sign an oath of office or affirmation following their appointment. If a board member enters on the duties of his or her office before taking, subscribing and filing the oath of office, he or she may be removed from office.

## City of Asheville Rules on Boards & Commissions

### Terms

- 1) A term of service on all City boards shall be limited to three years or less, unless otherwise provided by law.
- 2) A length of service on all boards and commissions shall be limited to two full successive terms (plus any unexpired term to which a member is appointed).
- 3) A member shall serve until the expiration of their term or until such time as a successor is appointed, whichever occurs later, unless otherwise provided by law.
- 4) Reappointment to a second term is not automatic and will be based on circumstances to be determined by the City Council in each individual case.

### Attendance

- 1) Appointees to boards and commissions are expected to attend all meetings possible.
- 2) Any appointee who fails to attend at least 75% of the regularly scheduled meetings of a board or commission within a twelve (12) month period, may be removed.
- 3) The board chairman or staff liaison shall be responsible for reporting on attendance to the City Clerk upon request.
- 4) Attendance provisions are not imposed upon Council liaison members but are in effect for Councilmen serving as appointed regular members on a board or commission.

### The Board at Work

- 1) Each board receives its charge from the North Carolina General Statutes or from a City ordinance or resolution establishing the board.
- 2) The City Council may, from time to time, ask a board to consider specific items not in conflict with existing laws.
- 3) The chairman, working with the staff liaison, shall post copies of their minutes on the City's website.
- 4) The City Council may appoint a City Council person as liaison to a board or commission and that member is entitled to receive all agendas, minutes, other correspondence and be eligible to attend all meetings of the board including closed sessions. The role of the liaison shall be to serve as a direct communication link between the City Council and the board or commission, and not to play an active role in the deliberations of the board or commission. The liaison shall notify the board or commission of long-range issues and projects under consideration by the Council which would be of interest to that board or commission and shall likewise advise the Council of such matters under consideration by the board or commission.
- 5) Each board shall make an annual report to the City Council outlining their activities for the past year. The report shall be posted on the City's website by January 30 for the previous calendar year.
- 6) An orientation session will be conducted for all new appointees by the City staff liaison.
- 7) From time to time, additional training sessions for board members may be provided through City staff, the Institute of Government and other training groups and organizations. The City Council encourages members to take advantage of these opportunities.

## City of Asheville Rules on Boards & Commissions

- 8) No board or commission member who is not present at a meeting shall be allowed to vote by proxy.
- 9) The board will comply with open meeting laws, including notice of meetings.
- 10) The board is to provide the City Clerk with their schedule of regular meetings with the predetermined time and place. The schedule will be revised only in accordance with legal requirements for notice.
- 11) In order to conduct official business at a regular or special meeting, a quorum of the board must be present. In the absence of a rule, by-law, or statute providing otherwise, a quorum is more than half of the members of the board, not counting vacant seats. If a quorum is not present at any meeting, the chairperson will postpone the meeting until such time as a quorum can be present, provided adequate notice is given pursuant to the open meetings law.

### Committee on Boards and Commissions

- 1) The Mayor may appoint a committee of City Council, with the Vice-Chair as Chairman, to evaluate the on-going need for each board and recommend to the City Council elimination of any for which there is no longer a need. This committee may also consider other items in regard to board structure, appointments or other items at the request of the Mayor and/or the City Council.

### Conflict of Interest

- 1) No member of a board shall participate in the discussion or vote on any item involving their own official conduct or financial interest.
- 2) It is the responsibility of an individual board member to bring to the attention of the entire board any item for which there may be a conflict of interest.
- 3) It is up to the entire board to decide if a conflict exists and vote to excuse a member from considering a particular item.
- 4) Staff and legal assistance is available to all boards and commissions to help the board with decisions in this area.

### Resignations and Replacements

- 1) Any member of a board or commission who desires to resign shall do so in writing to the City Clerk.
- 2) Unless otherwise provided by law, ordinance or resolution, all appointment by the City Council to a board or commission serve at the pleasure of Council, and may be removed from a board or commission at the discretion of Council.
- 3) For those boards and commissions whose members may be removed for cause, cause shall include, without limitation, the following: conflict of interest, failure to attend meetings. Removal for cause shall be by Council resolution.

### Ad Hoc Committees

- 1) The City Council may appoint ad hoc committees to make recommendations regarding particular matters of interest within the City.
- 2) The foregoing rules on boards and commissions shall apply to ad hoc committees except where alternate provisions are made by the Council.

# >> City of Asheville



STRATEGIC PLAN  
2010-11

■ The City of Asheville will offer a standard of living that is affordable and attainable for people of all incomes, life stages and abilities.



