

DC Commission on the Arts and Humanities Public Art Master Plan 2021 Update



Submitted by
Todd W. Bressi and Via Partnership



Chuan Jenny Wu, *On Site Quickly!*, 2020
Latex Paint and Resin on Wood Panel
CAH Art Bank Collection

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Submitted by
Todd W. Bressi and Via Partnership
with Susan Jenkins and Howard Wellman

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Front Cover
Foon Sham, *Swing II*, 2020
Wood
CAH Public Art Building Communities, Golden Triangle BID
19th Street Rain Gardens Project
Photo by Albert Ting



Art Enables Artist Jacqueline Coleman, *Urban Jungle*
CAH Civic Commission, Designed to Recycle
Partnership with DPW

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Bruce Willen with Neighborhood Design Center + Tim Scofield Studios, *The Chairs*, 2020
CAH Civic Commission, Playable Art In partnership with DC Office of Planning through an Art Place America Grant, and the DC Public Library
Anacostia Neighborhood Library, 1800 Good Hope Road SE

Introduction

Why this Plan? Why Now?

This master plan update provides guidance for the public art programs that are led by the Washington, D.C., Commission on the Arts and Humanities. These programs involve a range of grants for artists, organizations and curators; for the creation, acquisition and presentation of public art; as well as the management of extensive Public Art and Art Bank collections.

The current master plan for the CAH public art program was adopted in 2009. This update of the plan was undertaken because much has changed in the District, in the Commission and in the practice of public art at large since then.

Context for this Plan

General Background

- The city has grown, in terms of residential development and workforce, over the last decade; development has expanded further into areas beyond downtown while other areas remain disinvested.

Internal (CAH) Context

- In 2019, the Commission was established a new as an independent District Government agency, no longer subordinate agency to the Executive Office of the Mayor.
- The Commission's public art funds have shifted from capital dollars to operating dollars. Consequently, its public art activities have focused on grant programs rather than direct commissions, as had been envisioned in the 2009 plan. This has resulted in significant constraints on the use of the funding for public art activities, primarily that the funding must be spent in the fiscal year in which it is appropriated. This constrains CAH's ability to fund public art projects, which typically take two or three years to accomplish.

- CAH implemented several key recommendations of the 2009 plan have been implemented, such as the creation of a curated public art festival, a public art committee, gateway artworks and expanded partnerships with other District agencies. Others, such as recommendations for focusing on public art in private development, were not implemented.

CAH Strategic Plan

CAH is updating its agency Strategic Plan concurrently with this update process, and this public art plan recognizes and incorporates the strategic framework that is being developed. The Strategic Plan, which has a time horizon of 2021—23, is focused on the immediate challenges of racial equity, pandemic relief and governance issues, and outlines the following main themes:

- Embedding Inclusion, Diversity, Equity, and Inclusion (IDEA) as the core values of CAH grant-making and every aspect of its programs, governance, and operations,
- Leading the recovery of the District’s arts and culture sector from the COVID-pandemic and beyond,
- Improving CAH’s alignment with the executive and legislative branches of District Government, and
- Improving CAH governance and organizational culture.

Though the strategic plan does not make any specific recommendations about the public art program, two of the goals that it proposes are very relevant to the findings and recommendations of this plan:

- Improve communications, raise awareness of CAH programs, strengthen community connections between and among stakeholders in the field, and elevate the role of the arts and humanities throughout the District.

This goal is explored in the section “Six Lenses for Looking at Public Art,” which outlines a holistic view of how the public art program relates to artists, independent organizations, other city agencies and the general public. It talks about building field leadership and authentic connections.

- Strengthen alignment with both the executive and legislative branches of District Government.

This goal is in the section “Partnership Strategies,” which is related to expanded partnerships with District agencies. The section discusses expanding partnerships, such as with the Deputy Mayor for Planning and Economic Development, and seeking capital funds to support public art commissions created directly by CAH and by grantees.

CAH Inclusion, Diversity, Equity and Access (I.D.E.A.) Task Force

Also concurrent with this master plan update process, a CAH task force has developed a framework and specific recommendations to strengthen the agency’s equity practices. The framework was approved in early 2021.

