

# Laramie Public Art → Inaugural Plan

**June 2015**

Prepared by  
Renee Piechocki  
Jennifer McGregor  
and Meg Thompson



**Thank you to everyone on the Public Art Advisory Committee  
for their enthusiasm and collaboration.**

Margaret Brown, Laramie Beautification Committee

Tim Chestnut, Albany County Commission

Mark Collins, University of Wyoming

Josie Davies, Laramie Chamber Business Alliance

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Paul Harrison, Laramie Parks and Recreation

Susan Moldenhauer, University of Wyoming Art Museum

Trey Sherwood, Laramie Main Street Alliance

Andrea Summerville, Laramie City Council

Paul Weaver, Laramie City Council

**Thank you to all of the artists who gave us permission to feature  
images of their projects in this plan.**



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Jennifer McGregor  
and Meg Thompson  
For Laramie, WY



The consultant team  
Renee Piechocki,  
Jennifer McGregor,  
and Meg Thompson  
in their “office”  
at Night Heron Books.

Preparation of the Laramie Public Art Plan was funded by the National Endowment for the Arts, a federal agency; the Wyoming Arts Council; the Wyoming Cultural Trust Fund; and the Laramie Beautification Committee.



**National  
Endowment  
for the Arts**  
arts.gov



[laramiepublicart.org](http://laramiepublicart.org)

Design by Little Kelpie



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## RESOLUTION 2015-64

**A RESOLUTION ADOPTING THE LARAMIE PUBLIC ART PLAN SUPPORTING  
THE INCORPORATION OF ART INTO PUBLIC SPACES IN THE CITY OF  
LARAMIE WYOMING.**

**WHEREAS**, in 2013 the City of Laramie, in partnership with the Laramie Beautification Committee, the Laramie Main Street Alliance and the University of Wyoming Art Museum, sought grants from the National Endowment for the Arts, the Wyoming Arts Council and the Wyoming Cultural Trust Fund to develop a community wide strategic plan for public art; and

**WHEREAS**, the project was in response to a growing demand for art in public spaces as well as recognition that a plan to guide the acquisition and placement allows the artwork to enhance community appearance and economic development; and

**WHEREAS**, art in public spaces can also serve as an expression of the character of the community, enhance the appearance and livability of the community and also enhance the local economy; and

**WHEREAS**, on November 18, 2014, the City Council approved the Agreement for Professional Services with Rene Piechocki to develop a community Public Art Plan for Laramie, and;

**WHEREAS**, on January 20, 2015, the City Council appointed Councilors Summerville and Weaver to be members of the Laramie Art Plan Advisory Committee who have been working to develop the draft plan in conjunction with input from the citizens of Laramie; and

**WHEREAS**, on February 25 and 28, 2015 the Public Art Plan consultant hosted two community public art discussion meetings to gather feedback from the Laramie community on what they wanted to be included within the Public Art Plan, and;

**WHEREAS**, on April 24 and 25, and 26, 2015 the Public Art Plan consultant hosted a public art walk, a public art lunch and learn, a Greenbelt public art bike and hike, and five images in five minutes: public art idea swap to engage the Laramie Community in the Public Art Plan, and;

**WHEREAS**, on April 28, 2015 the Public Art Plan consultant presented a draft outline of the Public Art Plan to the Laramie City Council for their comments and questions, and;

**WHEREAS**, on June 25, 2015, the draft plan was presented at a work session of the Laramie City Council for revision and input which was subsequently incorporated into the draft under consideration this evening; and

**WHEREAS**, the Parks, Tree and Recreation Advisory Committee met on July 8, 2015 to review and consider the inaugural Laramie Art Plan. After discussion and consideration they unanimously approved a resolution recommending adoption to the Laramie City Council;

**WHEREAS**, this plan will provide the framework to guide the selection, placement and maintenance of public art in Laramie for public spaces and may also be used by other entities wishing to include public art in their projects.

**NOW THEREFORE THE CITY COUNCIL OF LARAMIE, WYOMING, RESOLVES:**

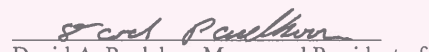
**SECTION 1.** That the foregoing recitals are incorporated in and made part of this resolution by this reference.

**SECTION 2.** That the Laramie City Council hereby approves and adopts the community-wide Public Art Plan for the City of Laramie and encourages other agencies and organizations to adopt the Public Art Plan.

**PASSED, APPROVED, AND ADOPTED THIS 1st day of September, 2015.**

ATTEST:

  
Sue Morris-Jones, MMC  
City Clerk

  
David A. Paulekas, Mayor and President of  
the Laramie City Council

## Laramie Public Art → Inaugural Plan

### Executive Summary: Top Ten Principles

1

Laramie Public Art is founded on a public private partnership that guides public art in the community and provides needed administrative frameworks for public art. It is designed to collaborate with all entities in the community.

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2

The Laramie Public Art Inaugural Plan is reinforced by a surge of community interest in diverse forms of art that involve visual, performing and literature artists. Surveys and in person interviews confirmed that people in Laramie see public art as an important part of a vibrant community.

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3

The Public Art Advisory Committee is Laramie's Public Art working group that plans, produces, and reviews public art projects and initiatives.

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4

To grow public art in Laramie and implement this plan, a staff person is essential to serve as a public art resource for the community.

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5

A range of projects should be considered to integrate art into design, engage the community, create social spaces, engage the environment, elevate mundane places into memorable ones, and celebrate what is unique to Laramie.

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6

Laramie's gateways, Downtown and West Side, and City parks are key locations for initial public art projects, as reinforced by community participation in the plan.

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7

Community outreach and engagement is expected and necessary at all stages of public art planning and implementation.

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8

Educational programs and resources are essential to build capacity among the area artists, and to communicate clearly about public art to residents and visitors.

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9

All of the expansive ideas outlined in the Plan require capacity and time to implement. A five-year work plan will be developed by Laramie Public Art and updated annually with community input.

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10

At the end of the day, implementing the Plan should be fun, using the strategies and ideas to create the plan as a springboard for action.

## PART I: KEY FRAMEWORK

### A. Introduction: Creating a city-wide plan through community engagement

In 2014, the City of Laramie received a prestigious Our Town grant from the National Endowment for the Arts to develop a public art plan. The project was funded with matching funds from a variety of local and state sources. The consultant team of Renee Piechocki, Jennifer McGregor, and Meg Thompson was selected through a national search to work alongside the Public Art Advisory Committee. A planning process with broad community participation has resulted in a document that can be used by any entity in the community.

The planning process began in December 2014 with a kick-off meeting with the Committee,

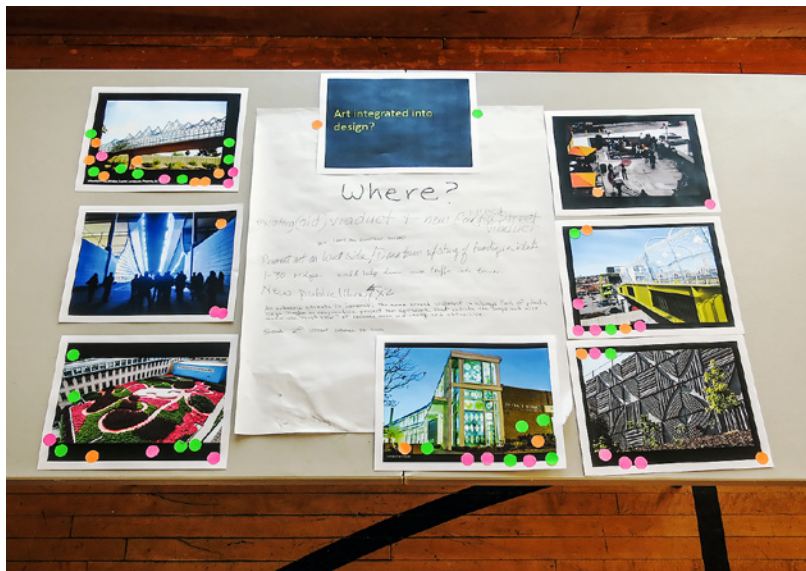
a proactive working group that has guided this plan through biweekly phone calls and in-person meetings. During our first visit, from January 12 through January 16, 2015, the consultant team held stakeholder interviews and met with two different focus groups, one of visual artists and another of performing artists. Committee members gave us a tour to introduce development issues, neighborhoods, Downtown, and the City park system. On this trip we gained an understanding of key issues and opportunities.

Based on what we learned during the first visit, we created presentations that outlined potential project types and curatorial frameworks for Laramie. We presented these to the City Council at a working meeting on February 24 during our second trip, and hosted a community conversation at the Laramie Junior High School on February 25, as well as another at Lincoln Community Center on February 28. Over 70 people attended these meetings.

Participants gave detailed feedback about the project types and curatorial frameworks, and offered suggestions for locations and other types of approaches to public art in the community. Concurrently, we launched a survey that was available in print and online, which was completed by 324 individuals.

Based on these meetings, the survey results, and our research, we developed a vision, goals, and strategies that were shared with the Public Art Advisory Committee and adapted with their input. In April we returned and presented the vision, goals, and strategies to the City Council for their feedback. The focus of this visit was a series of four pop-up workshops that included: Public Art Lunch and Learn, Third Street Public Art Walk, Greenbelt Public Art Hike and Walk, and a show-and-tell-style workshop where people showed five images in five minutes. Over 50 people participated in these activities, which were structured to link the project ideas to specific





Images of the presentation and workshop activity at the Community Public Art Conversation at Lincoln Community Center, February 2015



sites and garner new ideas and feedback from Laramie residents. We also held in-depth conversations about the administrative framework for the plan with the Community Development Department, the Public Art Advisory Committee, the Laramie Chamber Business Alliance, and the Laramie Main Street Alliance.

Enthusiasm about public art opportunities in Laramie was ignited by our February presentations, resulting in a meeting in April with Wyoming Department of Transportation (WYDOT) and the City of Laramie about the new Harney Street Bridge, where opportunities for public art were

identified by city staff, community members, WYDOT staff, and engineers.

In early June a draft of the plan was presented to the Public Art Advisory Committee, and was adapted with their input. An updated plan was presented to City Council and the community at the end of June.

Outreach was key in developing the plan. The meetings and workshops were created to test different forms of engagement that can be used as models as public art activity continues in Laramie. In addition to these activities, we created the website [laramiepublicart.org](http://laramiepublicart.org),

a Facebook page for Laramie Public Art, and a Pinterest page with examples from the community public art conversations. We participated in the development of a PSA for public television. The Public Art Plan's media coverage included the *Laramie Boomerang*, *The Branding Iron*, Wyoming Public Media, and KOCA.



Harney Street Bridge Meeting at Tryhydro's office, April 2015.



Community members participate in mapping places to transform the mundane into magic on Third Street, April 2015.

## B. How to Use This Plan

The Laramie Public Art Plan is intended to **inspire, inform, and guide** a wide variety of art in public places, including visual, performing, and literary art, as well as collaborations with artists of all genres and design professionals. It will be helpful for planning educational programs, identifying locations for art, and assessing the methods to administer and produce art in public places. It is designed for use by any entity, organization, or individual who is pursuing public art, whether a single project or an ongoing initiative. While the focus is on the visual arts, we are mindful that there is much creative activity in Laramie, and ideas and strategies are proposed for expanding to include performing and literary arts in the public realm.

It is understood that there are a variety of groups who are interested in furthering increased artistic activity in Laramie. Some of these groups are represented on the Public Art Advisory Committee, such as various departments of the City of Laramie, Laramie Main Street Alliance, University of Wyoming, Laramie Chamber Business Alliance, and the Laramie Beautification Committee. Once momentum builds, it is likely that others will want to engage artists. The plan outlines specific ideas and best practices. It is divided into sections and can be referenced as needed at different project stages.

The *Vision and Goals*, with *Strategies and Actions* section in Part I sets forth the **inspiration**. It outlines six goals along with strategies and actions that serve as a framework to increase and broaden public art activity. When conceiving a project, consider to which of these goals it connects; ideally each project should satisfy a number of goals. The menu of projects undertaken in the first year is designed to touch on each of the goals. This framework provides a way to evaluate annual activity and guide the development and updating of the five-year work plan.

*Part II: Public Art Project Types, Curatorial Frameworks, and Locations* **informs** the types of projects to be undertaken. Entities seeking to develop projects, or considering ways to add artists to their activities, can survey the many ideas generated thus far. Four project types are introduced for specific opportunities for Laramie, utilizing examples from other places as inspiration. These include *Integrate Art into Design*, *Transform Existing Conditions: Turning the Mundane into Magic*, *Celebrate Laramie*, and *Create Social Spaces*. In addition two curatorial frameworks, *Artist and Community Collaborations*, and *Engage the Environment*, are concepts that can be applied to any project type. Each type and framework is illustrated with examples from elsewhere and ideas for applications in Laramie.

Our community conversations revealed that people felt passionately about including public art in four key focus locations: Gateways (including I-80 and city limit entrances),

Downtown and the Westside, Third Street Corridor, and Parks. There are many ideas included in this document for these focus areas, including First Line projects that serve as pilots to begin implementing this plan.

*Part III: Administration* **guides** by formalizing the Public Art Advisory Committee as a group that can spearhead the initiatives outlined in the plan. To build on the identity established through the website and Facebook page, we are branding the collaborative entity Laramie Public Art. We acknowledge that this may change over time as the administrative framework is evaluated and refined. A staff person is essential to get these ideas off the ground and funds have been pledged to establish a consultant position for the next five years. The first task of the Public Art Advisory Committee is to establish a work plan, and to seek funding for the initial projects. The roles of the key stakeholders in the Public Art Advisory Committee are outlined and serve as part of the map to put the plan into action.

## c. Vision and Goals, with Strategies and Actions

### VISION

Public art is a catalyst to connect residents and visitors to culture, the environs, and one another. It enhances the quality of life in Laramie and articulates why Laramie is the cultural capital of Wyoming. This plan maps methods to spark ambitious, vital, and excellent projects by all entities in Laramie that seek to engage in public art.

### GOALS

**Goal 1:** Use public art to contribute to Laramie’s reputation as a desirable place to live, work, and visit.

#### Strategies:

1. Include public art as a component of Laramie’s key spaces: Downtown and the West Side, Gateways, Third Street Corridor, and Parks.
2. Empower the City of Laramie to build opportunities for public art into its construction projects.
3. Create incentives for public art in private development.
4. Increase awareness about public art in residents of and visitors to Laramie and the region.
3. The Public Art Advisory Committee develops a five-year work plan that identifies opportunities in Laramie’s key spaces for public art initiatives and educational programs. Update the plan annually.
4. Members of the Public Art Advisory Committee collaborate with one another and outside entities to create, sponsor, and produce educational programs and materials about public art.
5. Circulate information about public art events and opportunities widely. Continue to use the community calendar hosted by the Albany County Tourism Board, [visitolaramie.org](http://visitolaramie.org).

#### Actions:

1. City of Laramie Community Development, Parks and Recreation, and Public Works Departments use this plan to include public art as part of capital projects, community and site plans, and activities offered in the community.
2. City of Laramie Community Development Department updates the Unified Development Code (UDC) to include incentives for public art in private developments.
6. Continue to host the website [laramiepublicart.org](http://laramiepublicart.org) to inform residents and visitors about public art initiatives, opportunities, and educational programs.
7. The Public Art Advisory Committee organizes an inventory of all art in public places in Laramie, and houses the content online and in the public library. Use this content to develop educational materials about public art in the community.
8. Develop marketing materials for visitors, people relocating to Laramie, and businesses to connect them with Laramie’s cultural resources.



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**Goal 2:** Amplify what is distinctive about Laramie by presenting wide-ranging visual, literary, and performing art.

**Strategies:**

1. Consult the diverse locations, methods, and opportunities for works of art included in the Public Art Advisory Committee’s five-year work plan.
2. Ensure that multiple voices and diverse perspectives are included in the types of projects, artists selected, and overall planning process.
3. Organize opportunities for a variety of public art project types, including permanent, temporary, integrated, free-standing, interior, exterior, performance-based, interactive, and socially engaged projects.

**Actions:**

1. Seek individuals with diverse perspectives and experiences to serve on artist selection committees, as curators and jurors, and as members of the Public Art Advisory Committee and its subcommittees.
2. Maintain an open-door policy to foster diversity and welcome outside perspectives, to sustain Laramie’s reputation as the cultural capital of Wyoming. Be open to choosing artists and artist selection committee members from outside Laramie.
3. Create opportunities for visual, literary, and performing artists who are emerging, mid-career, and advanced in their careers.
4. Explore projects that present contemporary ways to engage people with the landscape and Laramie’s history.

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**Goal 3:** Create opportunities to appreciate and engage diverse forms of art and culture.

**Strategies:**

1. Build connections between the arts and culture resources at the colleges and university and the community.
2. Develop opportunities for people to engage with artists during the public art process to learn about their ideas and methods.
3. Create educational programs and publications that increase awareness about public art for people of all ages.
4. Seek or create professional development opportunities for Laramie’s leaders to learn about public art.

**Actions:**

1. Create an inventory of all existing public art in Laramie and share it with the public.
2. Co-host a conference or exhibition about art, technology, and the environment to inspire current and future projects in Laramie.
3. Create professional development opportunities for the Public Art Advisory Committee and staff to learn about contemporary art and public art practices.
4. Create a centralized location where people can learn about art experiences in Laramie. The website [laramiepublicart.org](http://laramiepublicart.org) could be the start of this initiative.
5. Public Art Advisory Committee and Laramie Public Art staff should seek diverse partnerships to reach and engage broad audiences through educational programs and public art initiatives.

6. Seek feedback from the community as part of the annual updating process of the Public Art Advisory Committee's five-year work plan. Consider using the 5x5 pop-up workshop employed for this plan as the model.
7. In addition to more traditional educational programs such as lectures and workshops, develop experiences to engage with arts and culture that are innovative, unexpected, silly, and accessible. Invite non-arts

organizations to collaborate on programming. A classic car cruise mural tour? Interpretive dance at temporary sculpture installations? A poetry slam at a public park? An emphasis workshop at the sculpture of Louisa Swain? Have fun!