## >> Affordable:

■ **Goal: Hold the line on taxes and support tax and fee relief.**

### Objectives & Action Items

- Improve the affordability of water and stormwater utility rates for residential customers and ensure effectiveness and value for fees charged.
- Explore opportunities to enhance affordability by reducing utility costs through innovative energy efficiency financing programs.
- Enhance the affordability of Asheville

mechanisms to incentivize affordable housing development.

- Support the Housing Authority to develop a comprehensive plan for public housing; continue to pursue redevelopment of public housing with a HOPE IV-type project.
- Support initiatives to end chronic homelessness in Asheville with an emphasis on the Housing First philosophy.
- Continue to provide funding for affordable housing development loans through the Housing Trust Fund.

Transit's bus pass program.

■ **Goal: Create and preserve affordable rental and home ownership opportunities in Asheville so that all citizens have access to safe, sufficient and affordable housing.**

- Implement reforms to Unified Development Ordinance to encourage affordable housing development; utilize zoning where possible to encourage and align affordable housing with transit.
- Explore opportunities for public/private partnerships and innovative financing

■ The City of Asheville will support a stronger, more prosperous community by making smart investments that accomplish lasting, tangible returns.



## >> Fiscal Responsibility:

■ **Goal: Operate the City of Asheville to the highest levels of fiscal responsibility.**

- Identify resources for strategic initiatives and create meaningful performance measures for programs and services.
- Sustain a healthy Fund Balance in accordance with recommended State standards; revisit Asheville's Fund Balance policy.

■ **Goal: Explore alternatives for enhancing**

*the city's long-term financial commitment to master plan implementation, infrastructure maintenance, capital improvements, and public facilities.*

- Leverage internal and external partnerships for pursuing capital improvements and infrastructure projects.
- Review analysis of revenue streams to identify opportunities for revenue diversification.

• Explore feasibility of a bond program now or in future years; learn more about financing options outside of a property tax increase.

- Seek efficiencies in master plan implementation by identifying plan interdependencies, funding sources and key partnerships.
- Continue to proactively pursue funding opportunities with state and federal economic stimulus packages.

■ [www.ashevilenc.gov](http://www.ashevilenc.gov)

# Boards & Committees Organization Chart

■ Asheville will be the southeastern leader in clean energy and environmental sustainability.



## >>Green & Sustainable:

- **Goal: Set and develop a plan for implementing a community energy reduction goal.**
  - Work with regional partners to create incentives for green building, energy conservation and energy independence.
  - Expand community education programs including climate awareness, water conservation, recycling, stormwater, and sustainability.
  - Integrate and implement a multi-modal transportation plan including sidewalks, bike paths, signal preemption, transit, greenways, and other system improvements resulting in a funding priority list.
- **Goal: Take the City of Asheville's sustainability program to the next level.**
  - Identify strategies and costs for increasing the city's annual energy reduction goal to 4 percent.
  - Implement ways to reduce city-wide solid waste.

■ Asheville will support a dynamic and robust local economy with balanced and sustainable growth.



## >>Job Growth & Community Development:

- **Goal: Create more collaborative and effective working partnerships between the City of Asheville, the business community, and other key organizations to effectively manage the city's regulatory environment while accomplishing economic development goals.**
  - Support diversified job growth and small business development.
  - Support small business through reductions in taxes, fees, and regulations.
  - Partner in regional economic development strategies, including the HUB; continue partnership in the Economic Development Coalition.
  - Expand partnerships with UNC-Asheville, A-B Tech, Mars Hill College and other institutions to achieve common goals,
- **Goal: Support a strong local economy by continuing to implement sustainable growth and development policies.**
  - Promote sustainable, high-density, infill growth that makes efficient use of existing resources.
  - Support the riverfront redevelopment part-nership and formation of a dedicated office.
  - Complete the Downtown Master Plan process and begin implementation.
  - Pursue models for re-formatting the Unified Development Ordinance so that it is easy to use and understand.
- **Goal: Maintain Asheville's commitment to being an "employer of choice" in the region.**
  - Attract and retain quality employees with an emphasis on local labor pool development opportunities and by paying sound wages and benefits.
  - Enhance diversity throughout the City as an organization so that the workforce more closely resembles the community, especially in the area of public safety.