Definitions of Inclusion, Diversity, Equity and Access

The framework provides definitions of inclusion, diversity, equity and access as the key considerations in CAH's equity practices, and defines those terms, which are outlined in an appendix to this plan.

I.D.E.A. Recommendations

The task force also provided extensive recommendations related to the ways that grant programs should be organized, managed, administered and governed. Those are incorporated by reference into this plan update.

Some of the key recommendations that would impact public art grants are that:

- Applicants must demonstrate how its programming and services will be inclusive, diverse, equitable, and accessible throughout the District of Columbia, beyond participants with “disabilities.”
- Require diversity data in mid year reports on organizations' boards, staff, constituents. Include questions on next grant cycle applications.
- Choose a diverse group of panelists who best reflect the composition and demographics of our city and who are advocates for the arts community.
- Based on findings of the baseline [equity] data, consider establishing an open applications period for “special projects” for emerging and expanding artists and organizations.

District Government Context

Since the 2009 master plan was completed, the District has updated the District's Comprehensive Plan, which includes elements on Arts and Culture and on Urban Design. The District also created the DC Cultural Plan; however, it was not implemented. Finally, several new area plans and agency plans have been completed, and several agencies have embraced their own public art initiatives.

Comprehensive Plan

The District prepared an update to its Comprehensive Plan before this plan update was started, and the District Council adopted the Comprehensive Plan update concurrent with the completion of this public art plan update. The cultural planning and urban design goals and strategies are particularly relevant to the CAH public art program.

Arts and Culture Element

This element guides the “expansion and democratization of cultural space” by emphasizing how social, informal, and formal cultural spaces are interconnected as a system. It states that:

... Cultural infrastructure includes physical spaces, such as established theaters, shared-use production facilities, and public plazas, where arts and culture are produced and presented. The District has two primary objectives for this infrastructure: (1) increasing residents' access to cultural creation and consumption and (2) increasing high-quality spaces that support culturally relevant activities in historically underserved communities.

The focus of the public art recommendations is to create a strong synergy between public art and public spaces, particularly in areas of the city that are underserved with public art. Specific recommendations include emphasizing public art in spaces such as Metro stations, sidewalks, parks, and building lobbies; continuing to set aside capital budget funds for public art; and assessing the feasibility of using small parks that are owned or controlled by the District and federal governments for public art installation locations.

The element also focuses on the “shared stewardship of arts and culture” through grants and partnerships. It includes numerous recommendations about involving artists, communities and organizations in planning and public realm improvements through public art and creative placemaking processes.

Urban Design Element

Some of the key urban design and public space ideas embedded in this element relate to boulevards, small open spaces, commemorative works, waterfront open public spaces and connections, and gateways (District Gateways, Boundary Streets and Entrances, and Anacostia River Gateways). It also notes the potential of architecture and public art to enhance civic infrastructure, such as Metro stations and major bridges.

The urban design element also emphasizes the informal use of streets and other public spaces for activities that support cultural expression, informal gathering, play and healthy activities.

Altogether, these key urban design ideas present a spatial and functional framework for public art opportunities in all eight wards of the city.

Other District Public Art Initiatives

More and more city agencies are developing public art capacities of their own to implement agency-focused public art missions; the city’s percent for art ordinance is now managed by the Department of General Services. Over the past decade:

- The Department of General Services has become the lead agency for implementing the District’s Percent for Art Ordinance.
- The Office of Planning has built a robust creative placemaking program, which has sought to integrate creative and cultural life into public spaces throughout the city, and served as an incubator for some or the recommendations in the Comprehensive plan.
- The District has begun to address issues of local monuments and memorials through the DC FACES project and the revival of the Commemorative Works Committee, which is evaluating sites and processes for developing new locally-determined commemorative works in all eight wards of the District.
- The DC Public Library has developed its own arts master plan, including exhibitions and new commissions

- The DC Department of Transportation is developing tools for incorporating public art into small-scale improvements in the public right of way, such as bike stations and outdoor restaurant seating. DDOT is also exploring a new version of the public space occupancy permit specifically for public art.

