Public Art Plan

Prepared for: Elgin, IL
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Audrey of Mulberry (NYC) by Tristan Eaton
Objective
The City of Elgin is changing and growing. Over the last six years, Elgin has been establishing an identity as a “City of the Arts.” The Elgin Cultural Arts Commission (ECAC) has identified a need to develop a plan and system to facilitate public art. This need is two-pronged. First, to develop a system to catalog, maintain, and oversee the existing collection to better serve the community. Secondly, to facilitate the growth of public art in Elgin by installing two new pieces of public art each year. In addition to this growth in public art by acquiring new pieces, the ECAC is creating new programs such as the “Privately-Sponsored Public Art” program and the “Neighborhood Public Art Grant” program to address additional issues faced by the City, and to put into place an infrastructure to handle the ever-increasing interest in the arts in Elgin.

Vision
The vision of the Public Art Plan is to enhance the quality of life of the residents of the city of Elgin through the creation of an improved physical and cultural environment, making Elgin a “city of the arts.”

Goals
• Commission a new artwork each year, seeking the highest level of creative excellence
• Continue searching for outside funding sources and grants
• Create policies regarding the solicitation, implementation, and maintenance of public art
• Manage the current and expanding collection of artwork
• Stimulate public awareness of and conversations about public art in general
• Establish and maintain partnerships with other city departments and local businesses, not-for-profits and educational institutions
• Establish roles and responsibilities for the implementation and continuation of the Public Art Plan
• Enhance the visibility and stature of Elgin in local, regional, national, and international arenas
• Provide access to artistic experiences of the highest caliber for the residents of and visitors to the city of Elgin
• Ensure access and the equitable distribution of commissions and/or honorariums among artists of diverse cultural backgrounds who are representative of the residents of the city of Elgin
• Enhance the quality of selected city capital improvement projects through the incorporation of the skills of artists

Solution
The Public Art Plan includes all aspects of public art for the future of Elgin from implementation to maintenance to budget, and creates a sense of community. This serves to create a more cohesive city image, and engages community members, giving them a voice in a new way in their city.

Project Opportunities
The goals of the Public Art Plan will be accomplished through the adoption and fulfillment of the Public Art Plan as a whole. This will allow the City to continue developing its identity as a “city of the arts” by fostering the arts in a variety of ways.
The vision, mission, and goals of the Public Art Plan will be accomplished through public art projects that support local identity and help to shape Elgin’s City image. These public art projects will reflect the City as a whole and include things such as the City’s history, culture, and sense of place.

The Public Art Plan also affords Elgin with the opportunity to collaborate with both outside organizations and existing projects to help create a more cohesive city image. This also creates a sense of community and invites community engagement.

**Project Outline**

The Public Art Plan has many components, but they can be broken down into a few categories:

- The Basics: Terms, funding and the like
- New Works Programs: Addition of new pieces of public artwork.
- Retired Works Programs: Future of pieces that are no longer on display and have been retired.
- Other Programs: Programs such as the Spontaneous Art Wall, Donate-A-Wall, and more that engage the community in new ways.
- Future Programs: Programs that should be considered when the need has been established.

*Moonrise Sculptures* by Ugo Rondinone in San Francisco, CA.
Research
The process began by looking at how various communities approached their own public art plans.

- Chicago, IL
- Santa Rosa, CA
- Arlington, VA
- Lakewood, CO
- Suzanne, GA
- John’s Creek, GA
- St. Paul, MN
- Eugene, OR
- Memphis, TN

Research was conducted both online and in books about public art in general. Each piece of research helped us define public art for Elgin and how to best facilitate public art in the future. The focus then turned on Elgin. The Public Art Plan must be specifically for Elgin, meeting Elgin’s unique needs and serving Elgin’s citizens. Once the objectives were defined, the next step was to define the important terms for the Public Art Plan.

TERMS
Artist Database: A list of artists that have been vetted by the ECAC and are qualified to work on public art projects of all variety and type.

Art Database Collections Manager: The person or organization that is overseeing the Art Database.

Art Database: The system ion which all City-owned art is cataloged for maintenance, location, and accessibility purposes. This information is used to help facilitate civic engagement in public art by accessibility.
Commission: Hiring an artist to create a piece of art specifically for you. These pieces are not for sale, instead to be owned by the City.