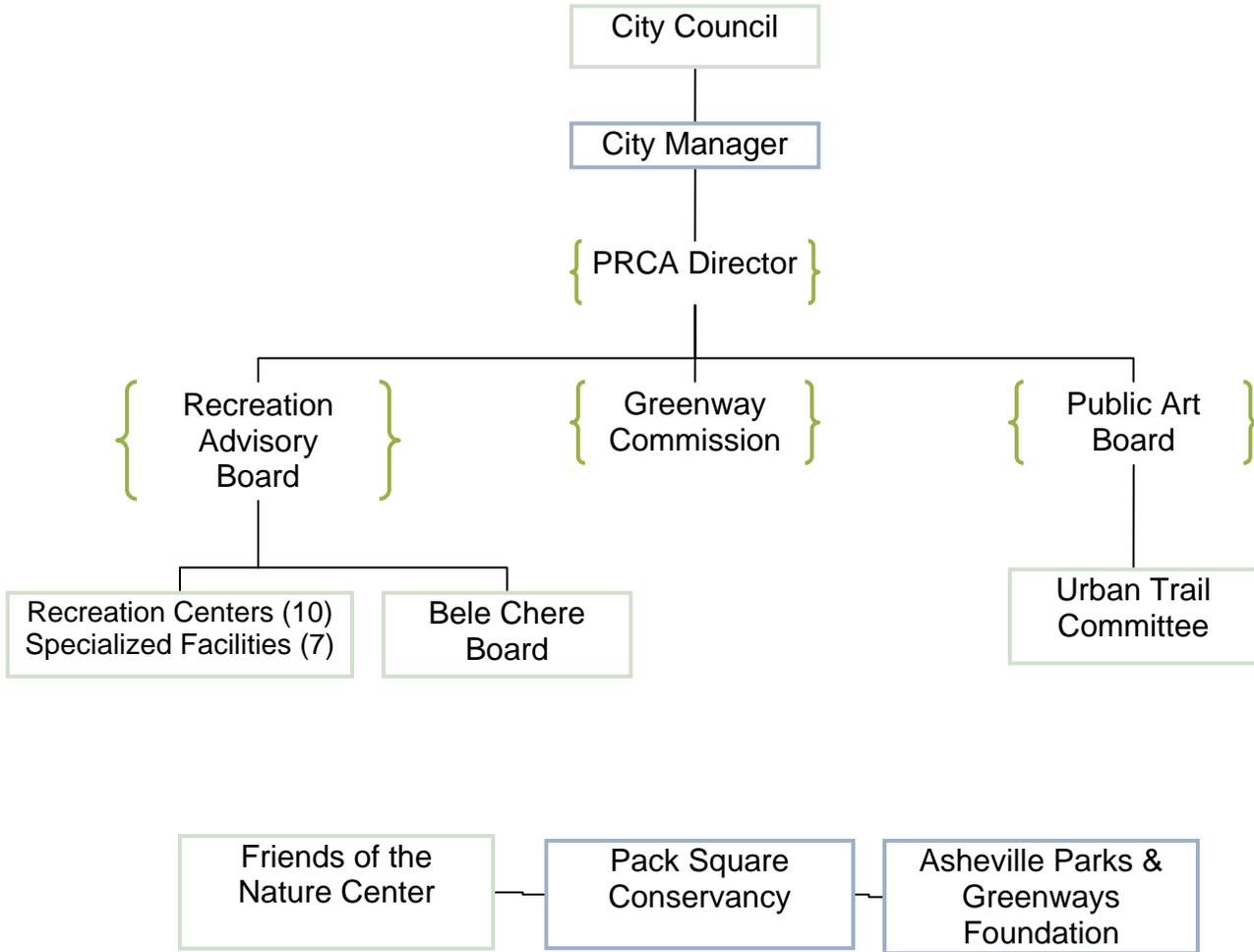
■ Asheville will be one of the safest and most secure communities when compared to similar cities.