Field Context

In the past decade, in the country overall, the practice of public art has evolved and expanded to be more diverse and inclusive.

Civic practice, social practice and creative placemaking are at the forefront of new ways of working, often driven by artists' vigorous sense of engagement with the world. Concerns about how public art can positively transform the lives of individuals, communities, local cultural ecosystems, and civic dialogue are now in the forefront. Conversations about broad issues such as climate change, equity and gentrification are sharpened in public focus by public artists.

An expanding range of independent organizations have embraced public art as a tool for helping them achieve their missions. In the District, this has been particularly evident with Business Improvement Districts, Main Street Organizations and private developers. In other cities, parks and trails conservancies, community development, social service and social justice organizations have also begun to explore working with public artists.

Concurrently, national intermediary organizations have begun to embrace and support public art. Advocacy organizations as diverse as Transportation for America and the U.S. Water Alliance have incorporated public art into their programs. National arts organizations such as Forecast Public Art and Springboard for the Arts have aggressively expanded their support to the public art field. Regional organizations, such as Creative Time, have focused on expanding their thought leadership activities through networks with broader reach.

These changes have been embraced by, and often driven by, major funders, such as the National Endowment for the Arts, ArtPlace America, the Knight Foundation, Bloomberg Philanthropies and the Kresge Foundation, as well as regional funders such as the William Penn Foundation in Philadelphia.

These developments all point to a more diffuse, highly networked environment for public art, in which the agency for creating work is dispersed more widely among artists and organizations, and in which established public art organizations are gravitating towards field-building in addition to producing work.

Methodology

This plan was developed by the consulting team of Todd Bressi and Via Partnership, who developed CAH's last public art plan in 2009. Suzan Jenkins, CEO of the Arts and Humanities Council of Montgomery County, and Howard Wellman, a conservator specializing in outdoor sculpture, worked with the team as advisors.

The plan was developed through several stages: research, engagement, and a preliminary assessment of findings and recommendations.

The planning team focused on several essential questions to examine the public art program's various activities (grants, commissions, partnerships, and programming):

- How is CAH impacting the city's public realm and its neighborhoods through the projects it supports?
- How is CAH impacting the public art ecosystem — the artists, organizations and curators that create public art?
- How is CAH impacting people's engagement with public art in the city?
- How is CAH advancing equity in the work that it does?

Research

The research process involved an analysis of information from a variety of sources.

- **CAH public art and Art Bank Program grant data.** We reviewed materials related to the Public Art Building Communities Grant (PABC), MuralsDC, Civic Commissions Projects (CCP), Art Bank Program (ABP) and Art Exhibition (Curatorial) Grants (AEG). These included grant solicitations and records of grant applications and grant awards, including the geographic distribution of projects.
- **City plans and initiatives.** We reviewed a variety of city plans and initiatives, from the recently approved Comprehensive Plan update, to area plans and public realm studies, to departmental plans and policies related to public art and public spaces, to the recent work of the Commemorative Works Committee and the D.C. FACES process.
- **D.C. cultural plans and policies.** This included CAH's last strategic plan, the Arts and Culture and Urban Design elements of the city's Comprehensive Plan update (which approved by the City Council while this plan was being developed), and the D.C. Cultural Plan (which has not been implemented).
- **City agency public art activities.** We reviewed documentation from public art and placemaking activities organized by DC Department of Transportation (DDOT), DC Department of General Services (DGS), DC Public Library (DCPL), DC Department of Parks and Recreation (DPR), DC Department of Public Works (DPW), and DC Department of Office of Planning (DCOP), and interviewed key staff responsible for managing those activities.
- **Best practices, portable collection programs.** We documented portable collection practices from eight public art agencies across the country with leading practices in this kind of public art activity.
- **Best practices, public art grant programs.** We collected examples of public art granting programs from public agencies, non-profits and foundations from around the country.

- Best practices, conservation, maintenance and de-accessioning. We compiled examples of model practices in maintenance, conservation and de-accessioning, based on leading practices in peer agencies across the country.

