

DRAFT MEETING MINUTES
SIOUX FALLS VISUAL ARTS COMMISSION
October 11, 2017
5:30 p.m.

Downtown Library Conference Room, located at 200 N Dakota Avenue, Sioux Falls SD

(Staff Liaison: Russ Sorenson: 367-8888)

MEMBERS PRESENT: Kellen Boice; Larry Crane; Zach DeBoer; Ivy Oland; Sandra Pay; James Zajicek;

MEMBERS ABSENT: Larry Ling - excused;

OTHERS PRESENT: Russ Sorenson-VAC Staff Liaison (City Planning Office)

Work Session VIII Agenda Topic: Public Art Integration in Sioux Falls

I. Call to Order & Quorum Determination

Ivy Oland, VAC Chairperson called the meeting to order at 5:40 p.m.

Russ noted the meeting notice was posted on the city's website and DT Library door.

II. Welcome & Introductions

Ivy Oland, VAC Chairperson, welcomed the commissioners. There were no guests.

III. Review and Approval of Work Session Meeting Minutes:

a) September 13, 2017 Work Session;

Commissioner Zach DeBoer, made a motion to approve the September 13, 2017 Work Session meeting minutes. Commissioner Larry Crane seconded the motion. The motion to approve the September 13, 2017 Work Session meeting minutes passed unanimously.

IV. What are the Work Session Ground Rules?

- a) Governance for Work Sessions – Select a Facilitator
- b) Verify Work Session Meeting Schedule – Dates, Times, Locations
- c) VAC consensus or vote
- d) Documenting VAC Ideas
- e) Public vs. Non-Public Involvement
- f) LISTEN RESPECT RESOLVE OPENESS

No changes.

V. Determine VAC Focus

a) Work Session VIII Agenda Development
No changes.

b) City of Brookings Public Art Integration - Research Findings & Discussion (Larry and Ivy)

Ivy Oland, Chairperson, referenced the VAC's April 2017 Work Session definitions indicated below for: Public Art; Community-based Art Projects; Integrated Public Art and Temporary Installations.

Public Art definition: For the purpose of this policy, the term "public art" is deemed as art specially created to be experienced in the public realm outside the gallery and museum context. The work may be of a temporary or permanent nature. Located in or part of a public space or facility provided by both the public and private sector, public art also includes the conceptual contribution of an artist to the design of public spaces and facilities.

Community-based Art Projects definition: The goal of community-centered processes is to facilitate the creation of public art works that are accessible to the public not simply by virtue of their placement in a public space, or because of content, but through engaging people in the community into the process of creating the art, as well as making their knowledge and experience part the art’s design.

Integrated Public Art definition: Many opportunities to integrate public art as part of streetscape or civic building projects arise from urban design and infrastructure improvement projects. These provide valuable and appropriate opportunities for public art and consideration for its inclusion should be part of the planning for City funded projects. Integrated public art will be a consideration in the planning phase of urban design and infrastructure projects.

Temporary Public Art definition: Temporary public art is art developed for installation at designated sites on City property for distinct periods of time, after which they will be physically removed. Temporary art allows the public to experience audio, video, performance and installation artwork and presents opportunities to activate spaces, create dialogue through art, and seasonal and/or event specific interest via the medium of art.

Permanently Acquired Public Art Definition: TBD.

The level of integration for each definition category above needs to be determined.

Commissioner Larry Crane commented that SDSU Public Art Policy information, along with a cover email communication, has been received from Leslie Olive, SDSU Facilities & Services, Architect & Planner, and distributed to VAC members. Larry noted that four (4) SDSU campus projects were completed. The AME building project involved an integrated process from site preparation to building completion. The project budget had an allowance item for artistic integration for the interior building stairs and handrails. A student design competition was conducted for stair handrails and windows, giving the students a design opportunity and to be part of the building design process. The building project also involved a study to determine the life cycle of utilizing terrazzo material. It was determined by the study that using terrazzo material would be less expensive.