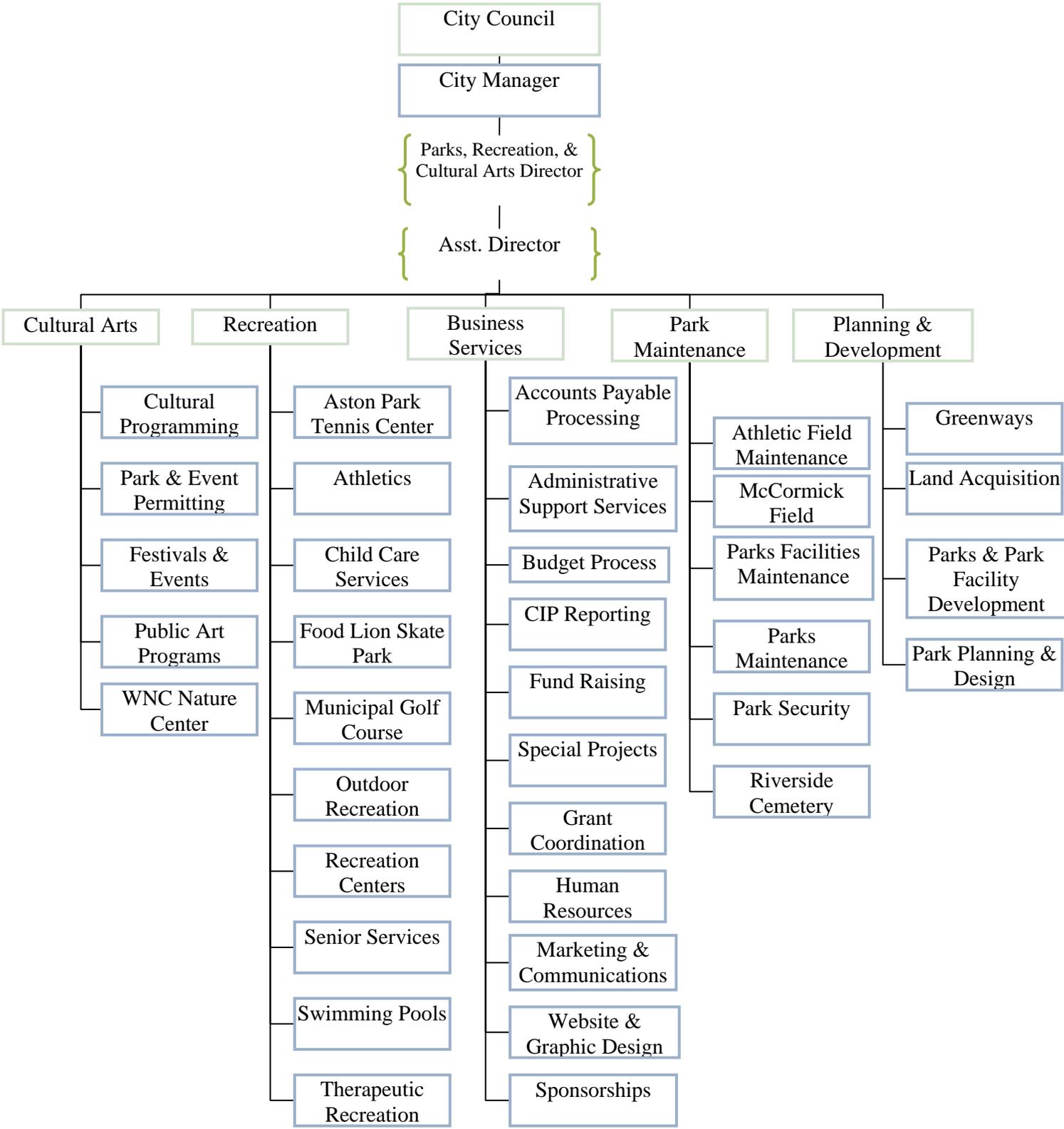
## >>Safe:

- **Goal: Make Asheville the safest city in America based on approved metrics for similarly sized cities; bring benchmark metric back to City Council for approval and tracking.**
  - To implement strategies to significantly improve public safety in neighborhoods in Asheville with the highest levels of crime.
  - Reaffirm commitment to eliminate open air drug markets in Asheville.
  - Track and monitor performance of nuisance court.
  - Support recreation and employment alternatives for youth at risk of gang exposure.
  - Support the Safe Routes to School program by implementing one school this year.
- **Goal: Maintain accreditation and ISO ratings of Asheville Fire & Rescue Department.**
  - Develop an action plan for maintaining fire and rescue standard of cover throughout the city.
  - Increase participation in state fire code inspection schedule to 90 percent.