Engagement

As the CAH public art program is largely a grant program, broader engagement focused on stakeholders to the program — the artists, curators, organizations and city agencies that conceive of projects and propose them to CAH. Interviews occurred starting in fall 2020, and focus groups occurred in February, 2021.

- The consulting team distributed questionnaires to CAH Commission members, MuralsDC artists, Art Bank artists, AEG curators, representatives of Business Improvement District organizations and representatives of Main Street organizations.

The questionnaires had open-ended questions specific to each group that helped us collect information in an efficient and focused way. The responses provided qualitative but not statistically significant data.

- The team conducted individual interviews with people in key stakeholder groups: PABC applicants, AEG curators, Civic Commission artists and partners, and other City agency partners.
- The team conducted five focus groups with specific groups of stakeholders: Main Streets, Business Improvement District (BIDs), artists (2), and arts and culture organizations.
- The team conducted three virtual open houses at which stakeholders responded to and made suggestions regarding the draft plan update, as well as notified recipients of the questionnaires to review the Draft plan update.

The consulting team made specific efforts to engage with people who were not CAH public art grantees. This included individuals and organizations whose grant proposals applications had not been accepted; some were interviewed directly and others were invited to roundtables. This also included broad outreach to the DC arts community through nearly two dozen arts organizations.

Stakeholder Feedback

Stakeholder feedback, particularly during the roundtables and open houses, focused on the following topics:

- There is a need to build more awareness of CAH grant opportunities and the Public Art and Art Bank collections.
- There is a need to consider how to improve access to a variety of groups of artists, including veterans, seniors, artists with day jobs (such as arts educators), and artists who are not focused specifically on public art practice.

- There is a need to build capacity in a broader range of organizations to produce public art and support the public art ecosystem — from grassroots, community-based initiatives to specialized, citywide organizations focused on public art.
- There is a need to reduce barriers to completing CAH grant applications, particularly administrative and compliance materials.
- There is a need to align funding opportunities better to organizational needs, such as the timing of grant cycles and amount of time available to complete grants.

Findings

Key Strengths

The consulting team identified the following key strengths of CAH’s public art grant program.

- Program empowers artists, curators, and organizations to develop projects based on their own ideas and community needs.
- Program works flexibly with city agencies to advise on and implement public art projects.
- Program staff is knowledgeable and respected.
- Program receives substantial funding.
- Art Bank collection is a uniquely significant cultural resource.
- Virtual public programming is well-attended and substantive.

Challenges and Opportunities

The consulting team identified the following key challenges:

- Public art grants operate within legislative and administrative constraints that limit their programmatic and operating flexibility.
- Some application requirements present barriers for some artists and organizations, particularly those that have fewer resources to undertake the work necessary to apply for a grant.
- Some of the programmatic constraints for grants impact the ability of some stakeholders to propose projects that meet needs and opportunities they identify.
- Public Art and Art Bank collections are not easily accessible to public.
- Many D.C. agencies manage arts programs independently of CAH; this fragmentation of effort does not effectively serve key constituencies.
- There is an uneven capacity in external stakeholder groups (artists, organizations, curators) to apply for and manage projects.
- There is an uneven distribution of project and artist awards across the city’s eight Wards.

Conclusion

This plan comes at a time when the COVID-19 pandemic, the fore-fronting of racial justice issues and the 2020 election have brought many of the underlying injustices and inequities in our country — access to public services, systemic racism and full and free participation of all people in governance — into sharp relief. The work of the arts and humanities, and public art programs, seems more urgent than ever.

This plan comes at a time when the public art field at large has never been better positioned to respond to these changes. Artists are approaching public art with fresh ideas about how they can impact community, and public agencies and independent organizations at all levels of activity — from hyper-local to national — recognize the value of embracing public art and arts and culture activities as strategies to help them achieve their missions.

In the District, as elsewhere, the challenges remain real, yet the opportunities have the potential for being more rewarding and impactful than ever before. Legacy organizations, such as the CAH public art program, can respond by reflecting on their core values while being strategic, proactive and nimble to embrace and support the evolving needs of the public art ecosystem — artists, organizations and communities.