Culture: The arts and other manifestations of human intellectual achievement regarded collectively.

Honorarium: Art created on an honorarium basis is not owned by the City, but rather on loan to the City by the artist for a specified amount of time. These pieces are offered for sale and can be purchased by anyone. If the piece is not sold during the time it is on display with the City, the piece is returned to the artist. When a piece is created in conjunction with a call for art solicited by the city, the piece will be listed as created in or for Elgin, Illinois as the place of origin.

Giant Clothespin by Mehmet Ali Uysal, Belgium.

Installation Year: The year that the proposed artwork is scheduled to be installed.

Murals: A painting or other work of art executed directly on a wall or on a material that will be applied directly to a wall.

Permanent Portable Collection: These are pieces of artwork that are owned by the City and can be displayed without permanent installation. This typically includes items such as photography, small sculptures designed for indoor, paintings and the like. These pieces are usually found in City-owned buildings. These pieces are acquired by being purchased, not by honorariums.

Placemaking: A multi-faceted approach to the planning, design and management of public spaces. Placemaking capitalizes on a local community’s assets, inspiration, and potential, with the intention of creating public spaces that promote people’s health, happiness, and well being. Placemaking is a people-centered approach to the planning, design and management of public spaces. Put simply, it involves looking at, listening to, and asking questions of the people who live, work and play in a particular space, to discover needs and aspirations. This information is then used to create a common vision for that place. The vision can evolve quickly into an implementation strategy, beginning with small-scale, doable improvements that can immediately bring benefits to public spaces and the people who use them.

Public Art: Art in any visual media that has been planned and executed with the intention of being stated in physically public domain, usually outside and accessible to all.
Public Place: Any place to which the public or a substantial group of the public has access and includes, but is not limited to, streets, highways, common areas of schools, hospitals, apartment houses, office buildings, transport facilities, parks, businesses, or parking lots.

Purchase Price: The price that the purchaser pays to secure an already completed piece of artwork. Typically, this is how pieces are selected from art shows and galleries.

Request for Proposals (RFP): A document that solicits proposals for a specific project by an agency or company interested in procurement of a commodity, service, or valuable asset to potential supplies to submit proposals.

Site Specific: Artwork created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork.

- The term site-specific refers to a work of art designed specifically for a particular location and that has an interrelationship with the location. As a site-specific work of art is designed for a specific location, if removed from that location it loses all or a substantial part of its meaning. The term site-specific is often used in relation to installation art, as in site-specific installation. Land art is site-specific almost by definition.

- Site response in art occurs when the artist is engaged in an investigation of the site as part of the process in making the work. The investigation will take into account geography, locality, topography, community (local, historical and global), history (local, private and national). These can be considered to be “open source,” in other
words, open for anyone’s use and interpretation. This process has a direct relationship to the art works made, in terms of form, materials, concept etc. Of course, artists, like anyone else, respond to these “raw materials” in individual ways.

Theme: The subject of a talk, a piece of writing, a person’s thoughts, or an exhibition; a topic.

FUNDING

New Public Art
The ECAC is recommending that the City continue budget funding for new works of art up to a total of $15,000. This funding will not affect the current programming that the ECAC sponsors including events, organizational and individual grants. This program is to be implemented in 2018 following the adoption of the Public Art Plan.

Database and Collection Maintenance
The Elgin Cultural Arts Commission recommends the City continue funding artwork maintenance, conservation, and repair of the current database subject to City annual budgeting. These costs are to be considered outside of normal repair work and maintenance, which will be done routinely by the City’s maintenance and engineering departments (see Maintenance for specifics). These funds will come from the Sold Artwork Escrow account (see Artwork for Sale for specifics) and be supplemented as needed by the ECAC’s general fund. The ECAC will fund the Database Collection Manager up to $1,000.00 each year for upkeep subject to budgeting approval by the City.

Native Spirit by Timothy Mispagel, Olathe, KS
Outside Funding

As part of the growth of this program, the staff person will do an annual search for outside funding sources including but not limited to individual and/or business sponsorships and grants. Pending time allotment and general availability, a minimum of two outside grants should be applied for each year.