# Boards & Committees Organization Chart



# PRCA Department Organization Chart



## Board Membership List

Chair		Vice-Chair	
Julie Calhoun-Roepnack 23 W. Black Oak Drive Asheville, NC 28804 Other   545-2300      Main   254-4214 julier@bellsouth.net  2/20/07-12/31/07; 2/26/08-12/31/10		Name Kenn Kotara 190 Country Club Road Asheville, NC 28804 Address 254-1655   Main      236-2265   Other Phone kenn@kotarastudio.com Email 8/1/2000; 1/22/02-12/31/05; 2/28/06- Term 12/31/10	
Member		Member	
Jaan Ferree 1333 Merrimon Ave Asheville, NC 28804 Other        Main   252-8718 jaan@intentionaldesigner.com 8/24/10-6/30/11		Name Mark Koven 144 Cumberland Ave Asheville, NC 28801 Address (786)348-      251-6877   Other Phone 8039   Main Email mkoven@unca.edu Term 8/24/10-6/30/14	
Member		Member	
Vacant  Other        Main		Name Dr. Barry Pate, Jr 5 Crowningway Drive Asheville, NC 28804 Address 285-8983   Main      250-9418   Other Phone trumpent1@aol.com Email 2/22/05-12/31/07; 2/26/08-12/31/10 Term	
Member		Member	
Harry Harrison PO Box 7301 Asheville, NC 28802 Other   252-4614      Main   253-4910 harrison@ymicc.org 2/20/07-12/31/08; 5/26/09-12/31/11		Name Robert Todd 12 S. Lexington Ave #507 Asheville, NC 28801 Address 231-2851   Main        Other Phone rtstudio@bellsouth.net Email 6/23/09-12/31/11 Term	
Member			
Honor Moor 604 Old Toll Road Asheville, NC 28804 Other   253-3227 (x123)      Main   255-0640 hmoor@charter.net 3/23/10-12/31/11			
City Council Liaison		Staff Liaison	
Gordon Smith PO Box 7148 Asheville, NC 28801 gordonsmithasheville@gmail.com 279-2551		Name Diane Ruggiero PO Box 7148 Asheville, NC 28801 Address druggiero@ashvillenc.gov Email 259-5815 Office Phone 259-5606 Fax	

ORDINANCE NO. 3893

ORDINANCE AMENDING ARTICLE III OF CHAPTER 2, DIVISION 11 OF THE CODE OF  
ORDINANCES PERTAINING TO ESTABLISHMENT OF A PUBLIC ART BOARD

---

WHEREAS, the Asheville City Council has by Ordinance No. 2609, adopted on September 14, 1999 established the Public Art Board, which ordinance is codified at Division 11 of Article III of Chapter 2 of the Code of Ordinances for the City of Asheville; and

WHEREAS, the Asheville City Council has by Ordinance No. 3331, adopted on February 14, 2006 amended Section 2-185.3 of Article III of Chapter 2 of the Code of Ordinances for the City of Asheville in order to change the terms of office to three year staggered terms; and

WHEREAS, the Asheville City Council wishes to amend the ordinance to reflect the advancement and best practices in the field of public art and changes within the Parks, Recreation and Cultural Arts Department structure;

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

Section 1. Article III of Chapter 2 of the Code of Ordinances of the City of Asheville be amended as follows:

Section 1. Section 2-185.1 of Article III of Chapter 2 of the Code of Ordinances of the City of Asheville be amended to read as follows:

Sec 2-185.1. Creation; Definition of Public Art.

It is hereby declared that the public welfare and interest of the citizens of the City will best be served by the establishment of a Public Art Board. To that end there is hereby created and established an advisory board of the City to be known as the Asheville Public Art Board, referred to throughout this division as Board.

"Public art" shall be defined as any permanent and temporary work of art created by artists or craftsmen and sited in a public space and accessible or visible for the public to experience. Public art does not include any architectural or landscape design except when developed by an artist.

Section 2. Section 2-185.2 of Article III of Chapter 2 of the Code of Ordinances of the City of Asheville be amended to read as follows:

Section 2-185.2. Composition.

The Board shall consist of nine members appointed by the City Council. A majority of the Board shall be arts professionals, hereby defined as an individual having outstanding knowledge of the arts and recognized by critics and peers as a professional practitioner in the visual, performing, or language arts or a combination thereof, 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. An arts professional may be an artist, art historian, curator, arts administrator, arts educator, critic, architect, or landscape architect. A Board Member

shall receive no compensation for his/her services. The Board members shall be in voluntary service to the City.

Section 3. Section 2-185.3 of Article III of Chapter 2 of the Code of Ordinances of the City of Asheville be amended to read as follows:

Sec 2-185.3. Terms of Office.

Members of the Board may serve for a maximum of two (2) three-year terms subject to reappointment. All members shall serve until their successors are duly appointed and qualified. Any vacancies occurring shall be filled by the City Council for the duration of the Member's unexpired term.

Section 4. Section 2-185.4 of Article III of Chapter 2 of the Code of Ordinances of the City of Asheville be amended to read as follows:

Sec 2-185.4. Selection of Officers.

The Board shall annually select from among its members a chair and vice-chair or co-chairs as necessary and/or appropriate. The Director of Parks, Recreation and Cultural Arts or his/her designee shall serve as Secretary to the Board.

Section 5. Section 2-185.6 of Article III of Chapter 2 of the Code of Ordinances of the City of Asheville be amended to read as follows:

Sec 2-185.6. Advisory Function.