Commissioners reviewed the cover email communication from Leslie Olive. An important comment received from SDSU is, “don’t let art negatively impact a building project”.

Ivy Olander inquired if SDSU project monies were used for enhancements or upgrades or outright art for materials and spaces? Larry Crane responded that is unknown.

Ivy Olander commented that for the Sioux Falls Airport building improvements project, a decision was made to enhance the terrazzo on the floor. No call for artists was done.

Larry Crane commented that for the Denver Colorado Airport, building design process creates niches or “place holder spaces” for art, pending process and budget & schedules. Larry suggested working on a DRAFT public art integration policy for Sioux Falls and getting it before city department heads, project managers for review and comments prior to any proceeding with city approval and implementation process. Larry also remarked that the commented the five (5) pillars of an art integration strategy seem to fit process format too.

Zach DeBoer suggested finding a model of a single city's plan for public art integration; and walk thru together and filter for Sioux Falls and to address the pillars questions. Need to determine spectrum and look at what is achievable.

Kellen Boice suggested looking at her research works from June regarding the Alexandria VA and Richmond VA, examples too. Website links provided below.

Richmond VA -

<http://www.richmondgov.com/CommissionPublicArt/documents/DraftRICHMONDArtPlan03172017.pdf>

See Various Cities Matrix (pages 26 & 27)
(137 pages)

Alexandria VA -

<https://www.alexandriava.gov/PublicArt>

(66 pages)

Commissioners suggested reviewing the city's CIP projects for case study examples. Russ Sorenson, Staff Liaison, reminded the Commission that several city department heads/representatives have appeared before the VAC and presented their respective CIP projects that may have public art integration potential.

Commissioners noted the SDSU Public Art Policy indicates that for projects the amount to be allocated for public art integration element be no less than on-half ($\frac{1}{2}$) of one (1) percent of the total estimated cost of the project, regardless of the method of finance.

Funding levels and categories are also addressed by the SDSU Public Art Policy in that the program is implemented for all new capital projects and major remodeling project of \$1.5 million or above. When SDSU projects have a budget less than \$10,000, their Subcommittee may recommend pooling those resources into a central public art acquisition account and accruing income. Such funds may only be used to acquire public art for SDSU.

Ivy Oland suggested that Richmond and Arlington VA examples also be reviewed by the VAC – (see pages 26 & 27).

Commissioners suggested exploring a public art policy in which fund limits be defined as perhaps those city projects having a total construction cost greater than \$50,000 and located above ground. Commission discussion ensued that the VAC be involved with CIP Project review process and provide high level recommendations for art integration during schematic design phase of a CIP Project. Commissioners commented that a small public art project – such as poetry sidewalk projects - should be reviewed as a pilot program.

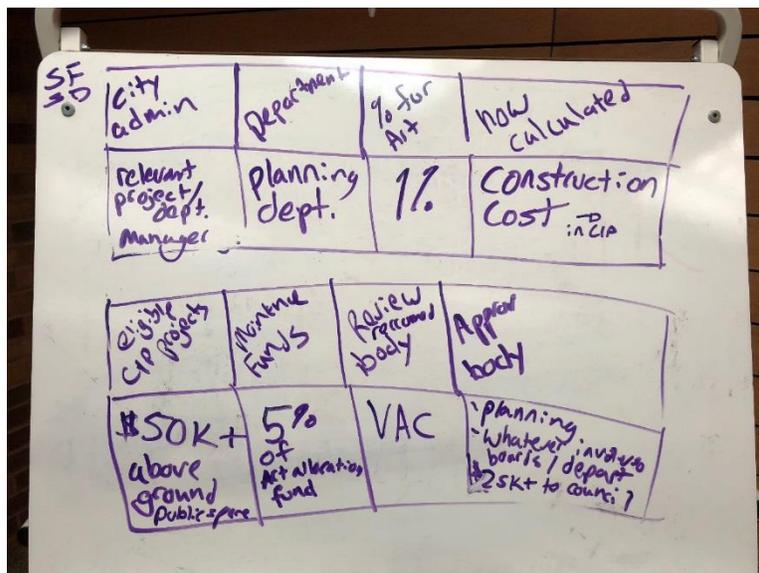
Commissioner Kellen Boice suggested that maintenance of city owned public art is a very important consideration too. Commissioner James Zajicek agreed and emphasized that funding for public art maintenance should be considered as a significant component in developing an art policy. For example, a CIP project that is below \$50,000, then perhaps five (5) percent of the one (1) percent be assigned for a maintenance fund. Commissioner Zach DeBoer commented that in a brief review of the various cities identified in the Richmond VA Report - pages 26 & 27) no specifics are addressed for maintenance funding.