Individual Sponsorship

As a way to empower the citizens, there will be a sponsorship fund set up for individual citizens to donate whatever amount they would like to donate to public art. These funds will be added to an escrow account specifically to fund future public art. Not only does this provide an additional source of revenue, but it also lets regular citizens be involved on any level they choose to be. This program is to be implemented in 2018 following the adoption of the Public Art Plan.

Business/Organization Sponsorship

This is a new way for businesses to sponsor a piece of public art. Businesses and organizations can fund the artwork via honorarium or commission, and the ECAC facilitates the necessary permits, applications, artist and artwork selection. This can be applied to new works or to work already in process. This program is to be implemented in 2018 following the adoption of the Public Art Plan.
ART DATABASE

History
The Art Database was started in 1997, but was not updated after 2002. It was this initiative that spurred the ECAC to include it as part of the Public Art Plan. Historically, the Art Database was kept current by a volunteer from the Elgin Cultural Arts Commission. Unfortunately, due to the volunteer nature of the assignment as well as the turnover of the Commissioner assignments, it has fallen by the wayside.

Implementation
A contract with a third party should be entered into to catalogue and maintain the existing collection. This third party, referred to in this plan as the Art Database Collections Manager, will be responsible for entering the current collection as well as new additions to the city's collection. This will be accomplished by utilizing the Salesforce platform already implemented within the city's infrastructure. Each piece will be cataloged as an asset within Salesforce and include specific information about the piece such as location, size, condition. New works will be added as they are acquired. Staff will work with the Art Database Collections Manager to ensure accuracy as well as timeliness.

This database will eventually be published for the public to access online. This will be hosted on an arts website managed by staff and the ECAC and host not only the database, but also the arts endeavors that the ECAC and the city undertake.

Further Steps
Following the updating of the database to include all artwork, the Art Database Collections Manager and staff will work to begin adding historical monuments that can also be defined as artwork. These will be added to the website, and then cross-referenced as a historical monument and artwork, thereby increasing the viewing audience.

ARTIST DATABASE
This database will consist of artists all over the world who are both qualified to and interested in working on public art projects. Artists interested in being considered for inclusion on the list would simply need to complete the short online form consisting of a few questions regarding their experience, past work images, and references. The ECAC will maintain this form and the resulting information. Private building owners interested in public art will be connecting to an artist fitting their needs by using this list. Additionally, this database will be used to notify artists of other opportunities in Elgin. For the yearly request for proposals, artist do not need to be included in the database to be considered.
NEW WORKS PROGRAM

OVERVIEW
This program focuses on creating two new pieces of work for Elgin each year. These works will largely be honorariums rather than commissions.

TYPES OF REQUESTS FOR PROPOSALS
There are three potential types of requests for proposals (RFP): themed, non-themed and site-specific. Each application will vary slightly. Each year’s calls will vary and will go live in October of the year before the artwork is to be installed. The RFPs will be accepted through February of the installation year. Each RFP will be placed on various pertinent websites as well as announced by the city via press release. All calls for art are open to artists of all calibers from anywhere in the world.

- A themed RFP for work will include the basic application with the additional explanation on how the artist’s proposal fits the theme.
- A non-themed RFP for work is the basic application.
- A site-specific application will include the basic application with the additional of an explanation on how the artist’s work is site-specific to the identified site, and how the artist is tied to the location.

Each Request for Proposal will include the following:

- Budget for the project
- Proposed location for the new work.
- Deadlines for proposals, installation, and unveiling.

The applying artist is responsible for including a lifetime and maintenance and care plans regarding how long the work will be on display, its retirement, and how it is to be cared for as part of the artist’s vision for the artwork.
ARTIST SELECTION

Process
The request for proposals (RFP) will go live in October the year before the artwork is to be installed. RFPs will accepted through February of the installation year, after which time staff will compile all completed applications for review by the ECAC. Applications will be reviewed blindly through the first selection process. Once the applications are narrowed down to the top three in each category, the artists will be revealed in order to complete further vetting by the ECAC and staff, as needed. Staff will review the top three scoring candidates in each category (2D and 3D) for feasibility and possible issues with maintenance, installations, etc., and make a recommendation on each RFP.