The Board shall serve in an advisory capacity to the City Council, the City Manager and the Director of Parks, Recreation and Cultural Arts on matters pertaining to or affecting public art within the City.

Section 6. Section 2-185.7 of Article III of Chapter 2 of the Code of Ordinances of the City of Asheville be amended to read as follows:

Sec 2-185.7. Staff Support.

The Director of Parks, Recreation and Cultural Arts or his/her designee shall serve as the City staff member specifically charged with the responsibility of implementing policy recommendations of the Board and coordination with other municipal agencies and advisory boards for all projects undertaken by the Public Art Board.

Section 7. Section 2-185.8 of Article III of Chapter 2 of the Code of Ordinances of the City of Asheville be amended to read as follows:

Sec 2-185.8. Purposes, Responsibilities, and Powers.

(a) Subject to such limitation as may be imposed by laws or regulations, the Board shall serve as an advisory board to the City Council for the following purposes in order to further the public welfare:

- (1) Facilitate public art in public buildings and public spaces.
- (2) Inform the residents of and visitors to Asheville and about public art.
- (3) Advance the City of Asheville as an "arts destination" and engage public art as a major attraction for artists, cultural tourism, and economic development.
- (4) Be responsible for approving the site and content of public art.
- (5) Be responsible for developing a procedure for the selection of art and/or artists, which will include public input as well as appropriate staff review. The Public Art Board shall follow its Public Art Policy and Implementation Guidelines as modified and/or amended every five years.
- (6) Recommend to the City Council the acceptance of works of art.

(b) To carry out the purposes state in subsection (a) of this section, the Board shall have the powers as follows:

- (1) Appoint task forces to make recommendations to the entire Board relative to specialized studies or projects that further the implementation of the purposes of this division.
- (2) Perform those tasks necessary to implement agreed upon decisions of the Public Art Board.

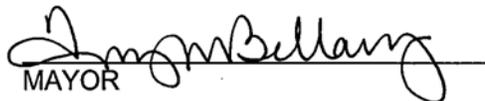
Section 8. If any section, subsection, sentence, clause or phrase of this ordinance is, for any reason, held to be invalid, such decision shall not affect the validity of the remaining portions of this ordinance. The City Council hereby declares that it would have passed this ordinance, and each section, subsection, sentence, clause, or phrase thereof, irrespective of the fact that any one or more sections, subsections, sentences, clauses, or phrases be declared invalid.

Section 9. All ordinance or part of ordinances in conflict are hereby repealed to the extent of such conflict.

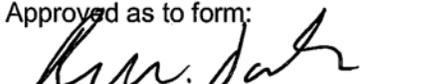
Section 10. This ordinance will become effective upon adoption.

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

  
CITY CLERK

  
MAYOR

Approved as to form:

  
CITY ATTORNEY

**Governing Documents**  
**Public Art Policy & Implementation Guidelines**

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;

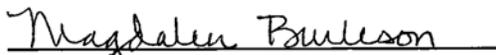
WHEREAS, the City Council of the City of Asheville established a Public Art Board and Public Art Policy in 1999;

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 24<sup>th</sup> day of August, 2010.

  
\_\_\_\_\_  
City Clerk

  
\_\_\_\_\_  
Mayor

Approved as to form:

  
\_\_\_\_\_  
City Attorney

**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

## Governing Documents

### Public Art Policy & Implementation Guidelines

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

## Governing Documents

### Public Art Policy & Implementation Guidelines

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

## Governing Documents

### Public Art Policy & Implementation Guidelines

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

## Governing Documents

### Public Art Policy & Implementation Guidelines

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.

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### Public Art Policy & Implementation Guidelines

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

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# Public Art Policy & Implementation Guidelines

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.

**Site Selection Criteria & Guidelines for the Placement of Public Art**

In order to ensure public art is fairly and equitably distributed throughout Asheville, and that it is sited in such a way as to enhance and activate public spaces, we have listed below criteria to guide the placement of art projects.

**Sites where public art is to be displayed should:**

- Experience high levels of pedestrian traffic and be part of the city's circulation paths;
- Be easily visible and accessible to the public;
- Serve to energize and identify the site;
- Enhance the overall public environment and pedestrian streetscape experience;
- Locations that allow for reflection and provide a break from social activity;
- Locations that are enhanced by public art (such as, the location is void of visual interest, or the addition of artwork would complete the location's visual experience);
- Help to create a place of congregation and activity; and
- Establish landmarks and neighborhood gateways.

