

Official Rhinelander Public Art Commission Policy

1. Policy Statement:

The City of Rhinelander accepts a responsibility for expanding public experience with visual art. Such art has enabled people in all societies to better understand their communities and individual lives. Artists interested and capable of creating art for public places must be encouraged. Rhinelander's standing as a contributor to public art is essential. A policy is therefore established to direct the inclusion of works of art in public.

The guidelines herein have been created to oversee the public display of art in Rhinelander and to serve as a road-map for future decisions. This document also provides an understanding of what constitutes public art and the associated aesthetic, economic and cultural benefits.

2. Why Is Public Art Important? Public art has the power to energize public spaces, promote community engagement and transform everyday places into attractive and meaningful environments. Public art can help a community to create a "sense of place," by developing its unique identity.

Public art is part of history, part of evolving culture and collective memory; it reflects and reveals society and adds meaning to cities. Public art can be an invitation of inclusion for new audiences, community participation, and civic engagement. Public art provokes thought, stimulates conversation, and/or inspires movement. It is intended to attract attention and in doing so it provides aesthetic beauty, cultural interpretation, education, inspiration, and general improvement to the civic environment.

Public art can also be a highly effective way of driving economic revitalization and can increase the overall personal satisfaction and attachment to a place. Therefore, public art will enhance the liveability and vibrancy of Rhinelander which will result in a stronger, healthier community. It will also work to attract and retain a dynamic, diverse and entrepreneurial demographic for improved economic development.

3. What is Public Art? Public Art is any work of art or element of design that is sited in or on public city places (parks, buildings, right of ways, etc.) for people to experience.

a. Types of Public Art Temporary/Events/Performance:

Temporary public art is exhibited for 6 months or fewer and may include interactive cultural activities, performance-based work, or objects presented in public space that have a limited duration.. It may be experienced as a surprise or unanticipated activity, or as part of larger or anticipated events such as a festival, parade, or other community event. may take place in one location or move but are not permanently sited.

Examples: Temporary public art can be almost any form;

b. Functional Art:

The primary purpose is functional or utilitarian. Works of art that serve a purpose in publicly owned spaces that are designed and/or embellished by artists. Examples: seating, benches, bicycle racks, bus shelters, fences, gates, trash cans, lights, light poles, etc. Integrated Artwork Fully incorporated into the design of a larger project or existing element in the community. Artists may work directly with the architects or engineers to enhance the qualities and functionality of publicly owned buildings,

structures, spaces and/or infrastructure. Examples may include bridges, retaining walls, walkways, buildings, streetscaping, landscaping, functional building elements – façade elements, entrances, lobbies, etc.

c. Two and Three - Dimensional Artwork:

Two and Three-dimensional artwork has been the most common form of public art and comes in a variety of forms, including, but not limited to: Interpretive: Primary purpose is educating the public. The artwork might be self-explanatory or require a panel explaining the project. Monument: A statue, building or other structure created to commemorate a famous or notable person or event. They are typically cast in or sculpted from granite, bronze or marble. Mural or Mosaic: A painting or other work of art created or mounted on a wall. Media used to create the mural or mosaic can include paint, tile, glass or other found materials. Sculpture: Freestanding, physically independent of other site elements. Can consist of a variety of materials, including metals, wood, concrete, fiberglass, landscape, glass, etc. Sensory Art: Appeals to the senses – visual, auditory, touch or a combination of these. Can include water features, fountains, interactive sound or touch features, lighting, etc.