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## Goal 4: Empower Laramie's visual, literary, and performing artists.

### Strategies:

1. Initiate project types that engage a wide range of skills and experience.
2. Initiate professional development opportunities for artists.
3. Set the standard that artists are professionals who are paid for their work.
4. Enable artists to expand their ability to create complex projects.

### Actions:

1. Create connections between artists new to public art and artists who are experienced public artists locally, regionally, and nationally.
2. Develop a platform to post local, regional, and national artist opportunities and artists' events.
3. Encourage the use of the calendar housed at the Albany County Tourism Board to post artists' events.
4. Seek funding to support artist opportunity grants for artists to attend professional development events outside of Laramie.
5. Provide specialized training in public art for artists via workshops and webinars, or connect to programs available from the Public Art Network and Western States Arts Federation (WESTAF).
6. Develop an arts center where artists and the public can access equipment and expertise, or encourage the University to open their facilities to artists in the community.
7. Develop a service directory to help artists identify collaborators and subcontractors for more complex projects.

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## **Goal 5:** Let innovation and excellence guide the development of a public art program for Laramie.

### **Strategies:**

1. Maintain the Public Art Advisory Committee as a collaborative, public-private entity that guides public art in Laramie.
2. Identify resources from local organizations, including those represented on the Public Art Advisory Committee, to employ a consultant or staff member to direct and coordinate public art efforts in Laramie.
3. Develop and use policies for artist selection, design review, collections management, gifts of works of art, and educational programs that are innovative and transparent, and meet Laramie's needs while following best practices in the field of public art.
4. Seek opportunities to engage diverse members in the community about planning for and learning about public art.
5. Encourage all organizations and entities in Laramie who are interested in public art to use this plan to guide their initiatives.

### **Actions:**

1. Consider the staffing options outlined in this plan and identify the option that is the right fit for Laramie.
2. Develop a system to evaluate administrative structures, such as staff and Public Art Advisory Committee activity, with regard to this plan; procedures such as artist selection and design review; community engagement and educational activities; and public art projects themselves.
3. Identify opportunities for public art staff and Public Art Advisory Committee members to increase their awareness and education about public art and best practices. These can include attending conferences, joining public art organizations and networks, and reading about local, regional, national, and international public art projects.
4. Invite artists and administrators with demonstrated public art expertise to lead educational programs in Laramie for the Public Art Advisory Committee and general public.
5. Maintain the Laramie Public Art website, Pinterest page, and Facebook page, which together should function as a central clearinghouse for local public art information and resources as well as links to regional, national, and international resources and information. Share these resources with diverse groups and individuals in the community.



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**Goal 6:** Encourage entities in the public and private sector to use the Laramie Public Art Plan as a guide to develop and implement public art projects.

**Strategies:**

1. Develop an outreach subcommittee of the Public Art Advisory Committee that is tasked with developing new partners and collaborators.
2. Make the Public Art Plan and subsequent work plans widely available through print copies and digital resources.
3. Increase the capacity of private developers and other property owners to commission permanent or temporary public art.

**Actions:**

1. Work with the Albany County School Board to develop a public art plan for the new high school and future buildings.
2. Work closely with the City of Laramie Community Development Department and the Laramie Chamber Business Alliance to incentivize and encourage public art on private property.
3. Build alliances with state, county, and federal entities that have an impact on civic design and the built environment in Laramie, for example, WYDOT, Wyoming State Parks and Cultural Resources Department, Bureau of Land Management, and United States Forest Service.
4. Develop workshops for entities in the public and private sectors to learn about how to incorporate public art into their projects.

## D. Moving the Plan into Action

The community-based process used to develop this plan ignited significant creative energy and ideas. To make the task of moving ahead less daunting, this section focuses on short-term actions for the Public

Art Advisory Committee and its members. These recommendations can also be used by other groups in Laramie to evaluate how their ideas for public art projects or ongoing initiatives dovetail with this plan.

### First Actions: June 2015–June 2017

#### Administration:

- Secure funding and hire a consultant or staff for Laramie Public Art; determine administrative location for Laramie Public Art and physical location(s) for staff or consultant.
- Continue the Public Art Advisory Committee, expand the group as recommended in this plan, form the executive and other needed committees.
- Develop a five-year work plan that identifies opportunities in Laramie’s key spaces for public art initiatives and educational programs. Add the First Line projects described in this document as inspiration.
- Continue the Laramie Public Art website. [laramiepublicart.org](http://laramiepublicart.org)

#### Projects:

- Members of the Public Art Advisory Committee identify early action projects that they want to initiate with their own entities and follow the practices laid out in the plan to implement them.
- City of Laramie Public Works and Parks and Recreation Departments identify projects for public art on city property.
- City of Laramie Community Development Department identifies incentives for art in private development and a process to review developer’s plans in collaboration with Laramie Public Art.
- Identify potential private development projects.
- Continue to advocate for public art on the Harney Street Viaduct and Iverson Avenue Corridor.

#### Programming and Engagement:

- Participate in Parking Day.
- Create an inventory of public art projects in Laramie and share the information with the public.
- Identify and participate in professional development activities for administrators and artists.
- Develop a clear system for busking and presenting performing art in the City parks.

## PART II: PUBLIC ART PROJECT TYPES, CURATORIAL FRAMEWORKS, AND KEY LOCATIONS

In January 2015, the stakeholder interviews and community focus groups demonstrated widespread support for current public art efforts. The mural program and bike rack program of the Laramie Main Street Alliance and the earlier temporary sculpture program by the University of Wyoming Art Museum were frequently cited as important contributions to the community. These projects have succeeded in fostering a growing appetite for public art.

In February and April we expanded conversations about public art through art work sessions, surveys, community meetings, and pop-up workshops. The wide range of creative input reflects the community's desire for artists to be engaged to create places that are ambitious, vital, and excellent. The survey results demonstrate that the community would like to have a wider variety of projects in an increased number of locations, particularly Downtown and the West Side, Gateways, Parks, and the Third Street Corridor. The ideas generated from these sessions informed the recommendations that follow.

This section of the plan outlines the following public art project types for Laramie: Integrate Art into Design, Transform Existing Conditions: Turn the Mundane into Magic, Celebrate with Events, and Create Social Spaces. Each type is described with examples from other places and a range of ideas for Laramie.

Curatorial frameworks include Artist and Community Collaborations and Engage the Environment, ways of structuring projects that can be applied across the board with the different project types. A short description of each curatorial framework is followed by suggestions of how these methods could be employed.

Every project type includes locations that were suggested through our community outreach. The section "Key Focus Areas" outlines in-depth public art strategies for Laramie's key public places: Downtown and the West Side, Gateways, Parks, and the Third Street Corridor. More than one project type and curatorial framework can be used at many of these locations.

## A. Project Types

### 1. Integrate Art into Design

When new or renovated buildings, City parks, streetscapes, and infrastructure are being considered in Laramie, opportunities should

be sought to integrate artists into the design process, rather than applying artwork to these sites after completion. Our survey and community conversations revealed this is the most desirable method for creating new public art. Projects

created in this way are usually "permanent," meaning they are intended to last as long as the places in which they are integrated. They can be interior or exterior, or a combination of the two.



There is a great advantage to identifying this type of project as early in the development process as possible. This gives artists the best opportunity to integrate and streamline their projects with the facilities' design. Artists who are commissioned to integrate art into design often collaborate, or at least coordinate, with architects, engineers, or landscape architects who are on the design team for the core facility or site. Often, these design professionals are represented on the artist selection committee. In other cases, the design team may be required to identify an artist in order to compete in an RFP or RFQ issues by another entity. In either case, depending on the scope, the artist's project can be fully integrated into the construction documents and budget.

In April of 2015, the public art consultant team participated in a meeting with WYDOT to discuss opportunities for the new Harney

Street Viaduct. The meeting included members of the Public Art Advisory Committee, a community member from the West Side, City of Laramie staff representing the Parks and Recreation and Public Works Departments, WYDOT staff, the landscape architect for the project, and representatives from the engineering firm, Trihydro. The meeting evolved into a workshop during which all parties identified opportunities for public art. Ideally, this type of meeting would take place in the beginning of the design phase, but even at this late date, several opportunities were put on the table to integrate art into the design of the bridge and surrounding landscaping. This project meeting should be replicated for public and private projects that are on the five-year work plan, or by any entity seeking to integrate art into a facility, park, or infrastructure.

Integrated art opportunities are appropriate for a range of artists,

although more complex facilities or sites will call for artists experienced in working with similar conditions. However, with a strong public art administrator and a design team that is open to collaboration, an artist with limited public art experience can also accomplish excellent work. Clayton Merrell's floor (included in the examples that follow this section) is one such case. Though Merrell was an artist known for his painted skyscapes, his first work of public art was over an acre in size. A skilled and dedicated project team collaborated with him to integrate his concept into the construction documents for a new terrazzo floor.

Artists can also be valuable members of a planning team; they can focus on design strategies but also community engagement tactics.

## Examples of Integrating Art into Design

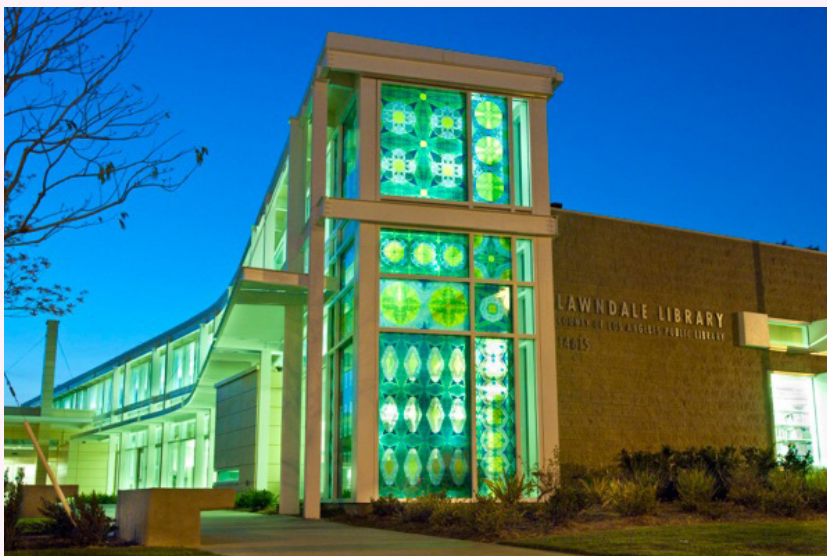


photo credit: ©2008 bryan

### **Anne Marie Karlsen**

#### *Subdivisions*

2008

The artist designed windows for the entrance of the Lawndale Public Library featuring maps of this California community. The artist chose a specialty fabricator, who shipped the windows to the job site to be installed by the general contractor.



**Laurie Lundquist**  
*Mountain Pass Pedestrian  
 Bridge*  
 1997

The artist worked on a design team with the bridge engineers to integrate her concept for the fencing into the construction documents for this pedestrian overpass in Phoenix, AZ.



**Shelia Klein**  
*Shady Liberty*  
 2012

Klein collaborated with bridge engineers and specialty fabricators to create all of the surface treatments for this pedestrian bridge in Pittsburgh, PA, including fencing, lighting, paving, and landscaping.

**Nancy Blum**  
*City Light, City Bright;  
 Manhole Cover*  
 2001

Blum was commissioned by City Light in Seattle, WA to design their new standard cast-iron cover.



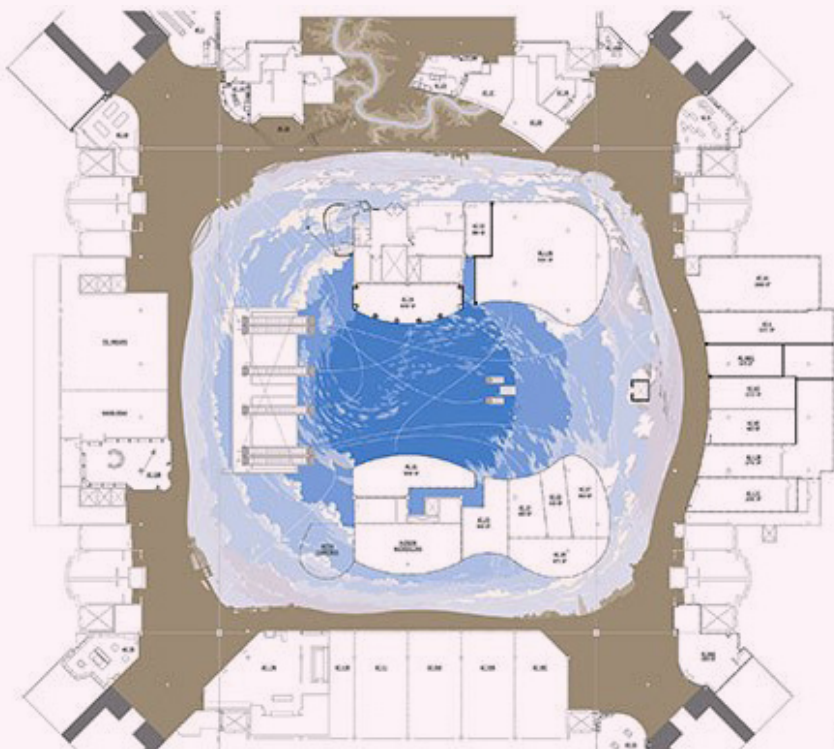




Photos by Dan Videtich

**Janet Zweig**  
*Prairie Logic*  
2012

Zweig transformed the roof of a parking deck in Kansas City, MO into a prairie whose main feature is a box car that doubles as a performance stage.



**Clayton Merrell**  
*The Sky Beneath our Feet*  
2015

The artist worked with Lami Grubb architects to design a 60,000 square foot terrazzo floor at the Pittsburgh International Airport. The construction document at left shows the integrated design.

Images courtesy of Pittsburgh International Airport.





## Opportunities in Laramie to Integrate Art into Design

These general locations were frequently cited during our community engagement. This list is a starting point for the Public Art Advisory Committee to begin its five-year work plan for future projects. Specific opportunities to develop art that is integrated into design will develop as these civic design projects are implemented.

- Cirrus Sky Technology Park
    - Bike and walking paths
    - UL building
    - Spec building
  - Public schools
    - New high school
    - Elementary school additions / replacements
  - Public buildings
    - Public Works facility
  - Public parks and landscapes
    - Park furniture and playground enhancements
    - Storm water detention ponds
  - Private developments
    - Laramie FBO facilities or terminal at airport
    - Adams Street development area
    - Turner tract
  - Streetscapes
    - Ivinson Avenue Corridor Redevelopment
    - West Laramie
    - Third Street between Sheridan and Clark
    - Crosswalks Downtown
    - New skate park at La Bonte Park
  - Wayfinding, signage, and banners
  - Gateways
  - Buildings at the University and colleges
-

## 2. Transform Existing Conditions: Turn the Mundane into Magic

Chain-link fences. Defunct signs. Long, unvaried blank walls. Parking lots. Vacant storefronts. As in any city, there are existing places in Laramie that are ripe for transformation, where structures exist that can be the framework for visual art projects, interdisciplinary projects, or other creative interventions. Projects in these sites can turn eyesores or places not worthy of a second look into locations of interest, helping Laramie’s residents and visitors develop an appreciation for the built environment.

They can be small- or large-scale projects that enhance infrastructure,

relics, or other utilitarian elements. Laramie’s bike racks are a great example of “mundane” items being transformed into more compelling streetscape elements.

These projects can be short- or long-term, permanent or temporary. Some project sites can become “platforms” where temporary projects are installed over time. For example, the flagpoles on the corner of Third Street and Univesity, or some of the many abandoned sign structures can provide ongoing public art opportunities.

These opportunities are also appropriate for artists who are less experienced with public art. Particularly when the transformation is temporary, this kind of project

can offer emerging artists with limited experience with public art an opportunity to deepen their skills.

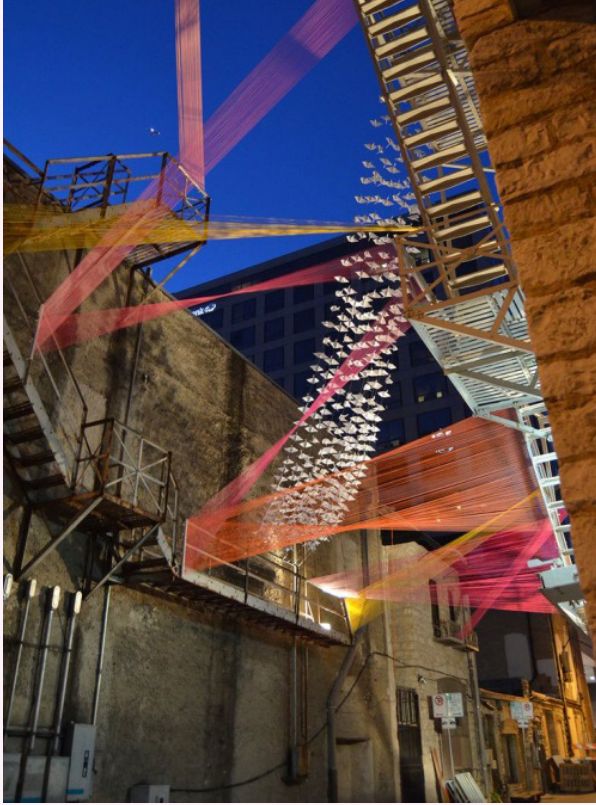
To develop this plan, we organized two community workshops that focused on identifying ideas for public art projects that address the existing conditions of the Greenbelt and the Third Street Corridor Downtown. A presentation of artworks in similar places was shown to participants before they went on their own hunt for mundane places to turn into magic. These workshops should be replicated by the Public Art Advisory Committee to engage diverse participants in developing public art locations in the community.