Dimetromorph by Tim Cassidy, New York Mills, MN

The ECAC will use the recommendations of staff as well as the overall scores and further vetting done on the artists to select the winning artist in each category by April of the installation year. Staff will work with the selected artists to complete the necessary paperwork for fabrication to begin in May of the installation year. All artwork should be completed and installed by October of the installation year, but it should be noted that weather could move this deadline up.

The City will seek to ensure the integrity of the artist, his or her artwork, the site, and the public for which it was created, in accordance with the artist’s intention. It is the policy of the City of Elgin to avoid deaccession of artwork due to changing tastes. All deaccessions of artwork will go through the deaccession policy established by the Cultural Arts Commission as approved by the City Council. However, the City Council reserves the right to relocate or remove a piece of art without Cultural Arts Commission recommendation under the following circumstances:

- Concerns that the condition or security of the artwork cannot be reasonably guaranteed.
- Endangerment or threat to public safety.
- Emergent necessity.

Selection Criteria
All completed applications will be scored by the ECAC by March of the installation year. The scoring will be based on the criteria below on a scale of 1-5, for a total possible score of up to 25 (30 in a Themed RFP scoring). The criteria on which the RFPs are as follows:
• Artistic Excellence: Subjective response to the proposed artwork. (1-5)
  - What is unique about the proposed artwork? What is timely about the proposed artwork? How does this project highlight artistic quality and its intended aesthetic of cultural impact on its audience? How is the proposed artwork forward thinking? What risks will the artist take with the proposed artwork?

• Technical Competence: The history of the artist’s artwork. (1-5)
  - Does the artist have the level of skill in order to accomplish their proposed artwork? Are the budget and timeline feasible? Does the artist’s past work provide evidence to support their level of experience to complete the proposed artwork? Does the list of materials reflect the level of research needed for the proposed artwork?

• Narrative Support: The narrative should support, explain, and defend the work. (1-5)
  - Does the proposed artwork narrative provide evidence of sound management and planning and a realistic timeline? What problems, difficulties, or challenges is the artist likely to encounter, and does the narrative address them? Does the narrative fully describe the history, thought process, and inspiration behind the proposed artwork? Does the narrative describe the materials to be used and the expenditures that will be covered by the budget?

• Appropriate Relationship to the Function of the Site: The proposed artwork should enhance the location and accomplish the goal of placemaking. (1-5)
  - How does the proposed artwork engage the community surrounding the location? Does the artwork work towards accomplishing the goal of placemaking? Does the proposed artwork offer encouragement or support for the community surrounding the site? Does the proposed artwork fit the location’s identity?

• Long-term Feasibility: The proposed artwork should include a fully thought out plan for the sustainability, maintenance, and lifetime of the plan. (1-5)
  - Does the proposed artwork’s narrative provide a plan for its care and maintenance for the lifetime of its installation time? Is the maintenance and feasibility of the plan something that the city of Elgin can maintain, or is there a specialized need?

• Conceptual Compatibility: How the proposed artwork fits with the theme. (1-5) (This is to be used only in Themed RFPs.)
  - Does the proposed artwork fit the theme as expressed by the RFP? Does the narrative support the theme? How does the proposed artwork work within the theme?
ARTWORK LOCATIONS
Each new artwork location proposed by the ECAC to the City will be reviewed for readiness and feasibility by staff before the calls for art for that year have gone live. This should occur no less than 60 days before the call for art goes live. Each new artwork location must include foot traffic impressions, feasible lighting possibilities, feasible signage possibilities, and installation recommendations.

The new locations will be decided upon by the ECAC and staff based on the information above. Proposed future locations for new artwork are as follows:

Murals/two-dimensional works:
- City-owned parking deck levels
- The Centre of Elgin’s pool walls
- Privately-owned buildings
- Railroad over/underpasses

Sculptures/three-dimensional works:
- Existing pedestals on the Riverside Drive Promenade
- City-owned parks such as Foundry or Wing Park
- Individual neighborhoods

Dandelion by Miroslaw Struzik. Integart Poland.
ARTWORK FABRICATION AND INSTALLATION:

**Process**

Once a design is approved by the ECAC, contracts, W-9s and liability waivers will be signed. This step should be accomplished during May of the installation year. Following that, the artist must provide any additional details needed for the project to begin; these items may include budget, timeline, products, support team information. Once final approval is given by the ECAC, the first payment will be dispersed and the fabrication of the artwork can begin with the help of staff. The ECAC and staff will review the new work at fifty percent completion and again at one hundred percent to ensure both quality and timeliness. Following the approval to move forward, the second and the final payments will be dispersed.