**Other guidelines about public art site placement include:**

- Artworks should not block windows or entranceways, nor obstruct normal pedestrian circulation in and out of a building (unless such alteration is specifically a part of the experience or design of the artwork);
- Art should not be placed in a given site if the landscaping and maintenance requirements of that site cannot be met;
- Work displayed in interior public spaces will be accessible to the public at least during normal building operating hours without requiring the public to obtain special passes or permits to view the work;
- Work displayed in exterior public spaces should be accessible to the public 24 hours per day. If a work is sited in a park or similar setting, it should be accessible during the normal operating hours of that site or facility;
- Work should not block windows or entranceways or obstruct normal pedestrian circulation entering or exiting a building (unless it is specifically a part of the experience or design of the work); and
- Art should not be placed in a site where it is overwhelmed by nor competing with the scale of the site or adjacent architecture, large retail signage, billboards, etc.

On-site locations for public art projects include, but are not limited to parks, greenways, neighborhood gateways, plazas, bridges, historic places and landmarks, as well as buildings, walls, ceilings, floors, windows, staircases, escalators, entrances and exits, and rooftops

The Public Art Board met the fourth Tuesday of each month at 3:30 p.m. in the Parks and Recreation Conference Room 4<sup>th</sup> floor, City Hall. Effective with the February, 2008 meeting, the location was changed to the 1<sup>st</sup> Floor Conference Room.

### **Public Art Board Mission:**

- Identify and implement public art works that:
  - Recognize and promote Asheville's natural and made beauty
  - Provide opportunities for distinctive objects and memorable places, spaces, and experiences

### **Public Art Board fast facts:**

- 1983 Energy Loop first public art
- 1999 Council adopts Public Art Policy
- 2000 Public Art Board established
- 39 pieces in Public Art collection
- Valued at over \$1 million in 2007

### **Public Art Fiscal Year 06-07 Accomplishments:**

- River Sculpture Festival at French Broad River Park
- Launched Public Artist of the Year – Harry McDaniel – Decko Gecko
- Postcards from the Ledge
- Restore Energy Loop
- Begin restoration of Urban Trail Station #7
- Begin design Urban Trail Station #1
- Approve
  - Colonel Morgan Memorial
  - Veteran's Memorial
  - Asheville Mural Project
- Public Art collection appraisal
- Established Public Art FY 07-08 budget

### **Public Art Fiscal Year 07-08 Goals**

- Implement deferred maintenance & repair
- Install Energy Loop & Decko Gecko
- Continue fund raising
- Parks & Recreation Master Plan
- Collaboration: Parks & Recreation boards and initiatives
- Partner: Asheville Parks & Greenways Foundation and Urban Trail Committee
- Raised money for the Energy Loop

### **Public Art Board Members**

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Dr. Barbara Cary, Chair	Bill Fishburne
Kenn Kotara – Vice Chair	Harry Harrison
Julie Calhoun-Roepnack	Dr. Barry Pat

The Public Art Board met the fourth Tuesday of each month at 3:30 p.m. in the 1<sup>st</sup> Floor Conference Room of City Hall.

### **Public Art Board Purposes and Responsibilities:**

- Provide public art in public 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.
- Educate the citizens of Asheville and visitors about local culture and history through art.
- Encourage the use of volunteers on public art projects to include maintenance of public art when appropriate.
- Be responsible for raising public donations of money to match City of Asheville appropriations for public art.
- Be responsible for approving the subject matter of public art after the City Council has made appropriations for public art at specific sites.
- Be responsible for developing a procedure for the selection of art and/or artists which will include public input, as well as appropriate staff review.
- Recommend accepting gifts of money and art to City Council.
- Be responsible for acknowledging the gift to the donor and making recommendations to City Council for appropriate recognition.
- Inventory public art semi-annually to ensure that the conditions and standards of public art are being met and report their condition to the Parks and Recreation Director including recommendations for maintenance, repair, or deaccessioning when appropriate.

### **Subcommittees of the Public Art Board**

- Urban Trail Committee

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- 39 pieces in Public Art collection
- 2002 Urban Trail became part of the City’s public art collection
- Valued at over \$1 million in 2007

### **Public Art Board 2008 Accomplishments:**

- Accepted the modified Veterans’ poem for the Veteran’s Memorial
- Held the first Public Artist of the Year unveiling of the *Deco Gecko*
- Board Member attendance at the Americans for the Arts Conference in Philadelphia and the International Sculpture Conference in Grand Rapids
- Began development of an audio tour for the Urban Trail
- Re-installed Urban Trail pieces *Art Deco Masterpiece* (station #7) and *Marketplace* (station #15)
- Held annual Public Art Board member retreat
- Collaborated with Black Mountain College Museum and Arts Center to bring artist Kenneth Snelson to Asheville for a public lecture.
- Approved site selection criteria for public art

- Approved a site location for 2009/2010 Public Artist of The Year
- Completed a comprehensive conservation assessment on all art in Asheville.