### Examples of Art That Transforms Existing Conditions



**Paul Raff**  
*Mirage*  
2013

Using mirrored glass and polished steel, Raff created a suspended sculpture that adds light and reflection to enhance the pedestrian experience of this highway underpass in Toronto.



**fyoog—Dan Cheetham +  
Michelle Tarsney**  
20-FT Wide

The creative team of City of Austin, Art Alliance Austin, and Creative Action – Ann Graham worked with fyoog to transform this alleyway with fabric and light.

Landscape design: TBG- Chris Jackson and Nicole Warrens 2013.

**Seyed Alavi**  
*Signs of the Times*  
2006-2009

Alavi collaborated with high school students to develop images of pedestrian man's adventures depicted in vinyl and paint on utility boxes in Emeryville, CA.



**Suzanne Morlock**  
*Sweater*  
2010

Morlock is one of several artists to develop temporary installations for the defunct ski lift turned Art Spot in Jackson, WY. This sweater is made of knit mylar.



**Rebecca Lowry**  
*Regard*  
2010

The artist transformed standard aluminum parking signs with haiku in West Hollywood, CA.







**KMA,**  
**(Kit Monkman**  
**and Tom Wexler)**  
*Congregation*  
2014

This interactive, temporary sound and light installation attracted over 10,000 visitors to Market Square in Pittsburgh, PA during the cold, winter months.

## Opportunities in Laramie to Transform Existing Conditions

These general locations were frequently cited during our community engagement. This list is a starting point for the Public Art Advisory Committee to begin its five-year work plan for future projects to address the most challenging locations.

- **Gateways**
  - I-80 wing walls
  - Footbridge landing on West Side
  - Fence along First Street and West Side
- **Downtown**
  - Alleys
  - Laramie Area Visitor Center
  - Louisa Swain sculpture
  - Third Street
- **Stormwater detention ponds**
- **Empty lots**
- **Chain-link fences**
  - St. Laurence School fence
- **Lincoln Community Center's exterior spaces and landscape**
- **Parks**
  - Asphalt island in Optimist Park
  - Wood fence along Greenbelt near Optimist Park
  - Skate park
  - Interactive art at all parks
  - Historic sites along the Greenbelt, e.g. Wyoming Territorial Prison State Historic Site.
  - Highway and road underpasses along the Greenbelt
  - Park furniture and shelters
  - Creative landscaping in all parks
- **Defunct billboards and sign structures**
  - Cement plant sign
  - Grand Ave and Highway 287
  - Poles on Third Street and University Ave
- **Salvage yards and city landfill**



### 3. Celebrate Laramie

As the cultural capital of Wyoming, Laramie already offers a range of arts events experiences. It's not difficult to find live music, theater performances, readings, and films. The University of Wyoming is a major cultural contributor for visual, performing, and literary art. Existing works of public art add value to Downtown experiences. In addition, Laramie's social calendar is filled with non-arts events and celebrations that attract visitors and engage residents. Combined, they are important contributors to making Laramie a good place to live, work, and visit.

How can arts programming be presented in new contexts to reach broader audiences? One strategy is to program visual, literary, and

performing art as a layer within community events. This will broaden the audience for art and deepen appreciation for different types of art. The arts can also complement the content of existing festivals and events. Every event in Laramie, from Jubilee Days to Scaramie and the historic walking tours to the county fair, offers the opportunity to consider how and when art can be a layer of the experience.

Laramie can generate large-scale art events such as Touchstone Laramie, and participate in national and international events and projects such as Parking Day, The Big Read, and Play Me, I'm Yours, a public piano project by artist Luke Jerram, as a way to diversify the arts experiences in Laramie and increase audiences.

A second strategy is to increase marketing for arts events beyond the existing audiences. More collaboration is needed among individual artists, organizations presenting arts events, the Albany County Tourism Board, and civic associations. Using the Tourism Board's calendar, cross-marketing events, and collaborating marketing efforts and budgets to reach out to other cities and towns are basic ways to let people know about the great things Laramie has to offer.

### Examples of Ideas to Celebrate Laramie



Photo by Green City Munich via [my.parkingday.org](http://my.parkingday.org)

Park(ing) Day 2014; Kropfhamer and Blütenkorb's installation. Munich, 2009. Parking Day is an international, annual event where ordinary parking spots are temporarily transformed to inspire creative thinking about public space.



photo credit: Aaron Dysart

**Karl Unnasch**  
*Ruminant, The Grand Masticator*  
 2013

Materials: stained glass and a transformed John Deere combine

Created as part of DTour, a tour of artworks on farms during Fermentation Fest, an annual food festival in WI.

The Complaints N'At Choir of Pittsburgh, PA at the Three Rivers Arts Festival. Participants in Complaints Choirs of the World, an artwork initiated in 2005 by **Tellervo Kalleinen and Oliver Kochta-Kalleinen**.  
[www.complaintschoir.org](http://www.complaintschoir.org)



## Opportunities to Celebrate Laramie

These ideas were frequently cited during our community engagement. This list is a starting point for the Public Art Advisory Committee to begin its five-year work plan for future projects. It is also a helpful list for the varied entities using the plan.

- Work with the Laramie Plains Museum, Wyoming Territorial Prison State Historic Site, and other historic sites to identify opportunities for visual, literary, and performing arts to complement their programs and events.
- Work with sites in the region that focus on railroad, ranching, and timber history to identify opportunities for visual, literary, and performing art to complement their programs and events.
- Participate in national and international art events such as PARK(ing) Day.
- Activate the UW football parking lot with performances during game days.
- Seek and exhibit artist-designed vehicles during the Gem City Car Classic.
- Invite bands to play during outdoor events like the Dad Dog Classic, the Enduro, and running races to encourage participants along the route and the finish line.
- Commission temporary works of art that launch at the Laramie Festival for Arts.
- Program dance, music, and performances at the farmers' markets.
- Transform the Fairfield Inn parking lot during Touchstone Laramie.
- Commission a photo-op worthy artwork or interactive artwork at the County Fair.
- Work with environmental organizations, state parks, and federal parks to include the arts in their community events or educational programs.

## 4. Create Social Spaces

Art can also be a catalyst for new social spaces, or reinvigorating existing spaces that have lost their appeal. These social spaces can be created in several ways. They can be places for temporary or rotating works of visual art, interventions, or platforms for performing and literary art, and a combination of these forms. In any manifestation, the purpose of these types of projects is to create places where groups of people want to spend time together, the “third places” outside of home and work where people can interact. Different from retail locations, which are also crucial third places, the

types of social spaces described in this plan do not cost money to visit. Implementing complementary public accommodation in these spaces, such as seating, access to bike or vehicle parking, restrooms, or food vendors could add to their appeal.

During our research and community conversations, many people mentioned the lack of a place for visual art exhibitions. While there are several places for professional performances in Laramie, the only visual art gallery that is not also a retail space is at the University of Wyoming Art Museum. The Laramie Plains Civic Center could be an ideal location to develop a professional

gallery. This type of project space will provide visual artists in the region with an “entry-level” opportunity to create site-specific installations, an important step in developing the skills needed for public art commissions. A project space could easily become a needed social space for visual artists and people interested in visual art.

## Examples of Creating Social Spaces

**Molly Dilworth**  
*Cool Water, Hot Island*  
2010

Through the New York City Department of Transportation, Dilworth created a 50,000 square foot street painting in Times Square to designate the newly formed pedestrian plaza and to reduce heat.







**WORK Architecture Company,**  
*PF.1 (Public Farm One)*  
2008

PS1 MOMA commissions a new temporary installation through the Young Architects Program each year for the courtyard.



A Cave Canem poetry reading in the summer tent series by City of Asylum Pittsburgh, 2015.

A tent is erected on a vacant lot each summer, where COAP hosts a free series of readings, concerts, and other events.

Photo by Renee Rosensteel



**Peter D. Gerakaris**  
*Spectrumorphosis Installation: Partial View*  
 2007

Gerakaris was the first artist to create work for the Sunroom Project Space at Wave Hill in Bronx, NY. An ongoing program that commissions seven artists each year.

## Opportunities to Create Social Spaces in Laramie

- Create a formal program for busking/performing arts in public places or waiting spaces, such as the post office or grocery stores.
- Increase activity with a greater programmatic focus and transparent guidelines for presenting theater, music, dance, and literary events on the Washington Park Bandshell.
- Enhance the experience of Depot Park through more programming and temporary installations.
- Create a roving film series at outdoor locations in the summer, switching to indoor locations in the winter.
- Foster pop-up galleries, markets, theaters, or dance parties in vacant or underutilized lots or buildings.
- Transform the asphalt in Optimist Park into a “public patio.”
- Identify a location for a gallery or visual art project space. Suggested locations include the Civic Center, Public Library, Lincoln Center, high school, Cooper Art Center, courthouse windows, depot, Fox Hole.



## B. Curatorial Frameworks

### 1. Artist and Community Collaborations

Community can be defined in many ways. In this plan, community means a group of people who share a common denominator. This might be a geographic connection, as for people who live or work in a given neighborhood, or a hobby, profession, shared experience, age, religion, or many other factors.

Collaboration between artists and communities can happen at different stages of a project. The two groups can work together on defining the concept, form, and location for a

project. The content development or fabrication of the artwork may engage community members, or the work of art may encourage or require interaction.

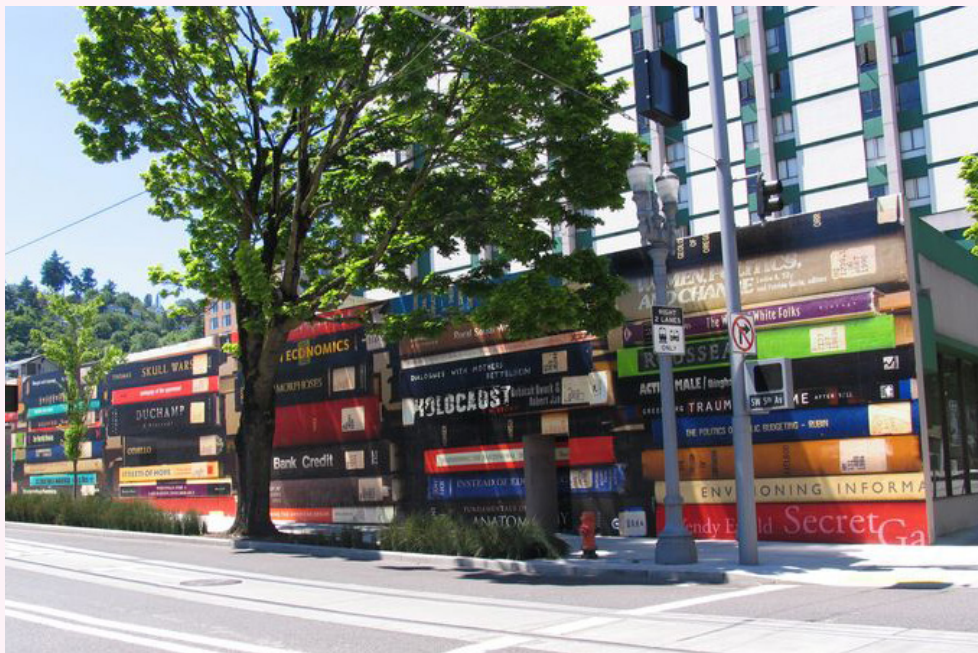
When a commissioning entity desires community engagement, this intention should be clearly outlined in the call for artists or in the project description that is given to potential artists. Artists who seek to collaborate should be clear about their intentions and goals for the collaboration so that these ideas can be clearly articulated to the community. Ideally, the community that is going to participate in the project should be at the decision making

table when the framework for their engagement is developed. Artists and the commissioning entity must be prepared to adjust their original framework for the community's participation based on feedback they receive.

The public art program should be open to initiatives generated by artists or communities. The Public Art Advisory Committee can be a sounding board for emerging ideas, including those from artists and community groups.

This curatorial framework can be applied to all public art project types.

### Examples of Artist and Community Collaborations



photograph by Motoya Nakamura

**Harrell Fletcher**  
*The Knowledge*  
2010

Fletcher worked with students, faculty, and staff at Portland State University to choose the books that defined the campus. The spines were scanned, printed, and installed as a street-level mural.

**Carla Torres**  
*A Longing for Spring*  
 2012

NYC DOT Urban Art Program,  
 Barrier Beautification  
 Hudson River Park (West St. &  
 Laight St.) New York City, NY



**Matthew Mazzotta**  
*Open House*  
 2013

Mazzotta reclaimed materials from an abandoned house to create a pop up theater and meeting place in York, AL.







**Janet, Zweig**  
*Pedestrian Drama*  
 2011.

Five kiosks on five lamp poles each show three interconnected photographic animations, printed on successive flaps of train flap signs. The flaps turn and display the dramas like a flip book and are triggered by motion detectors when pedestrians pass by. This project was a collaboration with more than 100 Milwaukeeans. A contest solicited ideas for the dramas, directors and performers were hired, and dramas were filmed in Milwaukee.

## Suggestions for Artist and Community Collaborations

- Commission an artist to collaborate with students to create a permanent or temporary work of art at each public school in Albany County.
- Artists of all disciplines collaborate with the West Side to connect the community to Downtown and enhance the experience of entering and exploring the community from the footbridge.
- Create an annual event to invite visual, performing, and literary artists, as well as architects, landscape architects, and designers to activate the alleys.
- Artists work with the garden clubs or Feeding Laramie Valley to design gardens or create works of art to enhance the use and understanding of the landscape.
- Commission artists to create temporary and permanent works of art that are interactive and compelling to children and young people.
- Commission a corps of writers to be in residence to develop compelling prose and poetry for signs and banners.
- Commission an artist-in-residence at the public library to develop a creative project with the community.

## 2. Engage the Environment

Laramie is in a place of incredible beauty with many opportunities to experience nature. The mountains, river, and prairie vistas inspire people to visit or live in Laramie because they can easily be outdoors exploring. Public art that engages the environment is a way to express what is unique about Laramie, create understanding about the natural

environment, and enhance the experience of being outdoors.

This curatorial method can be applied to all public art project types. It should be broadly interpreted to include many different forms and concepts. Engagement with the environment can be physical, metaphoric, or educational. For instance, artworks can be fabricated with natural materials in new and innovative ways or natural elements

can change a work of art's content or form. Projects can be conceived and sited to reveal the ecology and environmental forces. Projects can be developed to enhance the experience of being outside in each season. Throughout Wyoming, bronze animal sculptures are a popular public art form; how can wildlife be reinterpreted to reflect what is particular to Laramie?

### Examples of Public Art That Engages the Environment



**Stacy Levy**  
*Dendritic Decay Garden*  
2010

Levy used the map of the watershed of the Delaware River to inspire the layout of the garden on Pier 53 in Philadelphia, PA.







**Andrea Polli**

*Particle Falls*

2008

installed in Pittsburgh, PA 2015. This project uses a nephelometer to measure particulates in the air. This data is fed to a computer in the kiosk, which has a direct impact on the particulates represented in the projection.

**Brece Honeycutt**

*Emily Dickinson Rendered*

2007

Honeycutt created a series of envelope shaped plaques engraved with poems by Emily Dickinson, that were located in Wave Hill's Flower Garden to identify corresponding flowers.



Photograph credit: Benjamin Swett



**Ned Kahn**

*Wind Leaves*

2006

Kahn is renowned for his ability to make wind visible. Using aluminum and stainless steel, these sculptures move with even the slightest breezes along the shore of Lake Michigan in Milwaukee, WI.





A pop up workshop in April 2014 asked Laramie residents to explore the Greenbelt with a focus on places for temporary art installations.

## Suggestions for Engaging the Environment

- Use solar or wind power as a medium, or to power works of art.
- Recycle or repurpose materials as part of the fabrication process.
- Commission temporary works of art along the Greenbelt that call attention to its role in the ecosystem.
- Organize a community snow sculpture exhibition in a public park.
- Create an outdoor ice skating rink in the winter with live or recorded music from Wyoming bands.
- Work with state and federal agencies to identify opportunities to offer art events and experiences at parks and other properties in conjunction with their programming.