Once the work is completed, the artist is required to notify the ECAC and staff in writing. The notification should include post-installation images as well as written instruction for maintenance and care as well as the lifetime of the piece. Any additional notes on the retirement process should be included in the lifetime instructions.
MURALS
Each year the ECAC will announce a call for art for a new two-dimensional work. This is typically referred to as a mural. This call will be different each year, may or may not be site-specific and may or may not include a theme. All details regarding the specifics are to be provided by the artist in the request for proposals application process.

Mural by Eduardo Kobra of Brazil.

SCULPTURES
Each year the ECAC will announce a call for art for a new three-dimensional work. This is typically referred to as a sculpture. This call will be different each year, may or may not be site-specific and may or may not include a theme. All details regarding the specifics are to be provided by the artist in the request for proposals application process.

Embrace by TerraSculpture
ARTWORK FOR SALE

As part of the request for proposals, the artist may elect to have their artwork listed for sale. Other than for pieces owned by the city, this delineation is only for the artist to decide at the time of the RFP. This may not be a decision made after the RFP is submitted. Artwork may only be marked for sale during the time that the piece is on display. Should the work not sell during that time, it follows the lifetime plan outlined by the artist and approved by the ECAC.

The selling price will include a ten percent commission which will go directly to a separate ECAC escrow account that specifically funds the conservation, repair, and maintenance (outside of the normal maintenance) of the currently owned or displayed works. The remaining ninety percent of the purchase price will go to the artist, minus any charge or shipping fees as are set by the City’s shipping contractor. Payment to the artist will be processed following the completion of legally required paperwork and full payment received from the purchaser.

- Artwork that is for sale will be listed as such on the Artwork Database.
- The artist will set the selling price of the artwork, which will be non-negotiable.
- Staff will oversee the selling of all works, should they be sold.
- Any works commissioned by or created for the city of Elgin as part of any RFP that is sold after installation but before retirement, will have a ten percent commission collected on the purchase price.

Nobody by Alex Void. Atlanta, GA

PERMANENT PORTABLE COLLECTION

Current Collection:

The current collection of permanent portable pieces is spread out throughout the City both in city buildings and in storage. The Art Database Collections Manager will have access to all works through Staff for cataloging and evaluation purposes. The storage solution for those pieces not on display should be re-evaluated every other year, or as needed, for efficiency, cost effectiveness, and space usage. This evaluation should be a combined effort
between the Art Database Collections Manager and staff. Should any pieces be moved not by the Art Database Collections Manager or the Staff Liaison to the ECAC, both should be contact immediately so that the appropriate changes can be made to the database, thus ensuring accuracy and accountability.

**Acquisition Process:**

When new works are added to the Permanent Portable Collection, staff and the Art Database Collections Manager should both be contacted as soon as possible so the new works can be added to the Artwork Database.

**Insurance**

For pieces that are located inside city-owned or managed buildings, the works will be included in the building contents value and they will be insured under the city’s property insurance policy. For pieces located outside, there will be no property insurance unless the work is valued greater than the property deductible.
OTHER PROGRAMS

SPONTANEOUS ART WALL
The ECAC will maintain and install a white panel wall that will be installed seasonally on City-owned public property. This wall is to be utilized by the public for spontaneous visual art. The wall will be put into storage when not in use. Any inappropriate or gang-related items will be painted over immediately. Should the artwork continue to be inappropriate or gang related, the wall will be removed for the season. Weather depending, the wall will be installed in April and stay in place until October. The wall will be repainted to a plain white finish before installation for the season. The wall will be repaired as needed by the City and replaced by the ECAC should the need arise.