4. PUBLIC ART PARTNERS

a. The Rhinelander City Council

The Rhinelander City Council will review the recommendations of the Rhinelander Public Art Commission and approve or deny placement or removal of permanent public art located within a public site or in a public right away.

b. The Rhinelander Public Art Commission

1. The Rhinelander Public Art Commission consists of a 5 person volunteer board appointed by the City of Rhinelander's Mayor.
2. The Public Art Commission meets on an as needed basis in the ArtStart conference room located at 68 South Stevens Street, Rhinelander. Agendas for the meeting are finalized and posted prior to the meeting.
3. The Commission will always strive to:
 - a. Increase public awareness, appreciation, and contribution of public art
 - b. Promote an understanding of the economic value of the arts to the community
 - c. Increase cultural tourism and grow Rhinelander's reputation as an arts destination
 - d. Serve as a forum to receive proposals and review for compliance with City policies.
 - e. Analyze gaps and opportunities in programming, support, funding, and promotion for the arts, cultural activity and economic development.

- f. Build capacity and cooperation between public and private sectors, artists, local and regional arts organizations, members of the creative economy and community members
- g. Foster artistic creativity in the community and broaden public participation in the planning and creation of public artworks
- h. Ensure artistic integrity by recognizing the creative rights of artists and involving artists directly in concept, design and creation of artworks.
- i. Broaden the role of the artist in the community

c. ArtStart

ArtStart shall serve as an administrator of the City's public art program and support the Commission.

d. Private Site Owners

- 1. Site owners will work directly with the Commission for privately funded projects on privately owned sites. Private projects must also comply with the City of Rhinelander's policies and procedures.
- 2. Agreements entered into with private site owners shall reflect the policies and procedures of all partners.

5. PUBLIC ART GUIDELINES FOR USE BY THE COMMISSION

Note: These guidelines are a dynamic, working document that will be reviewed periodically by the Commission and amended as needed.

- a. Specific criteria are needed to evaluate the location and appropriate type of public art projects supported by the City. Proposed public artwork shall be reviewed by the Commission. The typical approval process will include a recommendation by the commission to the applicable committee of jurisdiction based upon the specific project. The committee of jurisdiction will then make a recommendation to the Common Council.
- b. For a publically commissioned project or set of projects, the Commission will establish a formal selection process, seeking a range of choices appropriate for each project. The Commission should first articulate the desired goals, nature, budget and any other special requirements for each project. A Request of Proposals or Request for Qualifications may then be issued.
- c. Proposed public art will be evaluated on the following:
Each project should satisfy some of the goals and objectives as established by this policy and other applicable plans and policies.
 - 1. Context. The architectural, historical, geographical, geological and socio-cultural context of the site where the artwork will be installed or displayed.
 - 2. Structural Soundness. The resistance to theft, vandalism, weathering and/or excessive maintenance or repair costs.
 - 3. Public Safety. Artwork shall not present a hazard to public safety.
 - 4. Diversity. Rather than one kind of artwork, a range of styles, scale, artists and

approaches to public art should be considered.

5. Feasibility. Evidence of the artist's ability to successfully complete the work as proposed including: project budget, timeline, artist's experience, soundness of materials and construction and design guidelines.
6. Donor conditions (if applicable).
7. Budget (if applicable). Proposal should provide a budget adequate to cover all costs for the design, fabrication, insurance, transportation, storage, installation and maintenance.
8. Installation. Applicable engineering and structural requirements for the installation must be provided.

6. Community Input

- a. Community input may be gathered on all publically funded public art projects managed by the commission prior to the development of the request for proposals and after the artist(s) has created a fully-developed design for the artwork. The type of input gathered may include discussion of location, safety, maintenance and community involvement strategies. The specific vehicles used for gathering community input shall be selected by the Commission, but may include sharing information through a combination of the following outlets.
 1. Conducting surveys or interviews of nearby residents or site users
 2. Internet discussions
 3. Holding an event such as a public meeting or design workshop
 4. Gathering information at existing events or cultural gatherings
- b. Opportunities for public input will be publicized in local media and through relevant community groups and neighborhood organizations.
- c. Summaries of surveys, interviews, discussions, meetings, gatherings and events shall be made available to anyone requesting the information.