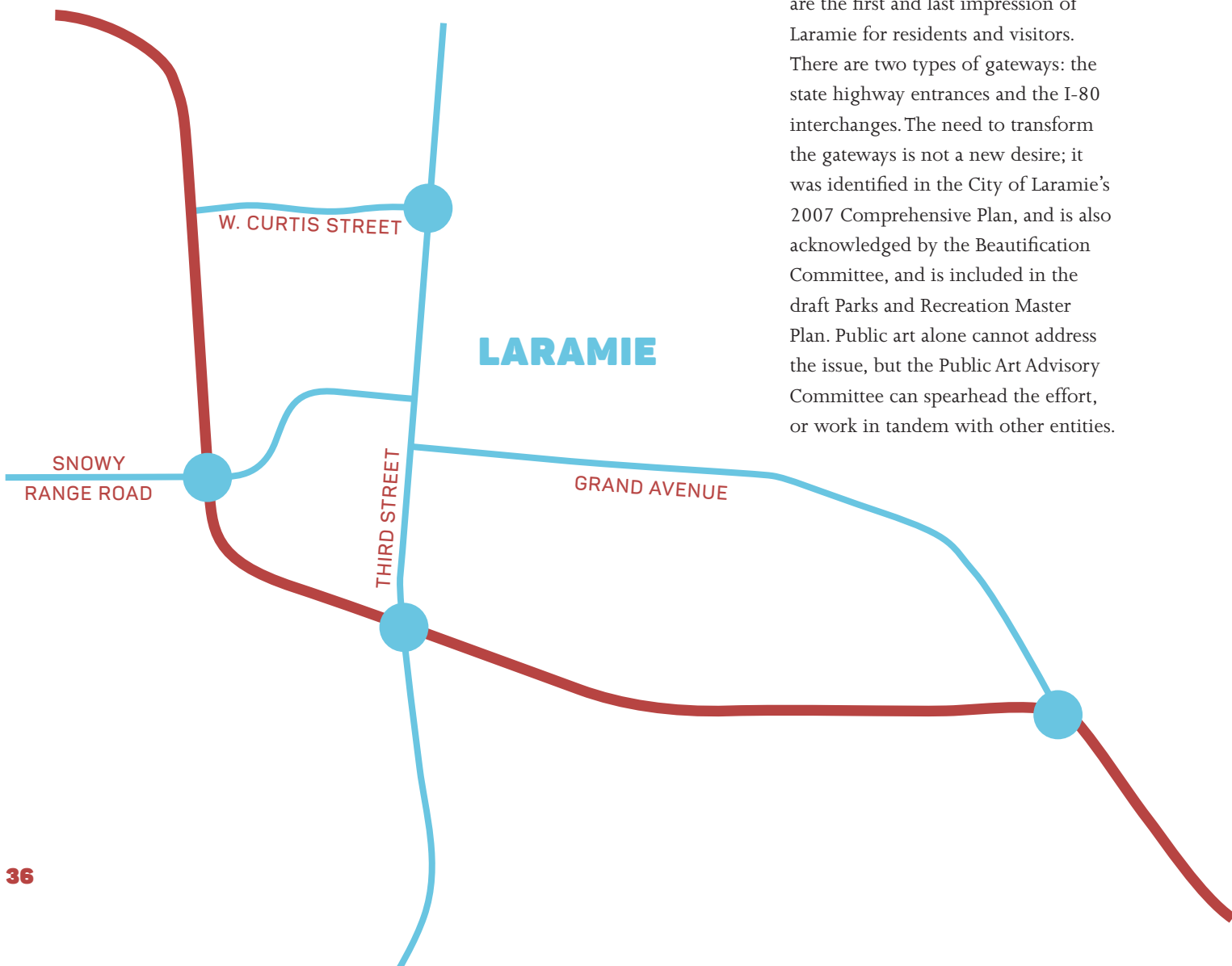
## c. Key Locations

Through our research and community engagement, two places in Laramie that were identified as prime locations for transformation through public art include the Gateways and the Third Street Corridor. Downtown and the City parks were cited as places of importance that make Laramie an ideal place to live,

work, and visit and where public art would add value. Some of these key focus areas are challenging; several years of planning, thinking, and experimenting may be needed for them to reach their full potential. Other areas are ripe with attainable goals; projects that can be implemented relatively quickly to satisfy the desire to see more public

art in the community in a wider variety of locations. These areas are described in detail below, with guidance on which art project types and curatorial frameworks might be applicable. Specific First Line projects are identified for each area of focus.

### 1. Gateways



The gateways to Laramie are cited most often as places in need of transformation. We agree. They are the first and last impression of Laramie for residents and visitors. There are two types of gateways: the state highway entrances and the I-80 interchanges. The need to transform the gateways is not a new desire; it was identified in the City of Laramie's 2007 Comprehensive Plan, and is also acknowledged by the Beautification Committee, and is included in the draft Parks and Recreation Master Plan. Public art alone cannot address the issue, but the Public Art Advisory Committee can spearhead the effort, or work in tandem with other entities.



### a) I-80 Exchanges

The I-80 exchanges are large, unattractive, challenging sites that will require collaboration with WYDOT, private landowners, and the City. The locations are: East Grand Avenue, Highway 287/Third Street, Curtis Street interchanges, and Highway 230/Snowy Range Road. Each gateway includes: the islands of landscape surrounded by the highway entrances; the underpasses for I-80; the public and private property that is adjacent to the highway, including businesses; and the first quarter mile of state and local roads that exit the highway toward Downtown.

How can they change? The landscapes surrounded by roads are not appropriate for sculpture or interactive artworks, since they are drive-by locations that people experience primarily in vehicles. They are appropriate places for projects that enhance the landscape or that have a technological component, for example, projects that harness the wind or sun. They are also appropriate for artist-landscape architect design team projects that manage water drainage on the sites.

We suggest a combination of big thinking and small, temporary improvements that can be made in the next two years.

- The Beautification Committee continues to enhance the streetscape that connects to these gateways. Of particular benefit would be projects at the interchanges that announce how beautiful and interesting Laramie is and encourage through travelers to exit the interstate. Begin with projects that enhance the first quarter mile, to encourage people to come Downtown.
- Businesses at the I-80 interchanges are encouraged, or perhaps required, to enhance the design of their property and add (or subtract) landscape elements.
- Take over abandoned billboards and sign structures for temporary art that are small interventions with a large impact.
- The underpasses are places for enhanced lighting or temporary mural projects that feature bold graphics rather than painterly details, to make them easily accessible to driving audiences.
- Organize a charrette with an invited team or teams of artists, designers, landscape architects, and transportation planners to come up with creative solutions for one or all of the gateways. If they focus on one, the design team could be asked to come up with a menu of solutions that are applicable to all of the I-80 entrances.



## b) City Limit Gateways

These entrances to Laramie are places where the visitor transitions from the vast Wyoming landscapes and comes into town. Similar to the I-80 exchanges, additional landscaping will enhance the experience of entering Laramie. In contrast to the I-80 exchanges, there are better opportunities here to give visitors the chance to stop and learn about the place they are about to encounter. There are also more cyclists and pedestrians as visitors to these locations.

What follows are suggestions for exploring how Laramie greets visitors in a more in-depth way:

- Create pull-overs that act as scenic vistas and places for historic interpretation. For example, the Mountain Cement Company buildings are historically and visually fascinating. Viewed when driving north on Highway 287, they are a mysterious sign of Laramie on the horizon. This provides an opportunity to engage writers, historians, and artists to tell the story about what is visible as well as the history and lives of people who have worked there over time. Don't try to hide the structure. Embrace its history and industrial beauty. In 2027, 12 years from now, the company will celebrate its 100th anniversary. Planning could start now for a light and projection project. Consider the other histories that can be told at each gateway.
- The current welcome signage provides opportunities for artists to be involved with the City and Beautification Committee in creating new gateway signs and landscapes.
- The billboards at each of the exchanges offer opportunities for the Laramie Main Street Alliance to give visitors and residents a more positive first impression of the community. These billboards are fairly generic and do not signal that the visitor is about to encounter an active historic district a few miles away. We suggest a program to purchase the use of the first billboard encountered and commission photographers to capture Downtown's unique architecture, historic sites, and events. Create a program for a rotating photography exhibit and an opportunity to showcase Laramie from different points of view.
- Defunct billboards or sign structures are small-scale opportunities with a large impact. These should be developed into platforms for temporary public art installations. These exist in the major gateways as well.

**First Line Projects:** To take advantage of the momentum developed by the community outreach for this plan, we suggest these projects begin in the next two years.

- Assemble a design charrette for the I-80 interchanges that involves designers, landscape architects, artists, and traffic engineers to promote big thinking and expansive ideas for these gateways. We suggest that the artists and landscape architects have expertise in landscape projects that address environmental issues in Western environments. Although community members should be involved in the charrette, we also suggest that the artists and landscape architects not be from Laramie, and perhaps even come from outside of Wyoming. Fresh perspectives are needed for these difficult locations.
- Repurposing defunct signs that mark the gateways will have a major impact on the first impressions, and continuous impressions, of Laramie for visitors and residents.





## 2. Downtown and the West Side

In our surveys and community conversations, Downtown was identified as the prime location for public art. It is clear that people have come to expect the art in Downtown Laramie to be contemporary and vibrant. The murals have been an important part of the neighborhood's regeneration and expression of Laramie's identity. The bike racks have demonstrated that various groups can work together to elevate a bland catalogue order to artist-designed street furniture. Mixed-use retail and

residential development is a goal for Downtown; public art is part of a strategy to make the neighborhood more welcoming and livable.

In this plan, we are linking Downtown to the West Side. Although separated by the railroad, there are many reasons to plan for connections between these two neighborhoods. Residents of and visitors to Downtown cross the bridge to access the Greenbelt and Optimist Park, and enjoy Laramie's oldest neighborhood. Residents of and visitors to the West Side cross the bridge to access the Downtown

for business, shopping, dining, and entertainment.

Now is the time to diversify the arts experience in Downtown Laramie and initiate public art projects on the West Side. Stakeholders in both communities have participated in the community conversations and workshops that fueled this plan. Identifying opportunities will build on that enthusiasm. The list below of ideas for visual, literary, and performing art initiatives was gleaned from our survey, pop-up workshops, and conversations with community stakeholders.

### a) Integrate Art Into Design

- Strengthen the connections for cyclists and pedestrians between the University of Wyoming, Downtown, and the West Side.
- Consider creating a second skate park Downtown. Engage an artist and the community in the design.
- Involve visual artists and writers on design teams for streetscape projects and way-finding projects for Downtown and the West Side.
- Incentivize developers to engage artists to design facade components, lighting, landscapes, or other integrated elements of their projects.
- Engage artists and a landscape architect to develop the pedestrian landing on the West Side near the railroad bridge. This is an ideal place to reveal the neighborhood's history. The project can continue to connect visitors to Optimist Park and the Greenbelt.

## b) Transform Existing Conditions

- To enhance the nighttime experience of Downtown and the West Side, light building facades and infrastructure. Consider ways to harness solar or wind power for this initiative.
- Implement temporary pavement paint projects to identify these areas as public spaces during events or festivals.
- Activate the empty sign structure near the intersection of Second Street and Garfield, the poles on Third and University, and other defunct signs and posts with temporary installations.
- Utilize the chain-link fence along both sides of the railroad for temporary installations. This type of initiative is ideal in conjunction with Downtown festivals.
- Use the Fox Hole lot as a place for temporary installations or film screenings before it is developed.
- Engage artists in projects that improve the outdoor public space surrounding Lincoln Community Center.

## c) Railroad Bridge

Because the railroad bridge is a structure historically used by pedestrians and cyclists to cross the train tracks, it will be very difficult to undertake projects with a physical

presence on the bridge. However, ephemeral public art is possible. Consider lighting, sound, and augmented reality projects, or site-specific podcasts that touch on the rich history of the bridge and adjoining neighborhoods.

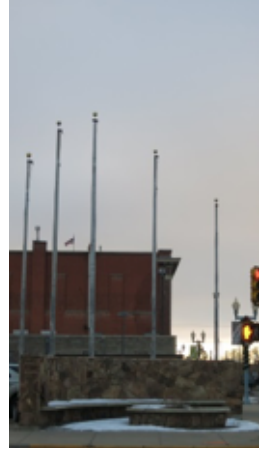
## d) Depot Park

Surveys and interviews indicated a desire for Depot Park to have a stronger identity and greater use for visitors and residents. Already a festival location, the park has the potential to be a better performing facility and could be more actively programmed with arts events. Train cars could be used as a performance stage and for pop-up installations and exhibitions.

## e) Arts Programming

- More opportunities should be created for performing artists who are in need of mid-sized venues that are not bars. Would the churches, Elks Lodge, Masonic Hall, or other Downtown or West Side locations welcome concerts or performances?
- Consider a program to encourage busking and performances in Depot Park, First Street Plaza, and other locations in the historic districts.
- The Downtown Laramie Business Association and the Laramie Main Street Alliance should consider participating in national arts events such as PARK(ing) Day, First Night, and The Big Read.

**First Line Project:** Develop a temporary artwork site to activate an alley Downtown called *First Come First Served*. The site can be available to local, regional, and visiting artists for increments of one month to one year. For some artists, this site could be a first opportunity to develop a project in the public realm. Identify the number of slots per year, and offer it to the first artists who sign up.



### 3. Third Street Corridor

The charm and beauty of Downtown Laramie fades along the Third Street Corridor. As an active approach to Downtown for visitors who like to get off the interstate to take the

scenic route, it should be improved. Furthermore, the fast moving traffic along this state thoroughfare sets up difficult pedestrian conditions.

The Laramie Main Street Alliance is exploring improvements to the corridor that will be implemented

over time. In the meantime, short term art interventions are possible. While the emphasis is on Downtown, the streetscape ideas presented here can be applied to other parts of the city.

- Seek creative way-finding that reveals community history through cell phone tours, signage, or other ways of exploring Laramie.
- Calm traffic and encourage pedestrian safety through streetscape painting projects or use of glassphalt at cross walks.
- Add artist-designed streetscape elements such as bike racks, bus stops, tree grates, trash/recycling cans, and utility covers.
- Use existing and abandoned sign infrastructure as a structure for temporary art interventions.
- Consider the underpass at Third Street and I-80 for a temporary, rotating mural program.
- Work with the City Community Development Department and Beautification Committee to incentivize artist-designed elements on building facades.
- Increase opportunities for landscaping that engages an artist in the design or components of the design.
- Use the Laramie Area Visitor Center for a pop-up photo-op project.
- Set up pop-up installations in empty parking lots and storefronts.
- The flagpoles at University and Third are an ideal location for a temporary, rotating artist intervention, such as a fiber project or kinetic sculpture.
- Create a rotating sculpture along the street.

**First Line Project: Turn the Mundane into Magic.** The pop-up workshop held in April of 2015 resulted in many ideas for places to make an unattractive section of Third Street fall more in line with the character of Downtown. The amount of opportunities to make this corridor more attractive might seem overwhelming. Pick one! Use the poles on Third and University, place a temporary sculpture along Third Street, or take over a defunct sign. The Laramie Main Street Alliance could host a meeting with property owners to discuss ideas, and see which entity would be willing to partner on a project.



## 4. Parks

The popularity of presenting art in neighborhood parks and the Greenbelt was underscored in our survey: 88% of respondents selected parks as a desired location for public art. Each park has distinctive physical and social qualities that can be amplified through the

performing, visual, and literary arts. Developing opportunities for art in the neighborhood parks encourages Laramie's residents and visitors to visit different parks more often.

Parks are a platform for all the project types identified, but most importantly they are a prime location for art that engages the

environment and creates social spaces. This section identifies specific types of opportunities for all of the parks, and also lists key ideas that were discussed in our community conversations and pop-up workshops. City, county, and state parks should be included as often as possible.

### a) Park-wide Strategies

#### (1) Planning

A master plan for Laramie's parks is currently in development. Once it is completed, the Public Art Advisory Committee should review it to identify opportunities for art in upcoming design projects. These might include projects that are integrated into design as well as other project types.

We held a pop-up workshop in April of 2015 to engage community members in thinking about art opportunities in Optimist Park and on the Greenbelt. Examples of art in parks were shown at the Lincoln Community Center, and then the group explored the two parks for an hour. People returned to the center to discuss their ideas and plotted them on a map. This type of workshop should be replicated for each park, especially when capital improvements are forthcoming.

#### (2) Temporary Artworks

Parks are ideal places for temporary sculpture, including sculpture that interacts with the environment, harnesses wind or sun as power sources, or helps visitors experience the landscape through interaction. The temporary art installations presented by the University of Wyoming Art Museum were cited as successful, especially Patrick Dougherty's sculpture made of willow branches.

In addition to works of art for individual parks, there is also the possibility of organizing concepts or themes that could be explored community-wide. Ideas that came from community members out of our work sessions include:

- Art installations in park shelters and picnic areas
- Art that reimagines how wildlife is portrayed in a Western landscape
- A snow sculpture competition, open to all ages
- Interactive art, such as play equipment or sound sculptures





### (3) Performing Arts Events

Increasing the number and variety of performing arts events in the parks raises awareness of and appreciation for the arts, but also offers another way for people in Laramie to do something they already love to do: be outside!

Opportunities to present film, music, dance, and theater should be explored each year. These can be sponsored by a wide range of entities, including the Public Art Advisory Committee. These events also offer opportunities for partnerships to host local, national, and international artists. In addition to the event itself, consider programming to complement the experience. Ideas are listed below.

To make the use of the City parks more accessible and understood, the City of Laramie must refine and publish guidelines for how groups can use each park for performances and events. An annual information session and clear application and permit guidelines on the website would be beneficial.

### (4) Arts Programming

Arts programming in the City parks can include participatory workshops, such as drawing, creative writing, photography, or dance. Programs that pair art

with another area of park focus can be very effective. For example, a native plant walk along the Greenbelt during which botanical drawing or photography are used to document it; a creative writing class paired with an astronomy class; a hip-hop dance class with a healthy living event. Consider a mix of experiences for different ages, areas of interest, and abilities.

These types of programs can be led by local artists who enjoy teaching, as well as artists visiting the area who have specific expertise to share in a workshop framework.

### (5) Park Fixtures

Artists could be engaged in the design of park-wide fixtures, such as benches, trash cans, fences, and paving. It is important not to over-design and not overwhelm the experience of the park itself.

Another consideration is to install benches without backs where there are a variety of vistas and points of interest, people, animals, and activities to watch in the parks. Benches with backs predetermine the view. Even better, place movable chairs in the most social areas so people can determine the places they want to sit and the groups in which they want to sit.

## b) Specific Park Recommendations

### (1) Greenbelt

The form and location of the Greenbelt make it Laramie's most unique park. It connects many parts of the city and provides access to the river. The Greenbelt is an attractive asset for visitors. Many people who travel to Wyoming are looking for places to get out of the car and explore. Helping visitors connect from Downtown to the West Side and onto the Greenbelt would add to the positive experience of visiting Laramie.

Suggestions for the Greenbelt include:

- Places where the Greenbelt crosses city streets are opportunities for temporary or permanent creative pavement treatments. This would help signal the

entrance to the path, increasing visibility and therefore use by new visitors.

- Don't try to block the view of highway. Rather, consider artworks that use the highway as a feature to be played with. There are many opportunities to interpret and shift scale.
- Try to mask the sound of the highway. Projects that use wind, or have interactive sound elements, could be welcome additions in non-residential settings.
- The wooden fence along the Greenbelt near Optimist Park is a great platform for temporary works of art; consider holes that allow people to look into miniature landscapes.