**Parks, Recreation and Cultural Arts Master Plan:** Two members from the Public Art Board served on the Master Plan Committee which served to provide broad based information and feedback as well as assist in the editing process of the drafts and presentations from master plan consultant GreenPlay. Staff provided GreenPlay with public art collection information. Public Art Board members attended an all board vote on the Master Plan and have supported staff in having the plan approved by Council.

### **Public Art Board Members**

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Kenn Kotara, Chair

Dr. Barbara Cary

Dr. Barry Pate

Bill Fishburne

Dana Irwin

Harry Harrison

Julie Calhoun-Roepnack

Dr. Carl Mumpower, City Council Liaison

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Dr. Barbara Cary, Chair  
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Julie Calhoun-Roepnack

Harry Harrison  
Dr. Barry Pate  
Bill Fishburne

### Four Types of Votes

**In Favor:** You support the motion

**Against:** You do not support the motion

**Present:** You agree with the majority

**Abstain:** You have a stake in the outcome or you do not have enough information.

### How to Present a Motion

1. Obtain the Floor
    - a. Wait until the speaker is finished, raise your hand, and wait to be recognized.
    - b. Once recognized, rise and address the chair.
    - c. The chair will recognize you.
  2. Make Your Motion
    - a. Speak clearly and concisely.
    - b. State your motion affirmatively. Say, "I move to..."
    - c. Avoid personalities and stay on the subject.
  3. Wait for a Second
    - a. The chair will call for a second.
    - b. Another member will call "I second the motion."
    - c. If there is no second, your motion will not be considered.
  4. The Chair Restates Your Motion
    - a. The chairperson must say, "It has been moved and seconded that we..."
    - b. After this happens, debate or voting can occur.
    - c. Your motion is now "assembly property," and you cannot change it without the consent of the representatives.
  5. Expand on Your Motion
    - a. Mover is allowed to speak first.
    - b. Be concise.
    - c. You may speak again after all other speakers are finished.
  6. Voting
    - a. After debate, the chair will say, "We are now in a vote on..."
    - b. The only thing that is allowed during a vote is point of order, division, privilege, roll call vote, or ballot vote.
    - c. The chair will either ask for a show of hands or a voice vote.
- Address all remarks to the person conducting the meeting.
  - Try to make all argumentation to the immediately pending motion.
  - Use the process of amending to improve flaws in a motion. Merely criticizing details of a proposal is counteractive and waste of time.
  - Always say, "I move to..." and never, "I motion to..."
  - Watch out for "friendly" amendments. They should only be used for spelling and grammatical errors. If a friendly amendment is made to correct a spelling or grammatical error and it appears to be uncontroversial, the chair should ask if there is any objection. With no objection, the chair may declare the amendment adopted. However, if there is an objection, the matter must be debated and voted.

## Robert's Rules of Order

To Do This	You Say This	May You Interrupt the speaker?	Must You Be Seconded?	Is the Motion Debatable?	Is the Motion Amendable?	What Vote is required?
<b>Adjourn the meeting</b>	I move that we adjourn.	No	Yes	No	No	Majority
<b>Have a recess</b>	I move that we recess until...	No	Yes	No	Yes	Majority
<b>Complain about noise, talking, etc.</b>	Privilege!	Yes	No	No	No	None
<b>End debate</b>	I move to end debate.	No	Yes	No	No	2/3
<b>Postpone a decision</b>	I move to table...	No	Yes	Yes	Yes	Majority
<b>Have something researched more</b>	I move to send to committee	No	Yes	Yes	Yes	Majority
<b>Amend a motion</b>	I move to amend the motion to say...	No	Yes	Yes	Yes	Majority
<b>Introduce business</b>	I move that...	No	Yes	Yes	Yes	Majority
<b>Object to procedure</b>	Point of order	Yes	No	No	No	None, Chair decides
<b>Request/ Give information</b>	Point of information	Yes	No	No	No	None, Chair decides
<b>Take up a matter previously tabled</b>	I move we take... from the table	No	Yes	No	No	Majority
<b>Have everyone vote separately and with reason</b>	Division	No	No	No	No	No, unless someone objects
<b>Vote on the ruling of the chair</b>	I appeal from the chair's decision	Yes	Yes	Yes	No	Majority
<b>Suspend rules</b>	I move to suspend rules for...	No	Yes	No	No	2/3
<b>Avoid considering a matter</b>	Objection	Yes	No	No	No	2/3

**Parks, Recreation, Cultural Arts Department** |  
**2009 Annual Report**