This master plan update finds that the field of public art is more vital than ever. The CAH public art program has inherent strengths that are suited to this time, especially the flexibility that its grant approach offers, while the challenges the program faces are rooted in broader District government funding and administrative practices beyond its control.

This update to the CAH public art master plan stresses the need, and the opportunity for the CAH public art program to be more nimble, proactive and strategic. It offers fresh thinking and brings new tools to the table, in hope that they will enable CAH's public art program to meet this very important moment.



Monica Jahan Bose in collaboration with Robin Bell, *Warming Waters*, 2020
Fabric, prints, video projection
CAH Public Art Building Communities Grant

Six Lenses for Looking at Public Art

This plan begins by urging CAH's public art program to take an empathetic look at the key stakeholder groups it interacts with, at audiences for public art in the broadest possible way, at the public fabric of the city, and at the city's artistic diversity and legacy. By empathetic, we suggest a type of perspective-taking that would shape CAH's views of how public art can impact the field and the city overall, and how CAH can structure its public art programs to achieve that impact.

There are six key lenses through which CAH can understand how the public art program interacts with its key stakeholders and the broader public art ecosystem and how the program impacts the city overall. These lenses largely focus on the constituencies that the program serves (artists/curators, arts/community organizations; city agencies; residents, workers, visitors), and on the visual context for public art (urban design/planning and artistic legacy). An additional lens, equity (or Inclusion, Diversity, Equity and Access) cuts across all of these topics and is now a high priority for CAH.

These lenses are the starting point for thinking about the impacts, goals and strategies for CAH's Public Art Program that are explored in this master plan update — not only the grants that are the most visible aspect of its activities, but also public art commissions, public engagement, programming and activities that support the field. By keeping these lenses in mind, CAH can support the needs of its stakeholder groups and proactively identify opportunities for collaborations and catalytic initiatives.

The Six Lenses

Artists and Curators

Artists (and curators, through the Art Exhibitions Grant Program) are a key focus for CAH's Public Art Program. A primary goal of many of CAH's public art grants is to support District-based artists in developing their public art practices and engaging with communities by providing access to opportunities to make and present public art. While this is always implicit in the work that CAH does, this is not always explicit in individual programs or grant goals. One concern of this plan is addressing the intrinsic barriers that artists face as they try to build their public art practices; these include being able to carry the financial costs of the long project development process public art projects require;

the need for wide networks of resources to help with projects; and the limitations that public art's traditional focus on permanent artforms like sculpture, mural and integrated artworks pose for artists who have different types of practices, such as civic practice and social practice.

Arts and Community Organizations

Arts and community organizations are important components of the District's public art ecosystem. These organizations implement many of the projects for which CAH makes public art grants, and are therefore a second key focus for the CAH Public Art Program. These include not only arts organizations but also BIDs, Main Streets, and community development organizations. Though these organizations are distributed throughout the city, their capacity to undertake public art projects varies, and there are many neighborhoods that do not have access to this infrastructure for developing public art projects. Without these organizations to partner with, artists who would like to develop public art projects often have little means to do so.

City Agencies

Many District government agencies have embraced public art as a way of doing business. Many have organized public art activities on their own as ways to help advance their missions and achieve their goals. Others have entered into partnerships with CAH or sought out CAH guidance on a variety of issues, including the planning of commemorative works in the city and the creation of playable art. Continued collaboration with District agencies is critical to amplify CAH efforts and to ensure public art is helping city agencies achieve their goals.

Public Audiences

Public audiences are an important focus for CAH public art programs. As such, CAH's mission includes supporting the residents and workers in the city by providing access to artistic experiences, opportunities for creative expression and access to economic well-being, and enhancing quality of life. In practice, city residents and workers benefit from public art to the degree that they can participate in the creation of public art and that they can experience the artwork commissioned through CAH grants or acquired through CAH's Art Bank Program.

Urban Design and Planning

Traditionally, there is a great synergy between the location of permanent public artworks and the visual / spatial form of a city. The District has very strong urban design traditions and the District's comprehensive plan and many small area plans provide a framework for connecting public art to planning and urban design strategies. (The comprehensive plan was recently approved by City Council, and its recommendations are already shaping a number of planning and research projects.) These plans are valuable resources for identifying public art locations that are visible, integrated with the public life of the District, and vetted with some level of consensus about their viability for public art.