- Works made from natural materials, or that use wind or light, would be ideal along the Greenbelt.
- Special attention should be given to the Greenbelt at the highway underpasses. These are potentially “rooms” within the landscape that could be locations for many temporary artwork ideas.
- The places where the Greenbelt runs alongside the Territorial Prison is an opportunity for educational signage or artworks that interpret that site. Currently, a visitor has no indication of that rich, historic place.

## (2) Optimist Park

This park is the launching point for many people who use the Greenbelt. It is the beginning and end of many community runs, bike rides, and other events. It hosts one of Laramie’s off leash dog parks.

Our pop-up workshop resulted in one idea that everyone agreed upon; the asphalt pad where the basketball court is located has ample space to be turned into a “public patio.” It is a great place to explore the concept of creative paving treatments and the impact that movable tables and chairs could have on making this a welcoming and functional place. Is this Laramie’s public dance floor? Is it the place where movies can be screened? There are endless possibilities.

### First Line Projects:

**The Public Patio in Optimist Park is an ideal pilot location for creating a new social space.**

It can be a park location where visual artists, performers, and writers can participate in programming that leads to design solutions.

**Engage the environment along the Greenbelt with temporary artwork.** The Laramie Rivers Conservation District has raised awareness of the importance of riparian ecology. An artist focused on these issues would enforce their work, and engage a wider community in understanding the local ecosystem.

## PART III: ADMINISTRATION

### A. Public Art Advisory Committee Roles and Framework

The existing Public Art Advisory Committee has been an excellent working group to guide the development of the Laramie Public Art Plan. We recommend that this body stay in place and guide the development of public art in the community and implementation of this plan by taking on these roles and responsibilities:

- Identify and establish funds for the staff and operations of Laramie Public Art.
- Identify an organizational structure for Laramie Public Art, including a fiscal sponsor.
- Raise money for projects and programs.
- Review budget for Laramie Public Art.
- Lead the creation and implementation of a five-year public art work plan, and update it annually.
- House a design review committee that reviews designs and gives feedback about public art and design projects on a volunteer basis. In addition to reviewing projects that are generated from Laramie Public Art, any entity in the community may bring a project to this group for review.
- Sponsor, produce, and encourage educational programs and materials.
- Generate public art opportunities.
- Encourage other entities to generate public art opportunities.
- Inform and engage the community about public art activities.
- Be available to meet with entities in the community about public art initiatives.
- Establish an executive committee and other subcommittees as needed.

## Membership

The **Public Art Advisory Committee** will remain a working group with 18 members, plus Laramie Public Art staff. We suggest that the Committee meet three to

four times a year. Representatives will include individuals representing the following entities and roles:

1. Planning Department
2. Public Works Department
3. Parks and Recreation Department
4. Beautification Committee
5. Laramie Main Street Alliance
6. Laramie Chamber Business Alliance
7. City Council
8. University of Wyoming
9. WYDOT
10. UP Railroad
11. Three Artists
12. Architect, Landscape Architect, or Urban Planner
13. Two Laramie Stakeholders
14. Staff Member for Laramie Public Art
15. Albany County Commissioner

The **Executive Committee** should have five to seven members who are the key operational partners for Laramie Public Art. We recommend members from the following entities for 2015 through 2017. It is likely

that membership will change over time. Individuals can be members of the Public Art Advisory Committee, or another representative from the same organization.

1. Planning Department
2. Parks and Recreation Department
3. City Council
4. Laramie Chamber Business Alliance
5. Laramie Main Street Alliance
6. University of Wyoming
7. Beautification Committee
8. Albany County Commissioner



The Public Art Advisory Committee works on the development of a five year plan.



## B. Public Art Staff Structure

In order for public art opportunities to grow and the goals of the plan to be fulfilled, a public art administrator needs to be in place for Laramie Public Art. The Public Art Advisory Committee has identified the need for staff to reach the goals of this plan, and will explore the process for funding a position through various sources. One possibility is for the position to be funded by various organizations who serve on the Public Art Advisory Committee. Ultimately, a full-time director and other staff should be hired.

### Public Art staff serves on the Public Art Advisory Committee and works with them to:

- Lead the development of the five-year public art work plan.
- Conceptualize and implement public art projects as part of the work plan.
- Evaluate new and proposed projects to identify opportunities and constraints, and determine scope and scale.
- Identify funding sources for the program and specific projects.
- Organize artist selection committees.
- Manage projects.
- Serve as a resource for other entities who wish to launch public art projects and artists.
- Serve as a spokesperson, and provide leadership and vision.
- Serves on design review committees.
- Develop educational programs and materials.
- Work with entities in the public and private sectors to encourage public art projects and initiatives.
- Identify collaborators, for example, Laramie County Community College-Albany County Campus, and the Albany County School District.

### Skills required:

- Experience with project management for public art and/or public design projects.
- Broad curatorial perspective.
- Knowledge of public art, creative placemaking, and contemporary visual art.
- Ability to build relationships with diverse constituencies.
- Experience in consensus building.
- Proven organizational skills.

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## c. Five-Year Work Plan

The five-year work plan serves as a road map to help Laramie leadership prioritize current projects and track projects that are coming on line in the future. It is a flexible document that requires annual updating by the staff and review and approval by the Public Art Advisory Committee.

The five-year work plan should:

- Present a prioritized list of public art projects, education and community engagement projects, and other public art initiatives, such as planning projects. The list should include information such as project concept, location, collaborative entities, curatorial framework, budget needs, potential or secured funding sources, type of selection process, and anticipated schedule for public art projects.
- Contain diverse locations, methods, and opportunities for works of art and educational programs.
- Ensure that multiple voices and diverse perspectives are included in the types of projects, artists selected, and overall planning process.
- Outline opportunities for a variety of public art project types, including permanent, temporary, integrated, free-standing, interior, exterior, performance-based, interactive, and socially engaged projects.
- Suggest a staffing plan for Laramie Public Art to direct the entity's planning, public art commissions, and programs.
- Directly address the goals, strategies, and actions of this Public Art Plan.

The five-year plan should be evaluated and updated annually. We encourage community involvement in that process. The 5x5 pop-up workshop that was organized in April of 2015 to gather community ideas and feedback would be a good model for generating ideas outside of the Committee. The five-year plan should be available on the Laramie Public Art website.

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## d. Roles of Key Stakeholders

### 1. Laramie Chamber Business Alliance (LCBA)

The business community has an important role to play in the future of public art in Laramie. Because the LCBA engages the private sector and contributes to positive new development and jobs in the community, the Public Art Advisory Committee proposes that the entity be involved in the following ways:

- Contribute a representative to the Public Art Advisory Committee.
- Create relationships between private developers and the Committee and staff.
- Foster relationships between the business community and the Committee and staff.

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## 2. Laramie Beautification Committee (LBC)

The mission of the LBC is to identify potential community improvements and to facilitate beautification and environmental projects, including landscaping, public art, and community cleanup, for the benefit of the economic development and enhancement of the quality of life in the City of Laramie and Albany County. The LBC has been active in developing the Laramie Public Art Plan and should continue as a key partner going forward as well as serve on the Public Art Advisory Committee. .

There are a number of proposed initiatives that could be undertaken by the LBC:

- Commission artists: When generating its own projects, determine where an artist might be able to contribute to the undertaking. They can also suggest artists be a part of projects they review that are generated by other groups.
- Improve gateways: Collaborate with the Committee to generate a charrette to explore possibilities for making Laramie’s gateways more impressive and welcoming.
- Produce a project: Be responsible for a piece at the city limit entrance to Laramie from Snowy Range Road or Route 287. As specified elsewhere, this could be a “welcome” sculpture, scenic pull-off, or other type of project.
- Initiate a small grant program: Award funds for engaging artists and artisans who create special features for commercial and residential property that enhances the public realm and character of Laramie. This would be for a property enhancement that is visible to the street and could happen in collaboration with the Laramie Rivers Conservation District.

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## 3. Laramie Main Street Alliance (LMSA)

We propose that LMSA do the following:

- Contribute a representative to the Public Art Advisory Committee.
- Continue to advocate for and produce temporary and permanent works of art Downtown.
- Create opportunities for residents and visitors to engage with and learn about public art.
- Foster relationships between artists, Downtown stakeholders, the Committee, and Laramie Public Art staff.
- Create opportunities for visual, performing, and literary artists to have visibility Downtown through the presentation of their work, participation in programs, or other opportunities in line with the LMSA mission and goals.
- Develop ways to work with artists to enhance Downtown buildings through LMSA’s facade program.



## 4. City of Laramie Community Development Department

The Community Development Department will play a key role in furthering public art in Laramie by seeking opportunities to **integrate art** into upcoming City projects, incentivizing art in private developments, and updating City code to include public art as appropriate.

We propose that the Community Development Department:

- Contribute a representative to the Public Art Advisory Committee.
- Include options of funding public art on site or contributing funds to Laramie Public Art to commission works of art as an alternative to the landscaping requirements in the UDC.
- Amend development standards in the Gateway Overlay (GO) Zoning District to provide for incentives to facilitate approved public art placement in connection with public or private development in Gateway areas. Specific incentives would include reduction in required landscaping requirements.
- Amend regulations in Sec. 15.14.050 (Landscaping Standards) to incentivize substitution of approved public art placement in connection with public or private development. Amendments would specifically provide for substitution in “hardscape” optional requirements, per Sec. 15.14.050.D (Landscaping Material Standards) and in point-unit allocations under Table 15.14.050-4 (Landscape Units Awarded).
- Amend regulations in Sec. 15.14.100 (Fences and Walls) to incentivize alternatives for wall-articulation requirements (15.14.100.C), wall and fence materials (15.14.100.D), and retaining-wall design (15.14.100.F).
- Amend Sec. 15.14.060 (Transportation, Mobility, and Connectivity) to provide for public-art incentives and/or alternatives in design and construction — whether public- or private-sector — in connection with new or rehabilitated City streets designated Collector or above status.
- Amend Sec. 15.14.110 (Lighting) to incentivize “decorative” lighting alternatives for site lighting in connection with public- or private-sector design and installation of approved public art projects; this could specifically include alternative provisions in connection with required photometric plans (Sec. 15.14.110.B.3 (Total Light Output).
- Amend Sec. 15.14.090.E (Commercial, Industrial, and Institutional Design Standards - Central Gathering Place) to provide for reduction or, in certain cases, elimination of required minimum square footage for gathering spaces to facilitate approved public art placement.
- Identify projects in the City of Laramie’s Capital Program where public art can be included.
- Communicate with the Public Art Advisory Committee and Laramie Public Art staff about upcoming public art opportunities on public or private property. This can include projects on city, county, and state property. Seek Committee support and collaboration in advocating for and implementing public art.
- Work with the Public Art Advisory Committee to establish guidelines and criteria for public art on public property.
- Work with the Public Art Advisory Committee to develop incentives for public art on private property, especially those that include support from the public sector.
- Create a review process that engages City Departments and Laramie Public Art staff and Public Art Advisory Committee members in reviewing and evaluating development proposals for public art incentive opportunities.

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## 5. City of Laramie Public Works Department

We propose that the Public Works Department:

- Contribute a representative to the Public Art Advisory Committee.
- Identify projects in the City of Laramie’s Capital Program that can include public art.
- Communicate with the Public Art Advisory Committee and Laramie Public Art staff about upcoming public art opportunities on public or private property. This can include projects on city, county, state, and federal property. Seek Committee support and collaboration in advocating for and implementing public art.

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## 6. City of Laramie Parks and Recreation Department

The Parks and Recreation Department will play a key role in furthering public art in Laramie by seeking opportunities to **integrate art** into upcoming City parks projects and by supporting a range of public art opportunities on park property.

We propose that the Parks and Recreation Department:

- Contribute a representative to the Public Art Advisory Committee.
- Incorporate the Laramie Public Art Plan into the City of Laramie Parks and Recreation Master Plan once the parks plan is adopted.
- Develop a clearer process for presenting performing art that is initiated by artists or other arts organizations, including busking, on City property.
- Seek opportunities to initiate, sponsor, commission, and create permanent and temporary works of art in City parks.
- Seek opportunities to encourage and sponsor arts activities in the community and in City parks.
- Engage artists in the design and development of functional objects in City parks, including surface treatments, fences, paving, paving treatments, furniture, fountains, gardens, landscapes, and water detention ponds.
- Seek opportunities to partner with county and state parks, and historic sites in Laramie on public art initiatives.

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## 7. University of Wyoming

We propose that the University:

- Contribute a representative to the Public Art Advisory Committee.
- Seek opportunities to initiate, sponsor, commission, site, and create permanent and temporary works of art that connect the campus to the community.
- Support, participate in, or create connections between artists and art resources on campus and the community through educational programs and participatory projects.
- Consider a public art plan for the campus, using this Plan as a guide.

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## E. Funding Sources and Strategies for Public Art

Laramie Public Art is a collaborative entity that will foster public art in the community. It will generate its own projects, and provide assistance to other organizations and agencies pursuing public art projects and initiatives. This section aims to assist in the search for resources to support the staff and operations of Laramie Public Art, commission temporary and permanent works of art of all genres, produce educational programs and resources, and maintain works of art.

We repeatedly heard that Laramie is not as wealthy as other communities in Wyoming that are rich in natural resources. Many nonprofit organizations compete for a limited amount of dollars. The key to success for Laramie Public Art will be to seek diversity in funding streams and to collaborate, rather than compete, for public art resources.

The five-year work plan created by the Public Art Advisory Committee should

prioritize projects based on available funds. Every year the Committee should consider funding strategies for each project on the list, and scale projects up or down depending on available resources. Projects should always meet the goals of this plan; when resources are tight, one strategy to consider is generating fewer artworks and programs but ensuring they are of the highest quality.

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### 1. Ongoing Funding Streams

**a) Allocation of Construction Costs:** This funding stream is usually through a “percent for art” formula with a mandated allocation of a percentage of construction costs for new and renovated buildings for public art. The percentages that are the most common allocations are 0.5–2%. The source can be public or private construction. In general, these are mandated through an ordinance. See the Public Art Resources appendix for more information about public art in private development ordinances across the United States.

**b) Allocation from General Fund:** This stream allocates money toward staff, public art commissions,

conservation and maintenance from an entity’s annual budget, generally from tax dollars. Some communities allocate a portion of their hotel/motel or car rental fees toward public art.

**Strategies:** Percent for art funding streams are the most reliable sources for public art. Communities that have these mandated funding streams in place have the most stable public art programs and commission the most art over time. Flexibility is important. If possible, enable the allocations to be pooled from multiple small projects into larger pools of money. It would be helpful to allow these pooled funds to pay for conservation and maintenance of works of art owned by the commissioning entity.

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### 2. Construction Credits, Contributions, and Collaborations

**a) Voluntary Contribution from Private Developers:** For these types of projects, private developers enhance their property by commissioning or purchasing works of art for it, or creating spaces on it for rotating works of art. They do this to demonstrate a commitment to quality of life in Laramie. Laramie Public Art staff can potentially provide technical assistance to these entities pro bono, or for a fee. See Earned Income below.

#### **b) Incentivized Collaborations with Private Developers:**

The City of Laramie, Albany County, the Laramie Chamber Business Alliance, and the Beautification Committee have the opportunity to collaborate to develop incentives for private developers to commission or purchase works of art for their property or contribute to a fund in lieu of landscaping requirements.

**c) Integrating Artwork into Design:** Laramie’s bike racks are an excellent example of how a standard issue piece of street furniture can be transformed by an artist.



Including artists on design teams to fully integrate artwork into capital projects, or assigning them the construction budget for specific items within a capital project, are ways to allocate a portion of construction costs to public art without a formal system for allocation. This may not be sustainable in the long run, but it can demonstrate how allocations for art within capital projects can benefit the community.

**Strategies:** These types of funding sources for public art are made through partnerships and collaboration, with advance planning for public and private capital construction projects. Having informed members on the Public Art Advisory Committee who are engaged in community development is key to opening up these funding sources.

### 3. Grants

**a) Government Sources:** Federal, state, and local governments will have grant opportunities where art in the public realm can be eligible for funding. Work with the City of Laramie’s development staff to research opportunities. They have expertise in state and local funding. The National Endowment for the Arts has several potential funding streams. Laramie Public Art should apply every year. Also consider the National Endowment for the Humanities, and funding from the Federal Transportation Authority and other federal agencies that focus on community development and civic design.

**b) Foundations and Corporations:** Building relationships with local and regional foundations and corporations will be very beneficial to Laramie Public Art. In addition, consider national sources such as ArtPlace America and foundations that fund rural communities but may not be located in Wyoming.

**Strategies:** Public art is different from other art forms in that it crosses into many disciplines. Instead of only looking for arts funding from government, foundation, and corporate sources, apply for grants that fund community development, transportation enhancements, social engagement, historic preservation, health and wellness, and more. Broad thinking will be key to unlocking new sources. This plan is written to engage artists of all disciplines, which will also help with the diversity of funding sources.

### 4. Earned Income

**a) Technical Assistance:** Laramie Public Art staff will undoubtedly be doing some pro bono work for entities in the community, especially in the first years of the program. As enthusiasm builds, and more projects are on the docket, technical assistance fees can be charged to help with planning, project management, and more. These can be a flat fee per project or an hourly rate. The charges do not have to be limited to Laramie projects; staff can also consult on projects in other communities as an income source.

**b) Program Fees:** Laramie Public Art’s educational programs do not all have to be free. Free events, especially when they are being sponsored through another funding

stream, should be balanced with low or moderately priced events. Walking tours, lectures, and workshops that have an admission charge will help offset costs, but also encourage people who register to avoid canceling at the last minute.

**Strategies:** This is an important funding stream because it is unrestricted and can be applied to any type of expense. Seek as many earned income opportunities as possible, but also know when it makes sense to do a project for free in order to build a relationship or expand the repertoire of projects and programs being presented in Laramie.