7. Guidelines for Accepted Artwork

- a. The Commission shall make recommendations regarding any contingencies upon the acceptance of artwork. These contingencies and applicable agreements may vary widely dependent upon the type of artwork and will need to be flexible and customized for each project.
- b. After the decision is made to accept a piece of artwork, the applicant is informed and a contractual agreement is drafted setting forth the length of time the artwork will be displayed and other terms such as location, maintenance requirements and responsibility, insurance, value of the artwork, installation and removal responsibility, payment schedule (if applicable) and other conditions pertinent to the agreement.
- c. Final acceptance of the artwork is contingent upon the discretion of the Common Council, consistent with the criteria in this policy.

8. Installation

- a. A plan for installation, including structural and engineering information, shall be provided with application and prior to any work commencing. A plan to show any necessary safety barriers around the perimeter of the work area during installation shall also be

provided.

9. Maintenance

- a. Whether integrated into building construction or standing alone in a public park or right of way, each work requires routine maintenance such as cleaning or trimming weeds, as well as long-term repair such as sealing cracks, fabricating and re-attaching a broken piece or outright replacement. Each public art project should have a maintenance plan and agreement that is prepared as part of the commissioning or acquisition process.
- b. Maintenance for sculptures that are owned by or donated to the City will be the responsibility of the City. The artist should provide the City with information regarding anticipated maintenance needs for the artwork.

10. Insurance

- a. When artwork is installed by a party other than the City and/or the artwork will not be owned by the City, the applicant is required to provide a Certificate of Insurance.

11. Deaccession & Relocation of Artwork

- a. The City will retain the right to relocate or deaccession any public artwork, regardless of the source of funding or method of acquisition. While the intent of acquisition is for long-term public display, circumstances and/or conditions may arise that make it prudent for the City, on behalf of the public interest, to remove an artwork from public display.
- b. Deaccessioning and Relocating should be applied only after careful evaluation including input from interested parties and guidance from the Commission. Possible deaccessioning or relocation of artwork shall be initiated by a majority vote of the City Council. Appeals may be directed to the City Council.
- c. Deaccessioning and Relocating of artwork may be considered for one or more of the following reasons:
 1. The condition or security of the artwork cannot be reasonably guaranteed in its present location.
 2. The art work presents a public safety risk.
 3. The artwork is damaged and repair is not feasible.
 4. Significant changes in the use, character or actual design of the site require a re-evaluation of the artwork's relationship to the site.
 5. The artwork requires excessive maintenance or has failures of design or workmanship.
 6. The artwork no longer meets the mission and goals of the Public Art Policy.
 7. A more suitable location for the artwork has been proposed.

12. Review Procedures

- a. The Commission will make recommendations regarding the placement or acceptance of public art either through a selection process or assisting building owners in placing public art in a public right away. The procedure outlined below includes the general steps that will be involved when reviewing the placement of public art. Because public artwork can take on many forms, the review process is meant to be flexible and can be adjusted based upon each individual project.

- b. The Commission will review and route the selected proposals or potential projects to appropriate departments for review, comments and conditions. Projects will generally be reviewed by Staff representatives within the Department of Public Works, Attorney's Office, Parks, Recreation & Facilities Management and Human Resources. The project can also be routed to any other applicable department based upon the project scope. These representatives shall furnish the Commission, in writing, their comments and/or conditions as to whether an application for a public art installation should be approved, conditionally approved or denied.
- c. When applicable and per the stipulations listed below, notices will be sent to the public for comment at least one week before the next Commission meeting date.
- d. The Commission will review all materials and community feedback.
- e. The Commission will compile all findings and recommendations and present a project presentation to the City Council for approval/denial of the proposal. Conditions of approval may be required.
- f. Appropriate legal documents and agreements are signed prior to artwork being constructed or installed. Applicant provides insurance certificate meeting minimum liability requirements.
- g. Upon completion of the installation, the artist shall provide certification that the artwork was installed correctly and meets applicable/required structural standards.

Approved by the Rhinelander Public Art Commission
12.29.2021
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