DONATE-A-WALL
This program works with building owners who may be interested in having art installed on their buildings. The building owner would completed the Donate-A-Wall application and the ECAC will connect the owner with an appropriate artist to suit their particular needs and goals, and serve as a helpmate for the necessary paperwork and permits. The artist and building owner are solely responsible for establishing the specifics on budget and...
timeline. The City will have no input on the artwork nor any responsibility for the artwork's lifetime. Not only will this program be extremely low-cost, but it also serves as a service for the building owners as well as local artists.

PRIVATELY SPONSORED PUBLIC ART PROGRAM

This program serves private citizens and business owners who would like to have a hand in the public art in their communities. This program has two components, the first being for small donations. For some, sponsoring a piece of public art may be out of the question financially, but they can still have a hand in it. This program allows a citizen to donate any amount they wish for the purpose of new public art. Their funds will go directly into the account and be budgeted for the next piece of ECAC public art. There is no input on the type of art, but rather just for public art in general.

For business owners or private citizens who wish to sponsor a piece of art in total. This is an option for those who wish to have a piece of public art installed on public property. This can be for a piece of art already designed and created, or for a new piece of art yet to be designed. The sponsor would have no vote in the approval of the artwork, but would fund the honorarium or purchase price of the work as well as the installation costs. This arm of this program would require the completion of the Sponsored Public Art application as well as a follow-up with staff. The ECAC will help to secure the artists and approve the artwork as needed.
NEIGHBORHOOD PUBLIC ART GRANTS

This program allows communities to have a voice in the art located in their neighborhood, focusing on the placemaking. Interested neighborhoods can apply for a grant to purchase or commission work for their neighborhood. Not only does this increase the public art in Elgin, it also gives individual neighborhoods a sense of ownership and a voice in their community.

Facilitating this program consists of a grant application available to all neighborhood organizations within the city limits of Elgin. This application can be found on the ECAC’s website, with a once-a-year deadline. Funding will be available only up to fifty percent of the cost of the project.

Applicants will have to provide supporting documentation including but not limited to:

- Signatures of neighborhood residents’ support
- Additional funding support
- Plans for the installation, maintenance, and lifetime of the piece of work

UTILITY WORKS PROGRAM

Working with the city of Elgin’s maintenance department and utility companies, utility works boxes will be heat wrapped or painted with local artists’ artwork. Not only does this program deter graffiti, it also encourages community building and placemaking.

This process would begin by working with existing structures, and the artist database managed by the ECAC. Artists will be paid a stipend for their work. Artwork will be applied either as hand-painted pieces of work, or heat wrapped with original artwork.

Meadow by Ren Burke, Fort Collins, CO.
LOAN PROGRAM

This program allows for federally registered not-for-profits or educational facilities to apply to have a piece of art from the city’s Permanent Portable Collection for a period of time. The piece will be on display at the organization’s location temporarily.

Facilitating this program is simply an application process in which the interested party completes an application and submits it for approval to the ECAC. The application will be either approved or denied based on their application.

The receiving organization would be responsible for insuring the piece during its time with them, as well as absorbing any and all costs of the movement of the piece.

The Flying Elephant Wall by Betz + Sainer. Poland.
DONATION PROGRAM
This program allows for federally registered not-for-profits or educational facilities to apply to have a piece of art from the city's Permanent Portable Collection. The receiving organization would own the piece of artwork permanently.

Facilitating this program is simply an application process in which the interested party completes an application on the ECAC’s website and submits it for approval to the ECAC. The application will be either approved or denied based on their application.

The receiving organization will be responsible for the piece during once it takes ownership, as well as absorbing any and all costs of the movement of the piece.

RETURN PROGRAM
This program allows for the artwork to be returned to the originating artist. This option is only available to the originating artist.

Facilitating this program involves an application process in which the originating artist completes an application on the ECAC’s website and submits it to the ECAC for approval. The application will either be approved or denied based on their application.

The artist will be responsible for the piece once he/she takes ownership, releasing the city from any and all responsibility. The artist would absorb any and all costs of the movement of the piece.
PROCESS AND PROCEDURE

PROGRAM ANNUAL SCHEDULE
Each year will vary slightly in when RFPs go live, artwork is installed. Below is the basic layout on when the aforementioned programs and events will occur each year.