Artistic Legacies

The works that CAH commissions and acquires constitute an artistic legacy for the city and hold great value, both artistically and emotionally, for the people who experience them. The Art Bank collection alone is a remarkable timeline of the key movements and leading practitioners of regional visual art for the last half century. At their best, the permanent and temporary public art projects that have been commissioned offer the same kind of retrospective of regional visual art traditions, all for the public to see. The art that CAH commissions and collects should build on this legacy, recognizing the diversity of aesthetic traditions and visual arts genres that are reflected in the creative life of the city.

Inclusion, Diversity, Equity and Access

Equity considerations are thread throughout the discussions of all six of these lenses, in regard to how public art interacts with and impacts stakeholders and the city overall. Equity is a complex topic that can mean different things to different people. The CAH IDEA Task Force has developed extensive recommendations for addressing these issues from an agency-wide perspective. These are the specific equity issues we discerned through our research and stakeholder input, and which are addressed in these recommendations:

- Expanding access to CAH public art resources for artists, organizations and communities through various grants and acquisition opportunities.
- Addressing issues that present challenges for artists and organizations who are applying for CAH resources.
- Improving access for the public to CAH public art resources through the equitable and accessible distribution of artworks throughout all city neighborhoods.
- Ensuring representation of diverse cultural perspectives in the public art projects that are supported and in the decision-making processes behind program design and grant-making.
- Having an information base that will allow CAH to measure progress towards its equity goals, in regard to public art, and to prioritize future efforts.



Candice Taylor, *A Community, A Family*, 2020
CAH Public Art Building Communities Grant
Justina's Hair Gallery, 4001 Gault Pl, NE

Outcomes and Goals

In order to move forward, the CAH Public Art Program must be able to articulate where it wants to go. This section of the plan articulates **outcomes** and **goals** for the CAH Public Art Program.

Outcomes describe the broad, overall impacts that CAH public art activities should have when this plan is implemented. That is, how will CAH impact the way that public art is created in the District? How will CAH impact the way that people will experience public art? We have identified five key outcomes, which are discussed below:

- A More Equitable Public Art Landscape
- A Strong Public Art Ecosystem
- A Vibrant Public Realm
- A Strengthened Cultural, Economic and Social Fabric in Communities
- A More Fully Engaged Public

Goals are the specific objectives that the CAH Public Art Program should work towards in order to achieve the broader outcomes it seeks. Following the description of each outcome, there is a series of goals specific to that outcome, highlighted in blue text.

The outcomes and goals would be achieved through a variety of specific implementation **strategies** and **actions**. Strategies are outlined in the sections that follow and would be elaborated on in more detailed work plans that CAH would develop subsequent to the submittal of this plan.

Outcome: A More Equitable Public Art Landscape

CAH has prioritized the goal of creating a more equitable arts and humanities landscape in the District. Its Inclusion, Diversity, Equity and Access task force has generated numerous agency-wide recommendations related to grants programs, grants management, administration, and governance. As an example, CAH is already asking grant applicants to demonstrate “how its programming and

services will be inclusive, diverse, equitable, and accessible throughout the District of Columbia, beyond participants with disabilities.”¹

Based on feedback from public art stakeholders, CAH should create a more equitable public art landscape by focusing on four key areas: the breadth of participation in its resources;² the geographic distribution of its resources; the cultural representation in its resources; and the way that decisions are made. CAH should base its equity strategies on knowledge contributed by its stakeholders as well as data collected on its activities.

Goals

- CAH collects and maintains data that enables the agency to strategically allocate its resources to promote equity.
- Public art resources are more accessible to artists, curators, organizations and audiences.
- Public art projects are distributed more equitably throughout all wards of the city.
- The Public Art Collection and the Art Bank Collection reflect perspectives, narratives, histories, and cultural practices of diverse communities.
- Stakeholders participate in decisions that affect them.