Commissioner Sandra Pay emphasized that public art integration is more than just statutes and pictures. Sandra referenced Randy Cohn, Vice President of Research and Policy at Americans for the Arts, the nation's advocacy organization for the arts. Randy stands out as a noted expert in the field of arts funding, research, policy, and using the arts to address community development issues. Perhaps contacting Mr. Cohn would be beneficial to seek his input about public art policy, design trends, and continuing education.

Staff Note: Below is the Americans for the Arts website link that addresses public art.

<https://www.americansforthearts.org/by-topic/public-art>

Matrix reflects CIP project review and approval by VAC and the associated city dept., unless \$50 K or greater at the schematic design phase. Participate in a Call for Art Integration. Does not include single purchases of artworks, as the VAC already reviews those proposed artworks and placements.



City Administration

Relevant Dept./
Project Manager

Department

Planning Dept.

Percent for Art

1%

How Calculated

Construction cost in CIP

Eligible CIP Projects

\$50K + Above Ground
Public Space

Maintenance Funds

5% of Allocation
Fund

**Review & Recommending
Body**

VAC

Approval Body

Planning
Whatever Boards/Dept
\$25K + to Council for
single projects

- c) Continue Exploration of the five (5) pillars of an art integration strategy. Those pillars include: Policy; Administration; Funding; Master Planning; and Art Inventory and Management). The question items are noted below.

POLICY (Zach DeBoer)

- How do the right people get involved? And When?
- What kind of projects does this apply to?
- Who does it benefit?
- When is budget submitted, reviewed, and approved?
- What qualifies as public art?
- Identify needs and opportunities?
- What qualifies as a public art need or opportunity?
- What are the goals for the public art collection?
-

ADMINISTRATION and MANAGEMENT (Ivy Oland)

- Who oversees distribution of funds?
- How does public know about this resource?
- Who makes selections/decisions (artists?)
- Who are the stakeholders and their roles and responsibilities?
- What does the management structure look like?
- Does VAC (or appointed person) manage monies, or do we rely on other departments?
-

FUNDING (Larry Crane)

- What is the percentage?
- Is there a way to do public/private funding?
- How is/does the fund become self-sustaining?
- Budget – when, who, how approved?
- Can we find an example of CIP projects from other communities where other department(s) manage the funds?

FUNDING (Larry Crane) continued

- Who administers funding?
-

MASTER PLANNING (Kellen Boice)

- What are we doing annually – in terms of work plan, budget?
- Identifying needs & opportunities?
-

MAINTENANCE & CONSERVATION (Aleta Branson)

- Art Inventory and Maintenance Plans?
-

VI. Public Input

No public input received.

VII. Homework Assignments

- a) Continue Literature Review and Research Findings About Public Art Integration
- b) Continue Review of City Ordinance about VAC Authority, Duties, and Responsibilities
- c) Adopted Cultural Plan - See GOAL 6 – Cultural Facilities and Public Art Sections 6.1- 6.3
- d) Each member to provide definition of Public Art Integration

VIII. Announcements

None.

IX. Next VAC Meetings

- a) VAC Regular Meetings: Tuesday, October 17, 2017, 9:00 am, Carnegie Town Hall
- b) Future VAC Work Session IX: TBD

X. Adjournment

With no further business, the work session meeting adjourned at approximately 7:25 p.m.