January:
- City Council approval of ECAC budgets for the calendar year.
- Grant recipients notified of final approval of their requests and funds dispersed.

February:
- RFP call is closed and applications are sent to the ECAC for review.

March:
- ECAC votes on their top three selections for two-dimensional and three-dimensional artwork. Follow-up by staff to review feasibility.

April:
- ECAC makes final selection of winning public art artists for the year, and artists are notified.

May:
- Public Art artists being work for the summer and artist payments are dispersed.

June:
- Artist check-in by staff.
July:
• Artist check-in by staff. Payments to artists dispersed.

August:
• Artist check-in by staff.

September:
• Artist check-in by staff.

October:
• New public artwork is completed and installed.
• Final artist payments are dispersed.
• The RFP goes live at the unveiling of the new pieces of public art.
• Neighborhood Grants Applications due for review by the ECAC.

November:
• Final vote of Neighborhood Grants by the ECAC.

December:
• Final reports made to the ECAC and City Council.
IMPLEMENTATION SCHEDULE:

While the full Public Art Plan is comprehensive and includes several programs, there are some programs that will require further research and work. For these reasons, the ECAC recommends that the full Public Art Programs be split into two implementation periods. This will free up staff time and resources to focus on each program in detail, ensuring quality.

The ECAC recommends that the following projects be implemented in 2017:

- New Works Program
- Privately-sponsored Public Art
- Retired Works Program

The ECAC recommends that the following projects be implemented in 2018:

- Spontaneous Art Wall
- Donate-A-Wall
- Neighborhood Public Art Grants
- Utility Works Program

Once adopted, the Public Art Plan should be reviewed every five years to ascertain effectiveness, community engagement, funding and the like.
FUTURE PROGRAMS FOR CONSIDERATION

EDUCATIONAL OUTREACH
The ECAC hopes to include an educational component to public art in the future. This program would consist of events that are free and open to the public, wherein artists are brought in to discuss their work with the public. This program would also include an art-making component for underserved youth within Elgin.

JURIED ART SHOWS
Based on public input, the community would like to see a juried art show where the ECAC brings in high level art adjudicators to review art and award prizes. This would be a small street festival that would focus on artists of high caliber and would result in purchase prizes, adding to the city’s permanent portable collection. It would also serve as an opportunity for the public to both view the art and engage with the artists on a personal level.

Angler Fish Mural by FAB Crew, Indianapolis, IN
PUBLIC ART TOUR
This program would be similar to Elgin’s historic homes tour in that it is open to the public, focuses on Elgin, and is largely organized by a volunteer committee. It would be an annual event that takes attendees on a tour of the art available for public view in downtown Elgin. There is a potential for growth once the public art initiative outgrows downtown Elgin.

ART IN SHOPS PROGRAM
This program is based on the idea of a gift shop for artists, as is found in several other communities. This program would pair artists with local business owners to get the artist’s work in their shop. The ECAC would facilitate this program and pair the artist and business based on their particular needs and preferences, using the Artist Database. Not only does this program help artists get their work seen, it also helps to create a sense of placemaking using people and businesses in the community.

PERCENT FOR ART
Percent for Art programs have been active since 1934 and are currently active in more than half of states. These programs are usually facilitated by local municipalities by city ordinance and provide anywhere from one-half percent to five percent of the cost of new construction to fund public art. Some cities offer the option to have the developers pay in-lieu fees rather than include art in the new construction project.

For the City of Elgin, the Percent for Art could conceivably be placed on every budget for the construction of or renovation affecting fifty percent of more of the square footage of the public building or new outdoor sites or outdoor site improvement projects that offer public access. Under such a program there would be a one percent fee for art based on the original budgeted construction renovation cost of the structure itself. The one percent fee would exclude land, architectural and design fees, construction management and engineering fee, fixtures, furnishings, streets, sewers and similar accessory construction. The one percent would be collected by the City and deposited into an escrow account managed by the ECAC and staff, and go directly to fund new public art. In lieu of the one percent fee, construction companies may elect to work directly with the ECAC and staff to include public art directly in their new construction or renovation of said public property.