## 5. Donations

**a) Gifts of Works of Art:** Individuals, foundations, and corporations may express interest in donating works of art to entities in Laramie. A strong gift policy can guide the decision making process about whether a gift is appropriate for a certain location or community. Gifts should come fully funded by the donor, and be accompanied by a maintenance fund for annual attention for the entire life span of the artwork. See the Collections Management section and the Gift Policy for the Pittsburgh International Airport in Appendix C for more details.

**b) Individual Donations:** In addition to launching a traditional fundraising campaign, consider crowdsourcing money for specific projects or initiatives through websites like Indigogo or Kickstarter.

**Strategies:** Applying a gift policy equally to all entities is important in building the reputation that the process is thoughtful and fair. This best practice will be helpful when an intended gift of a work of art is rejected. Direct individual donors to give funding for projects outlined in the five-year work plan rather than their own works of art or ideas for works of art.

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## F. Artist Selection Strategies

There are various accepted methods for selecting artists for public art projects. To attract engaged and interesting artists, opportunities must be clearly articulated and the application requirements should be reasonable. Fortunately, there are excellent resources created by the Public Art Network that detail the best practices for artist selection.

These are found in Appendix A: Public Art Resources.

The following are recommendations specific to Laramie regarding various artist selection methods. In all cases, the goal of the Public Art Plan to strive for excellence and diversity should be considered when a selection method is chosen.

The first decision for choosing an artist is the method that will be used. The second is the number and type of people who should serve on the selection panel. The exception is ideas that are self-generated by artists proposing to create works of art.

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### 1. Selection Processes

Below are the recommended options for commissioning entities in Laramie to consider when selecting artists for an opportunity. Ample time should be given for outreach to artists and the processing of applications. Applications can be assembled as PowerPoint documents, or processed through online portals such as CaFÉ or SlideRoom.

**a) Open Selection:** This method involves making calls for artists that are widely advertised.

- **Request for Qualifications (RFQ):** Artists are invited to submit image samples, a resume, and a brief statement or letter of intent regarding their interest in and approach to the project. No proposals are expected or accepted. There should be at least five weeks between the posting of the call and the deadline for applications.

- **Request for Proposals (RFP):** Artists are invited to submit conceptual proposals. Ample information must be given for artists to create a proposal. Specific guidelines regarding what is expected in the submission should be provided. The quality of the ideas for artworks proposed through this process is often not as high as projects that are brought through a design development process resulting from an artist selected by an RFQ.

**b) Invitational Selection:** A group of artists is invited to submit their qualifications and a panel selects from this group. A short list of artists is invited to either interview with the panel or present proposals. This method can be advisable for projects that require a quick turnaround or when multiple outcomes are being considered.

**c) Direct Selection:** In rare instances an artist might be selected directly to create a proposal. This method might be advisable for a project that is coinciding with a major exhibition of an artist at the University of Wyoming Art Museum.

**d) Guest Curators:** Engaging a guest curator, either through a call or by directly approaching a curator

who meets the needs of a project, is an option to consider. In certain situations it will be helpful to engage a curator who has specific expertise in an area that the Laramie Public Art staff and Public Art Advisory Committee do not.

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## 2. Selection Panel

As a way of engaging specialized expertise and a diverse group of stakeholders, and being more democratic, a selection panel should be formed to assist a commissioning entity to select artists for each project or group of projects. The selection panel should consist of a mix of art professionals and project stakeholders, ideally

including a Public Art Advisory Committee member and Laramie Public Art staff member. Given the limited number of arts professionals working in Laramie, it is advisable to seek arts professionals from outside of the community to serve on panels.

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## 3. Artist Outreach

Depending on the project goals, opportunities should be distributed locally, regionally, and nationally. The Laramie Public Art staff member should maintain a list of local, regional, and national artists and organizations that post opportunities, and send information to them about Laramie public art opportunities and educational programs.

Keeping track of artists to solicit for opportunities will be important in Laramie. Laramie Public Art staff should ask that Wyoming artists join the Wyoming Arts Council's

artist registry or WESTAF's registry, or consider starting a registry in Laramie. For national and international artists, consider creating an in-house system for storing artist files as soon as possible. These can be electronic or paper collections of materials by artists who might be a good fit for future projects. Communities outside of Laramie might want to consult the artist lists that are developed. We encourage sharing information as a way to increase opportunities for Laramie artists.

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## 4. Best Practices for Selection Panels and Processes

The list below outlines a few best practices for artist selection processes. This list is certainly not complete or exhaustive, but geared toward specific areas we felt entities in Laramie should focus on as this Public Art Plan is implemented. For additional best practice resources and information, we encourage membership in the Public Art Network in Americans for the Arts.

- a) Paying artists for their time and work: In all cases, an honorarium should be paid to artists who are invited to interview or submit proposals. Travel expenses should also be covered for these artists. The exception is artists who choose to reply to an RFP, but again, we recommend using that type of artist call very sparingly.
- b) Giving artists time to develop ideas: When inviting artists to submit proposals, a 10- to 12-week period should be given for them to develop proposals. Site visits organized by the commissioning entity are encouraged.



- c) Paying panelists: Some artist selection panelists will be paid by their employers to participate in panels as part of their regular job responsibilities. Others, including artists and independent contractors, will not be automatically compensated. These individuals should always be offered an honorarium and have travel expenses reimbursed. When arts professional panelists are being brought in from out of town, they also must be given an honorarium and reimbursement for travel expenses.
- d) Conflict-of-interest policy: The Public Art Advisory Committee should develop a conflict-of-interest

policy that is shared with any organization who is commissioning an artist. The policy should address real or perceived conflicts due to personal relationships or financial gains. It is never appropriate for a project funder to serve on a selection panel as a voting member.

- e) Diversity: Selection panels and artist applicant pools should be diverse in age, gender, and cultural heritage. Laramie Public Art should conduct outreach to varied communities about opportunities to serve on panels and compete for projects.

## G. Design Development and Review Recommendations

This section provides an overview of the different ways to review for public projects that can be used for any genre. The process and schedule to develop and implement the project must be part of the artist's contract, along with an outline of how that process can be changed as the project evolves. It is also a good idea to notify the community about how a project will be developed and reviewed, especially noting the points in the process when they will have

the opportunity to see the concept in progress. This transparency benefits everyone.

It is important that artists have the opportunity to receive constructive feedback about their concepts. It is equally important for the community to be informed of projects happening in the public realm in a setting where they can provide feedback. Since at this time Laramie does not have a formal design review body

for public art, or any civic design, this section outlines steps for review. Any entity that uses this plan should decide how projects are reviewed and approved before they commence with commissioning an artist. We recommend that all projects that impact the public realm should be voluntarily submitted to the Public Art Advisory Committee's design review subcommittee.

### 1. Conceptual Design and Final Design

Once an artist is selected for a project, and a contract has been signed, the design development process begins. The contract can either be for conceptual design only, or for full design and implementation. Contract resources are outlined in Appendix B.

During this phase, the artist refines the initial proposal, or if the artist was selected through an RFQ, the artist begins to work on a conceptual design.

It is essential to have a kick-off meeting with the relevant parties to ensure that the artist has all the necessary

information to develop a proposal. This is also the time to outline a community engagement plan for the project, or to confirm the one that is in place. It is also crucial for all parties to convey any suggestions or concerns about the project that arise during the selection process.

In addition to access to information and community resources, artists must be given ample time to develop a conceptual design or to refine their design. This can range from six weeks to one year, depending on the complexity of the project and the amount of community engagement, design team participation, and research that may be involved.

## 2. Internal Design Review and Production Review

Before a design is presented to the Public Art Advisory Committee or a community group, it should go through an internal review. We suggest a team that includes representatives from the entity commissioning the work of art, the owner of the property where the art will be located, the entity that will use the property where the art is located (if different from the owner), and the design professional affiliated with the project, if there is one.

This core review group meets periodically throughout the project, gives the artist constructive feedback about the design, and works together to implement the design once it is accepted. The group also has the ability to reject the design, or ask for revised designs as outlined in the artist's contract. This team can also be the entity that reviews the artwork once it is installed to ensure conformity with the final design proposal, and they can request changes to the installed artwork if the artist made substantial changes without approval.

## 3. Community Review

External review of a public art project in Laramie should involve two entities: the Public Art Advisory Committee and the community impacted by the work of art.

We suggest that an information session with the community impacted by the work of art be held in the first phase. At the information session, the artist could present examples of past work to familiarize the community with his or her aesthetic and approach to making art. A detailed presentation of the conceptual design or final design for the work of art in the community will follow as it develops. The artist should be accompanied to this meeting by as many members of the internal review team as possible, since questions may arise that the artist cannot answer. The purpose of this meeting is for community members to give the artist feedback on the design and for the artist and review team to gain insight about the impact the project will have in the community, whether positive or negative. Note that it is not the role of the community to give detailed instructions about what they want the artwork to look like.

If the community feedback is overwhelmingly negative, the artist should be given the opportunity to respond to the feedback with a revised design at a follow-up meeting.

As outlined in Part III of this Plan, the Public Art Advisory Committee should establish a subcommittee for design review. After the internal design and production review phase, there should be a meeting between the subcommittee and the artist. The content presented by the artist will be the same as that which was presented at the community meeting. The review committee will be asked for constructive feedback about the design. Minutes of this meeting should be documented, and the design review committee should submit a letter to the artist and the entity sponsoring the project detailing their feedback and recommendations. The artist should be given the opportunity to revise their concept based on this feedback.

Designs for projects on City property will likely need to be approved by the City Council, and projects in other locations may have further reviews by those site owners.

## 4. Review Criteria

It is important for the Public Art Advisory Committee to establish criteria to review works of art. These can be used internally for projects commissioned through Laramie Public Art, and can also be used by the design review subcommittee. These should be publicly available on the Laramie Public Art website.

The Public Art Resources Appendix includes a link to a design review handbook that was created for the small municipality of Wilkinsburg, Pennsylvania. We recommend that the Public Art Advisory Committee consult this document when creating their criteria.

Briefly, criteria for review includes:

- Aesthetic considerations. Does the project work on the site? Is it appropriate for the location? How will it relate to the public?
- Community engagement. Has the community that is impacted by this project had the opportunity to participate in a feedback session with the artist?
- Project feasibility. Can the artist produce and install the artwork safely? Is the schedule reasonable? Is the budget reasonable? Is the lifespan of the artwork outlined and reasonable?
- Long-term maintenance. Is there a plan in place for maintenance and removal (if temporary)?

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## H. Project Management

It is absolutely essential for any entity that is commissioning a work of public art to identify a project manager who serves as the key source of information for all parties involved in the art project. Communication and flexibility are hallmarks of good projects. It is not realistic or wise to expect an artist to manage all aspects of the implementation of their project in isolation. They need a liaison. Designating a point person for the artist who can relay information back and forth in a timely manner is essential. Depending on the entity, this may be a Laramie Public Art staff member, or it might be someone affiliated with the overall project. For instance on a streetscape project, the artist might report to the agency or firm that is building the street. In the case of a project Downtown, the artist might report to staff at LMSA.

The project manager is the key person to communicate changes between the client and the artist. Frequently the site-condition or project schedule changes, these need to be communicated to the artist. Likewise the artist may need to test different fabrication methods, or determine ways that a project might be improved and this information need to be relayed to the client so that there are no surprises when the

project is delivered. Changes are inevitable and flexibility needs to be embraced by all parties. A good project manager will be committed to advocating for the artist's vision and project, but also realistic about what is possible. If that person changes during the course of the project, the responsibilities need to be delegated to others and the artist needs to be informed of the change.

In preparation for project implementation, all parties should agree to a production process and schedule with appropriate times to review the work in progress, either through review of prototypes or photographic documentation, or visits to the studio or fabricator. This is typically outlined in the contract, and verified at the end of design development. Since there are bound to be changes along the way, the method to make any corrections or address concerns that might arise should be outlined in the contract.

Depending on the type of project the specific project management tasks will vary. For integrated art, the work needs to be included in the final design documents. The artist may need to inspect material samples, or be on site during installation. But many elements might be the responsibility of the contractors.

For community engaged art, the artist will likely be much more highly engaged and will interact with a wider array of individuals.

Since many projects will involve the community, the project manager may play a key role in communicating with those groups, or community engagement may fall to the public art staff or others in the community who will be involved in organizing collaborative programming. These roles need to be spelled out and there needs to be communication between all groups to ensure positive outcomes. The community should know whom to contact with concerns.

When the project is complete, it is important to indicate who is responsible to sign off on the completed work. This is tied into the final payment to the artist and also outlined in the initial agreement. Good project management will ensure a smooth sign-off.

In summary, a clear means of moving projects through development and into implementation is facilitated by a project manager who works effectively with artists, design professionals, contractors, and community members.

## I. Collections Management Recommendations

Any entity in Laramie that owns even one work of public art needs to be concerned with managing their collection. Collections management is a complex field that can be explored in depth outside of this Public Art Plan. Below are three baseline suggestions and additional resources to consult.

### 1. Maintain a record of existing and past public art projects in Laramie.

Currently, there is no record of public art in Laramie. We strongly suggest developing a simple database where information about public art projects can be maintained. This could be a project of Laramie Public Art or the City of Laramie. The records should be public. The minimal amount of information to be gathered for each piece includes the name of the artist, title of the artwork, date it was installed, location of installation, owner, available budget information, materials used in the artwork, artwork description, and images of the artwork.

The information in the database could be presented online, made available for research, or used to provide content for educational programs and materials, such as maps and walking tours.

In Pittsburgh, the Office of Public Art hosts Pittsburgh Art Places, which serves as a public resource for information about public art projects in the 13 county region of southwestern Pennsylvania. To learn more, visit [pittsburghartplaces.org](http://pittsburghartplaces.org).

### 2. Create a gift policy.

A gift policy outlines the process by which an entity will accept gifts of works of art. Policies generally include information about the types of art that will be considered, requirements for gifts to be considered, application materials, the review process, and how much maintenance endowment is required and what entity will hold those funds. A gift policy also usually includes guidelines for monuments and memorials, including the

amount of time that needs to pass after an event in order for a permanent public display to be considered.

The gift policy for Portland, Oregon, is often cited as a model. It can be viewed here: <http://www.portlandonline.com/auditor/index.cfm?a=gaiih&c=dghgh>.

A copy of the gift policy for the Pittsburgh International Airport is included in Appendix C.

### 3. Create a deaccessioning policy.

Deaccessioning policies outline the process that is used to remove a work of art from a collection or from public display. It outlines the circumstances under which removal will be considered; options for the artist to reclaim the artwork; and options for the sale, gifting, or destruction of artworks that are not reclaimed by the artist or artist's estate.

A good deaccessioning policy outlines the procedures that are in place for artworks that become controversial. In general, they state the amount of time that must pass

after the controversy begins in order for the artwork to be considered for removal due to unpopularity.

The policy for Multnomah County, Oregon, is often cited as a model. It can be viewed here:

<http://www.racc.org/sites/default/files/Pol%20-%203%20Policy%20for%20Deaccession%20-%20Current%208-22-12.pdf>

A copy of the deaccessioning policy for the Sports & Exhibition Authority in Pittsburgh, Pennsylvania, is included in Appendix D.



## J. Educational Programs

Ideas for educational programs are mentioned throughout this document. The purpose of this section is to address two goals of this Plan: to create opportunities for community members to appreciate and engage diverse forms of art and culture, and to empower Laramie’s visual, literary, and performing artists.

Laramie Public Art does not need to self-generate all of these programs. Making partnerships with other entities, or simply encouraging people to sign up to participate in others’ programs are also effective. In addition to the *Laramie Boomerang*, flyers, direct emails, the Laramie Public Art website and Facebook page and the Albany County Tourism

Board’s online calendar are good places to list educational programs.

In addition to traditional educational programs, such as lectures and workshops, develop experiences to engage with arts and culture that are innovative, unexpected, silly, and accessible. Have fun!

Here are some suggestions:

- Create an inventory of all existing public art in Laramie and share it with the public.
- Create self-guided and in-person walking and bike tours to view public art and visit artist studios.
- Organize lectures about public art by local and visiting artists, curators, and arts administrators.
- When artists are commissioned in Laramie, offer them the opportunity to participate in a program to meet community members.
- Sponsor trips to communities outside of Laramie to see examples of public art and meet artists and art professionals.
- Attend and participate in North West Public Art Conference regional public art meetings.
- Attend and participate in the Public Art Network, via its LISTSERV and webinars.
- Create educational programs and publications that increase awareness about public art for people of all ages.
- Participate in or host how-to workshops for artists that build knowledge about creating public art. These can be about contracts, working with fabricators, budgeting, and more.
- Laramie Public Art can develop a biannual public art e-newsletter to share information about local opportunities and projects, as well as regional and national stories of interest.

- Co-host a conference or exhibition about art, technology, and the environment to inspire current and future projects in Laramie.
- Collaborate with nonarts organizations on programming.

There are a few public art organizations that are noteworthy for their varied educational programs. Some of our favorites include:

- Association for Public Art, Philadelphia, PA: Programs of special interest include their audio tour Museum Without Walls, public art ambassadors program, and Sculpture Saturdays. For more info, visit: <http://associationforpublicart.org>
- Office of Public Art, Pittsburgh, PA: Their educational programs include monthly guided walking tours; printed tours; public art pool parties; scavenger hunts; and Public Art 101, an annual workshop for artists. For more info, visit: [www.publicartpittsburgh.org](http://www.publicartpittsburgh.org).
- Creative Time, New York, NY: Educational programs include the Creative Time Summit, an annual conference on socially engaged art that is broadcast online free of charge, and Creative Time Reports, a platform for artists from around the world to report on world events. For more info, visit: <http://creativetime.org/projects/>.

## PART IV: APPENDICIES

### Appendix A:

## Public Art Resources

### 1. Public Art Management Tools

#### a) Artist Selection

***Call for Artist Resource Guide*, by Renee Piechocki, Americans for the Arts, 2003**

This guide offers advice and examples about developing Requests for Qualifications and Requests for Proposals. Download a copy here: <http://tinyurl.com/ock99d7>

***Methods of Artist Selection*, by Greg Esser, Americans for the Arts, 2004**

This issue paper outlines methods for artist selection for public art commissions, including recommended best practices. Download a copy here: <http://tinyurl.com/okgm8fl>

***Public Art by the Book*, edited by Barbara Goldstein, Americans for the Arts and University of Washington Press, 2005**

This publication includes articles by Cath Brunner about using an artist roster as a selection method, as well as many other excellent chapters on contracts, planning, artist residencies, and educational programs.

#### b) Artist Residencies

***Artist Residencies in the Public Realm Resource Guide*, by Renee Piechocki, Office of Public Art, 2014**

This guide is written for entities that would like to develop an artist in the public realm residency, as well as artists who initiate their own collaborative projects. Learn about how to structure residencies that result in successful collaborations. Download a copy here: <http://tinyurl.com/ogv9s6c>

***Intersections*, Regional Arts and Culture Council, Portland, OR**

This residency program initiated by RACC invites artists in all disciplines to explore new working methods and develop socially engaging, interactive art. You can learn more here: <http://www.racc.org/public-art/temporary-public-art>, or by searching for temporary projects here: <http://racc.org/public-art/search>

## c) Consultants

### Office of Public Art Consultant List

The Office of Public Art in Pittsburgh, PA maintains a list of national and regional public art consultants.

Download a copy here: <http://tinyurl.com/pqthjfr>

### Association of Professional Art Advisors

This organization for art consultants requires their members to adhere to their code of ethics.

The membership list is available on their website:

<http://www.artadvisors.org/>

### Conservators

To find a conservator, use the membership directory

of the American Institute for Conservation of Historic and Artistic Works.

Visit their website: <http://www.conservation-us.org/>

## d) Design Review

### Design Review Handbook

The Office of Public Art worked with a design consultant and the Wilkesburg Community Art and Civic Design Commission to compile a design review handbook. The first section of the handbook addresses civic design, while the second section is dedicated to public art design review guidelines.

Download a copy here: <http://tinyurl.com/o2ssq3f>

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## 2. Public Art Organizations

### Forecast Public Art

A nonprofit organization that connects artists with community needs. They maintain an excellent public art toolkit on their website with information and examples of all aspects of public art, from contemporary ideas and resources to a step-by-step guide to the entire process of creating public art.

Learn more by visiting: <http://forecastpublicart.org/toolkit/>

### Public Art Dialogue

A forum for critical discourse about the field of public art. The group is affiliated with the College Art Association and publishes an electronic newsletter and the only peer-

reviewed journal for public art in the United States.

Learn more by visiting: <http://publicartdialogue.org/>

### Public Art Network (PAN)

PAN is a program of Americans for the Arts that serves public art professionals, artists, and communities seeking to develop public art initiatives. They host the only national, annual conference for public art, develop public art tools and resources, and provide an excellent LISTSERV to their members. Their website is filled with public art information and resources.

Learn more by visiting: [www.publicartnetwork.org](http://www.publicartnetwork.org)

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## 3. Publications and Research

### Add Value Add Art

The Urban Redevelopment Authority of Pittsburgh asked the Office of Public Art to create a resource guide for private developers who are considering works of art for their projects. The guide outlines project types and best practices for artist selection, budgeting, contracts, and more.

Download a copy: <http://www.ura.org/developers/URA-AddValueAddArt.pdf>

### Public Art in Private Development

Sarah Conley Odenkirk, Esq., has published research

about every public art in private development program in the United States. It is available for purchase in printed format or free of charge on her website.

Learn more by visiting: <http://artlawlawyer.com/public-art-in-private-development/>

### Public Art Network Monographs

Americans for the Arts has published several monographs on public art topics, including “Public Art: An Essential Component of Creating Communities” by Jack Becker and “Public Art Controversy: Cultural Expression and Civic Debate” by Erika Doss.

Find them here: [www.publicartnetwork.org](http://www.publicartnetwork.org)

**Public Art by the Book**

This publication contains chapters on master planning, artist contracts, conservation, education, copyright, the Visual Artists Rights Act of 1990 (VARA), and more. Edited by Barbara Goldstein, published by Americans for the Arts and the University of Washington Press, 2005.

**Public Art Review**

This is the only magazine in the United States dedicated to public art. Recent issues have focused on public art and transportation, conservation, and public art education programs.

Learn more by visiting: <http://forecastpublicart.org/public-art-review-home/>.

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## Appendix B: **Contract Resources**

The Public Art Network of Americans for the Arts has produced a series of annotated public art contracts. These documents are not a model, but a tool to understanding the complex issues involved in public art, and give great examples of contract language.

**An agreement between an artist and a private entity:**

[http://www.pittsburghartscouncil.org/storage/documents/OPA/PAN\\_Artist\\_\\_PrivateEntity\\_Agreement.pdf](http://www.pittsburghartscouncil.org/storage/documents/OPA/PAN_Artist__PrivateEntity_Agreement.pdf)

**An agreement between an artist and a government entity:**

[http://www.pittsburghartscouncil.org/storage/documents/OPA/PAN\\_annotated\\_contract.pdf](http://www.pittsburghartscouncil.org/storage/documents/OPA/PAN_annotated_contract.pdf)

**A copy of a Conceptual Design Development Agreement:**

[http://www.pittsburghartscouncil.org/storage/documents/Conceptual\\_Design\\_Development\\_Agreement.pdf](http://www.pittsburghartscouncil.org/storage/documents/Conceptual_Design_Development_Agreement.pdf)

**A copy of a Design Development Agreement:**

[http://www.pittsburghartscouncil.org/storage/documents/Design\\_Development\\_Agreement.pdf](http://www.pittsburghartscouncil.org/storage/documents/Design_Development_Agreement.pdf)

**A copy of a Letter of Agreement for Concept Consultancy:**

[http://www.pittsburghartscouncil.org/storage/documents/Letter\\_of\\_Agreement\\_for\\_Concept\\_Consultancy.pdf](http://www.pittsburghartscouncil.org/storage/documents/Letter_of_Agreement_for_Concept_Consultancy.pdf)

**A copy of an Annotated Model of a Public Art Commission Agreement:**

<http://www.pittsburghartscouncil.org/storage/documents/ModelCommAgrmnt.pdf>

***A Surprisingly Interesting Book About Contracts***

This book by Sarah Conley Odenkirk explains a wide range of contracts for visual artists. It includes important public art contracts, including a contract between artists and fabricators, as well as contracts for artists working outside of the field of public art.

You can read more about the book at: <http://artlawlawyer.com/>

***Public Art by the Book*, edited by Barbara Goldstein, Published by Americans for the Arts and University of Washington Press.** This publication includes articles by Ruri Yampolsky about developing sound public art contracts. For more details about the book, visit

<http://www.amazon.com/Public-Art-Book-Barbara-Goldstein/dp/0295985216>.



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## Appendix C: Sample Gift Policy

Allegheny County Airport Authority

### POLICY FOR ACCEPTING GIFTS OF ARTWORK AND MEMORIALS

#### I. Purpose:

The Allegheny County Airport Authority (ACAA) is the owner of a collection of works of art that enhance the quality of public space and benefit visitors and travelers at Pittsburgh International Airport and Allegheny County Airport. These works are available to the public through permanent and temporary display at the airports.

This policy for accepting gifts of artwork and memorials establishes uniform procedures and a process for the review and acceptance of all gifts of works of art, monuments, and memorials to be located on airport property.

The following types of proposals will be reviewed under this policy:

- A.** The gift of a completed work of art, memorial, or monument to be located permanently upon Airport property.

- B.** The gift of a newly commissioned work of art, memorial, or monument to be located permanently upon Airport property.
- C.** The offer by a donor to organize a public competition which will result in the gift of a work of art, memorial, or monument to be located permanently upon Airport property.

By establishing this policy, the ACAA via its Art Advisory Council (AAC) will ensure that gifts of works of art, monuments, and memorials will be:

- 1.** Appropriate to the use and context of the location for which they are proposed.
- 2.** Excellent in qualities of design and fabrication.
- 3.** Constructed of durable, high-quality materials.
- 4.** Maintained to high standards.
- 5.** Unique to the ACAA collection.

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#### II. Definitions:

This policy applies to works of art, memorials, and monuments. Definitions of each are listed below to be used as guidelines. The definitions should be reviewed and updated over time, as the definitions of memorials, monuments, and especially works of art change over time. Collectively, these works of art, memorials, and monuments are referred to as “works” throughout this policy.

**Memorial:** A memorial is defined as a work of art, item, functional object, or designated space established to preserve the memory of a significant person, entity, or event that occurred or existed in the past.

**Monument:** A monument is defined as an object such as a plaque, functional object, building, or designated space established to commemorate a significant person, event, entity, or abstract concept or quality (e.g., peace, brotherhood, or equal rights).

**Art or Artwork:** When used in this document, the term “Art” or “Artwork” means an object in any media, including those with undefined or malleable presence such as sound, light, video projections, and websites, which are designed by an artist.

### III. Application Process for a Gift of a Work of Art, Memorial, or Monument

The AAC of the ACAA will review a proposed gift in accordance with the criteria and the procedure outlined below. Unless otherwise noted, the ACAA Communications Director is the point of contact for all correspondence and inquiries.

**Step 1:** The donor discusses the nature of the gift with the ACAA Communications Director, who will review the application process and required application materials. The ACAA Communications Director will advise the donor of the process that will need to take place. Before presenting an application to the Art Advisory Council, the Communications Director may request additional or more detailed information to be considered at additional review sessions.

**Step 2:** The donor completes an application to the ACAA AAC. The application is submitted to the Communications Director.

**Step 3:** The donor presents the proposed project for Conceptual Approval to the Art Advisory Council. The Art Advisory Council may elect to grant approval, deny approval, or ask for additional information or request that the donor supply additional or more detailed information. If the applicant is denied Conceptual

Approval, the process ends. Unless otherwise noted by the Council, the donor may not reapply for acceptance for a period of ten years.

**Step 4:** If the proposal is granted Conceptual Approval, additional information will be requested of the donor, and the donor will complete an application to the AAC for Final Approval. The application is submitted to the Communications Director who will present it to the AAC for final approval at a meeting. The AAC may elect to grant approval, deny approval, or ask for additional information or request that the donor supply additional or more detailed information.

**Step 5:** Once the proposed project has received Final Approval, the Communications Director will work with the donor to develop a contract between the donor and the ACAA for the donation, placement, maintenance, and installation of the work of art, memorial, or monument. A resolution for the contract will be presented to the ACAA Board of Directors for approval by the Executive Director.

**Step 6:** Once the contract for the gift is completed, the work of art, memorial, or monument will be installed according to the agreed procedure. At this point, the ACAA has Final Acceptance of the gift. Final Acceptance will only be granted if the project was completed as stated in the final review application and if the required fund for maintenance of the artwork is documented.

### IV. Acceptance Conditions

- In general, gifts will only be accepted without restrictions as to future use or disposition.
- If a proposed gift is not completed within the timeline originally established in the AAC applications, or if changes in content, materials, form, presentation, or financing of the gift occur, the gift must be reviewed again by the Communications Director or the AAC.
- Gifts or loans of works of art, memorials, and monuments are to be funded solely by the donor. The ACAA is not responsible for funding related to design, production, fabrication, site placement, installation, or maintenance.
- In accepting a gift, the ACAA requires that the responsible parties execute a maintenance agreement and establish a maintenance endowment to ensure an adequate quality of care for the work of art, memorial, or monument.
- Neither the AAC, the ACAA, nor any of its agents will be held liable for any damage or state of disrepair of a donated work of art, memorial, or monument unless otherwise outlined in the maintenance agreement.
- The ACAA reserves the right to deaccession or relocate a work of art, memorial, or monument in its collection at any time as it deems necessary. See the ACAA's Deaccession Policy for details.

## V. ACAA Donation Application Requirements

The donor must submit an application to the AAC detailing why they are offering the gift or loan of the work of art, memorial, or monument. All proposals should include the following:

**Written Narrative** with detailed description of proposed work. The narrative should not exceed three pages.

### Representation of Proposed Work in Context of Site

- Renderings (to scale) of the proposed site including representative plan.
- Include human figures in drawings to yield a sense of scale and depth and to convey the effects of size.
- Detailed information specifying dimensions, materials, and colors.

### Background Information

- Artist or designer credentials.
- Other examples of the artist's or designer's work.
- A letter of authentication from the artist or his or her estate stating that it is her/his own work.
- Statement of the current value of the artwork prepared by a certified art appraiser.
- A valid, signed contract between the donor and the artist or his or her estate that guarantees full payment for artwork by the donor, as appropriate.
- Background on the individual, event, entity, or abstract quality to be honored.
- Justification for honoring the individual or event for special recognition.
- Relationship between the site and the individual or event to be commemorated and reason why this proposal is in the best interest of both.
- Information on the processes used to select the artist or designer.

- A detailed report of community feedback or planned information meetings about the proposed installation location and context of the memorial or monument.

### Maintenance Information

- A maintenance plan prepared by a qualified conservator.
- Written permission from the artist or artist's estate allowing the ACAA to hire a qualified conservator to conserve the artwork or memorial when necessary.
- A written description by the artist or designer that states the desired effects of time on the artwork or memorial.
- Expected life span of the proposed work and proposed plan for work once life span has ended.
- Proof of maintenance funds and account location and trustee details for the funds.

### Budget

All costs of the proposed donation of art or memorial, including production, acquisition, site placement, installation, and maintenance must be provided by the donor and detailed in the proposal.

**Installation Details** *Note: Prior to providing this information, the AAC would normally provide prior consideration on anything that it would not accept based on content, location, scale, or any other reason.*

- Construction drawings detailing installation from a licensed architect or engineer.
- Power, plumbing, or other utility requirements.
- Names, qualifications, and insurance coverage of sub-contractor installing the artwork.
- Written commitment that the donor will cover all costs associated with installation of the artwork.
- Budget indicating cost of installation.

**Proposals for Works of Art should also include the following:**

- For an existing work of art, information on the intended context of the artwork, provenance (where it comes from and where it has been previously displayed, if at all) and description of content.
- A copy of the contract held between the donor and artist.
- Written permission from the artist or the artist's estate for a qualified conservator to perform work on the project when necessary.
- Written permission granted by the artist or artist's estate for the removal of the project when or if deemed necessary by the ACAA.
- Biographical information about the artist.

## VI. Review Criteria

The ACAA AAC will consider the following list of review criteria when evaluating an application for a gift of a work of art, memorial, or monument.

### Site and Environmental Considerations

- Response and relationship of proposed project to the potential site, including the current and future use of the site.
- Impact on view corridors and physical accessibility to the site.
- Appropriateness of the proposed project's scale to the proposed site.
- Appropriateness of proposed project to other aspects of its surroundings, including open space, historic context, historic areas or objects, community context.
- Impact on ecology.
- Relationship of proposed project to other art, memorials, or monuments in proximity to the site and other works in the ACAA collection.

### Memorial and Monument Considerations

- Monuments or memorials to specific events or individuals will only be considered five years after the event has occurred or after the passing of the individual.
- The memorial or monument has a quality of timelessness and makes a statement of significance to future generations that are appropriate to its subject matter.

- The proposed project adds meaning to a visitor's experience of the site.
- The memorial or monument represents a person or event deemed significant to history.
- The design materials, scale, and placement of the proposed project are appropriate for the event, person, or qualities to be honored.

### Qualifications of the Proposed Project's Designers and/or Artists

- Qualifications, credentials, and other pertinent information about the artist and project designers indicate the proposed project is representative of the artist's or project designer's best work.
- Warranty of originality of the artwork or memorial (artwork must be an original creation or limited edition).
- Quality of construction materials, durability, craftsmanship, and execution of the artwork or memorial.

### Liability and Safety Considerations

- Potential safety hazards and how they are addressed.
- Potential for graffiti and other vandalism and how it is addressed.
- Special insurance requirements, if any.



### Durability

- The donor has provided for maintenance during the lifetime of the proposed project.
- Durability of similar artworks or memorials constructed of the same materials, including examples of the materials when not properly maintained.
- Environmental conditions and suitability of artwork or memorial materials to the conditions of its proposed site.
- Seismic safety and flooding considerations.
- Adequate attention to unusual conditions of the site, such as poor drainage, steep slope, etc.

### Maintenance

- Adequate funding and/or partnerships that will provide the maintenance of the proposed project.
- On-going maintenance requirements and cost.
- Provision of maintenance funds or maintenance agreement by the donor.

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## VII. Legal Considerations

Consideration will be given to the proposed terms of donation, legal title, copyright authenticity, artist right to reproduce, liability, and other issues, as appropriate.

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## Appendix D: Sample Deaccession Policy

SPORTS & EXHIBITION AUTHORITY  
POLICY FOR DEACCESSIONING OF ARTWORK

### I. Background:

The Sports & Exhibition Authority of Pittsburgh and Allegheny County (SEA) is the owner of an art collection located at several SEA facilities including the David L. Lawrence Convention Center. At times, it may be necessary to remove artwork from its collection. Deaccessioning is the formal procedure for the withdrawal of an artwork from a public collection. The purpose of this document is to outline the procedure that will be used by the SEA to remove artwork from its collection.

### II. Policy

- Deaccessioning shall be considered only after the term of the agreement has elapsed for permanent

works except under special circumstances determined by the SEA Board of Directors. These special circumstances can include a work that has been damaged beyond repair, the planned modification or destruction of a site where the work is located, or if the work has proved to be, or in the view of the SEA may become, a public safety hazard.

- Deaccessioning will be considered after a careful and impartial evaluation of the work by the SEA Art Committee within the context of the collection and any special circumstances at the site of the work.
- The SEA Board of Directors will consider the recommendation of the Art Committee. The final decision will rest with the SEA Board of Directors on whether an Artwork is deaccessioned.

- Once the SEA has decided to begin the process to deaccession a work, the Executive Director or other staff designated by the Executive Director will make all reasonable efforts to notify any living artist, or the estate of any deceased artist, whose artwork is being considered for deaccessioning.

### III. Eligible Works

All artwork owned by the SEA, whether acquired through donations, gifts, or any other method, is eligible. In the case of donations and gifts, all legal documents relating to the donation will be consulted prior to beginning the deaccessioning process.

### IV. Deaccessioning Procedure

The Executive Director or a designated staff person is responsible for recommending artworks for consideration for deaccessioning. They will follow the deaccessioning process with the SEA Art Committee. The Art Committee will evaluate and make recommendations on all deaccessioning requests to the SEA Board of Directors.

### V. Criteria for Deaccessioning

The SEA Art Committee may consider the deaccessioning of an artwork for one or more of the following reasons:

1. The site in which an artwork is currently located is planned for destruction, other modification or change in use of the airport facility that demands that the artwork be relocated, and said artwork cannot be reinstalled at another location for reasons including but not limited to: relocation would destroy the artwork itself; any new site would destroy the artistic meaning or appropriate representation of the artwork.
2. The artwork 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. The artwork requires excessive maintenance or has faults in design or workmanship.

7. In the case of site specific art, the artwork is destroyed or its impact negated by altering its relationship to the site.
8. The artwork has been determined to be significantly incompatible or of inferior quality or aesthetic within the context of the SEA collection.
9. There has been sustained and overwhelming public objection (more than two years) to the artwork during the term of the agreement.

### VI. Methods of Deaccessioning

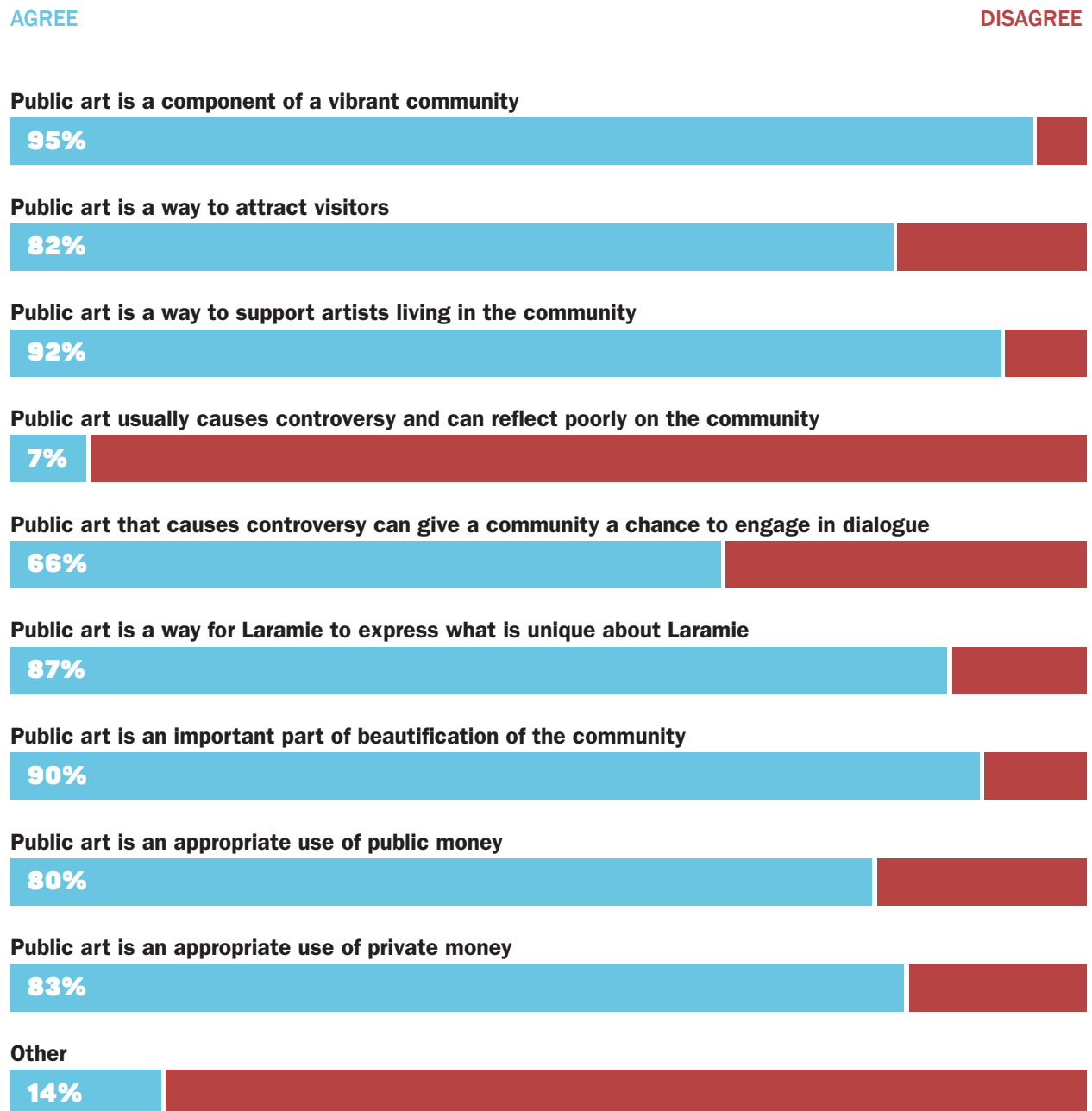
1. The following methods of deaccessioning are available to the SEA under this policy.
  - Sale or Exchange subject to the terms and conditions of the original agreement.
  - Sale shall be in compliance with Commonwealth and local laws and policies governing sale of property.
  - Artist, or estate of the artist, will be given first option to claim the art if not sold or if the art will be destroyed.
  - Sale may be through auction, gallery resale, or direct bidding by individuals, in compliance with all law and policies governing surplus property.
  - Exchange may be through artist, gallery, museum, or other institutions 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 Art Committee, SEA Board of Directors, or SEA employees. Proceeds from the sale of the artwork will be returned to the SEA to be used to conserve or maintain works in the SEA collection, or to purchase or commission works for the SEA collection.
2. Destruction of artwork: In the case of site-specific artwork or artwork that has no value due to significant damage, destruction of the artwork may be considered.
3. If the SEA is unable to dispose of the artwork in a manner outlined above, the Art Committee will make a recommendation for an alternative method, which may include the donation of the artwork to a non-profit organization or government agency.

## VII. Sequence of Action

1. The Art Committee evaluates the SEA staff's recommendation for deaccessioning artwork based on the criteria for deaccessioning. The Art Committee may seek additional information regarding the work from artists, art galleries, curators, appraisers, or other professionals prior to making a recommendation to the SEA Board of Directors.
  2. The SEA staff will work with the Art Committee to prepare a Deaccessioning Report which will include:
    - Full and complete details about the artwork, including but not limited to the history of how it became a part of the SEA's collection, its present physical condition and its physical condition at the time of installation, information about the artist of the artwork, its current market value, and community sentiment about the artwork historically to the present.
    - The opinion of SEA counsel on any restrictions which may apply to this specific artwork or site that would prevent its being deaccessioned.
    - Recommendation from the Art Committee for a deaccessioning method.
  3. The SEA Art Committee will vote at a meeting or via email to accept the Deaccessioning Report and send it to the SEA Board of Directors.
  4. The Deaccessioning Report and an Art Committee recommendation for action will be sent to the SEA Board of Directors for consideration at a regularly scheduled meeting of the SEA Board of Directors.
  5. If the SEA Board of Directors votes to deaccession the artwork, SEA staff will proceed to complete the deaccession of the work
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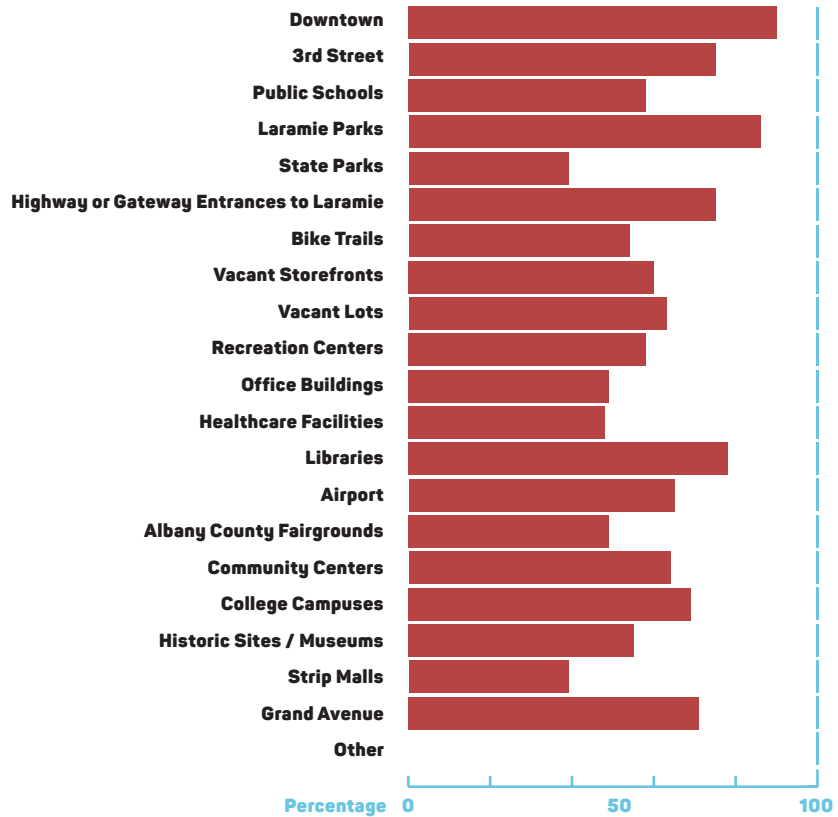
## Appendix E: Laramie Public Art Survey Results

Part of our outreach included a survey, and 324 people participated by completing paper or web-based surveys. The chart below shows the percentages for each question. The responses to three key questions demonstrate that the community feels that public art is desirable in Laramie, it should be in a wide number of locations, and a variety of projects should be available for the community.

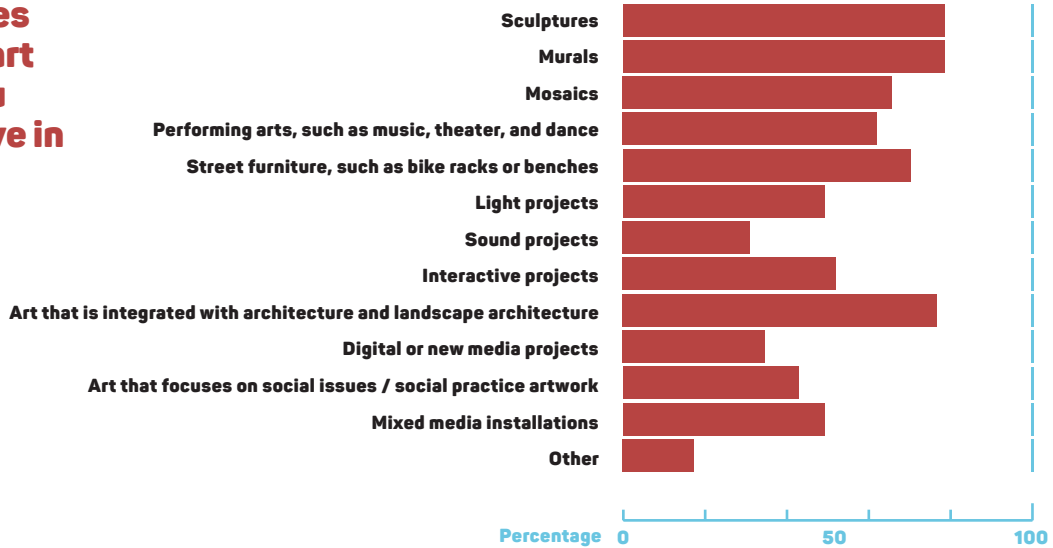




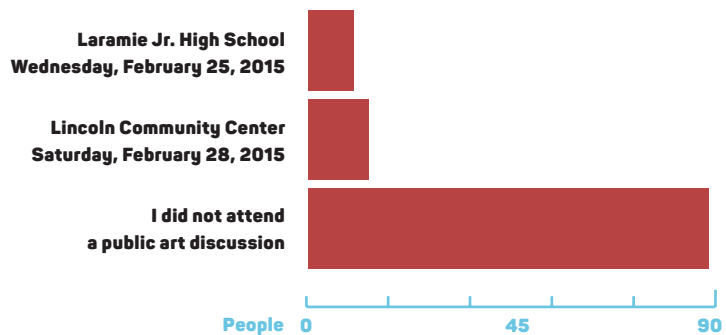
## Where would you like to see public art projects happen in Laramie?



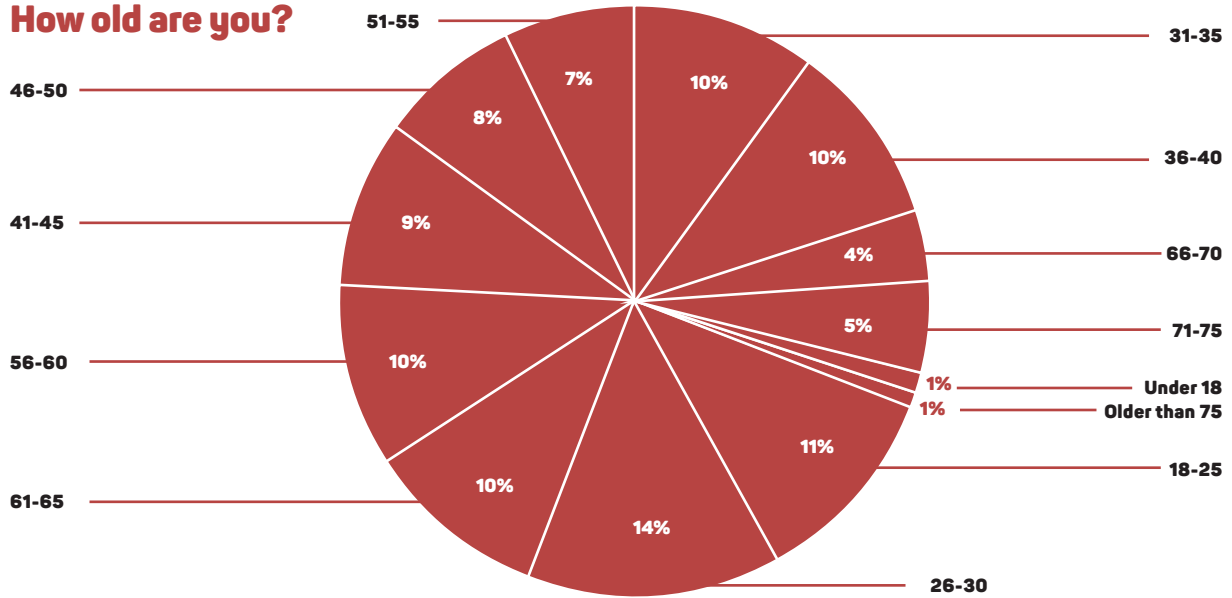
## What types of public art would you like to have in Laramie?



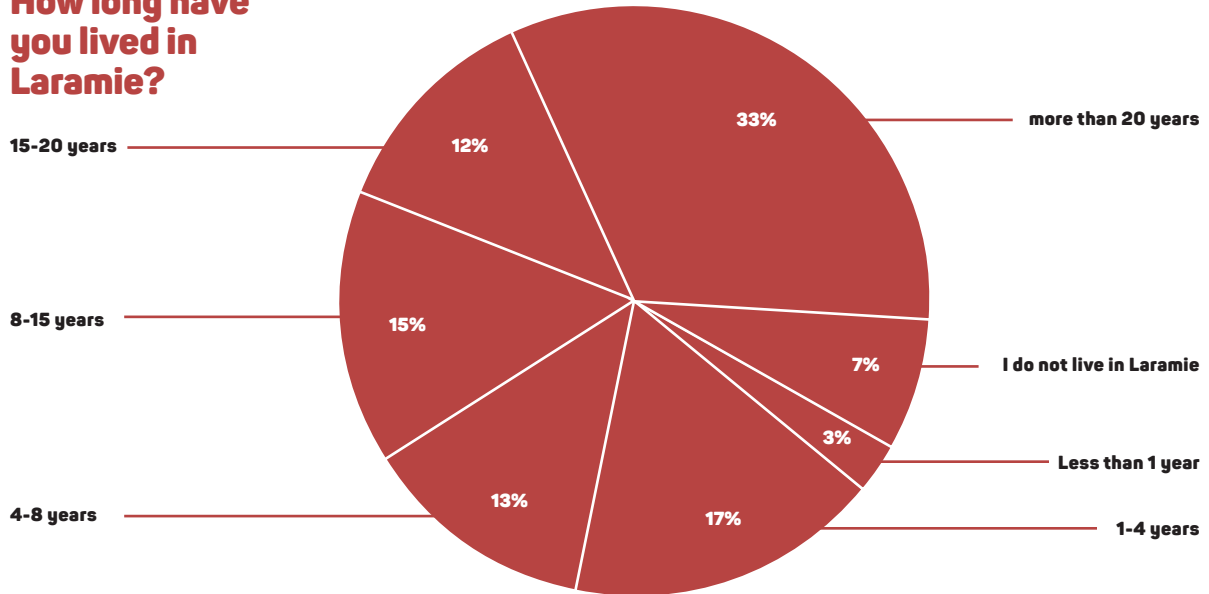
## Did you attend one of the community public art discussions? Check all that apply.



### How old are you?



### How long have you lived in Laramie?



### Are you currently affiliated with University Of Wyoming, LCCC, or WYOTech?