Outcome: A Strong Public Art Ecosystem

CAH interacts with a wide range of artists, arts professionals, organizations, and city agencies that create public art in the District. Taken together these individuals and groups can be called the public art ecosystem. As CAH works primarily through grants, CAH relies on these stakeholders to propose projects and ultimately implement them. CAH’s effectiveness is enhanced by the wide range of ideas that these stakeholders bring to the table, but it is limited by these organizations’ capacity. Therefore, CAH should ensure that it is building the breadth and depth of stakeholders who have the capacity to create public art, especially so that public art can address the needs of the full diversity of communities in the District.

Goals

- Public art projects fully express the range of creative practices and perspectives in the city.
- Public art projects reflect a wide range of contemporary public art practices and genres of artmaking.
- A larger and more diverse group of District-based artists:
 - have the knowledge, networks resources necessary to establish public art practices
 - have the resources and skills necessary to develop and execute successful public art projects

¹ In this statement, “beyond” means “in addition to.”

² Feedback in this process indicated the importance of considering groups such as veterans, people who are hearing- or visually-impaired, people who are building artistic practices while otherwise employed, particularly in regard to access to grants.

- have the resources and access to space to make and present new work
- contribute to the CAH public art collection
- have the credentials and skills that will lead to a growing career as an artist
- More District-based curators:
 - have the knowledge and resources to develop and execute successful public art projects
 - have the knowledge and resources to develop and present exhibitions in public space
- More arts and community organizations throughout the District can:
 - Lead and develop public art projects
 - Provide field-building activities such as interpretation, educational programs, technical support and networking
- More District agencies have the knowledge and access to artists they need to successfully commission public art.
- Entities commissioning public art have a broad understanding of public art best practices and have integrated these practices into their work.
- Artists, curators, organizations, and agencies contribute what they know best to public art initiatives.

Outcome: A Vibrant Public Realm

Washington, D.C.'s public realm is many-layered, ranging from grand civic places to streetscapes, parks and spaces that people experience in their everyday lives. Several city agencies (most notably DC OP) have a strong focus on building a vibrant public realm, and several city plans, such as the urban design element of the Comprehensive Plan (pending approval) and various area plans, provide detailed guidance on public realm goals and opportunities.

CAH should focus on the everyday public realm – from downtown streetscapes to neighborhood corridors, from community parks to pocket spaces, from Metro station plazas to neighborhood squares. It should strengthen its collaborations with agencies, such as DDOT and DPR that plan for and manage the public realm.

Goals

- Community- and agency-initiated public space investments are enhanced through public art planning and implementation strategies.
- CAH public art and placemaking efforts align with approved urban design and planning strategies.
- CAH public art and placemaking efforts enhance public spaces otherwise identified by communities as significant assets.
- CAH public art investments support community-identified needs for public realm enhancements.

Outcome: Strengthened Cultural, Economic and Social Fabric in Communities

Public art can have a transformative impact on the cultural, economic, and social fabric of a community. This requires working in ways that support participatory processes and community building outcomes, along with traditional artistic outputs.

Goals

- Projects that seek community-building outcomes (such as heightened civic engagement and participation, strengthening community networks and resilience, and cultivation of people's creative and civic voices) are supported.
- Service organizations receive support to engage with artists to address social, equity and climate issues.

Outcome: A More Fully Engaged Public

CAH's mission includes supporting people who live in, work in and/or visit the city by providing access to artistic experiences and opportunities for creative expression. CAH should focus on how the public is involved in the creation of public art and how people have access to the public art collection.

Goals

- Public art is a vital part of the creative life for everyone in the city.
- More people are connected to the processes of creating public art.
- More people have access to the artworks that have been created and acquired.



Joe Pagac, *The Wailin' Mailman: A Portrait of Buck Hill*, 2019

Aerosol

MuralsDC

1925 14th Street, NW

Tools for Creating Public Art

Direct Commissions

Summary

In recent years, CAH has rarely taken on public art commissions directly. When the agency has done so, projects have been commissioned primarily through its Civic Commissions process. In the future, CAH should expand its efforts to join partnerships and to initiate new ones with other District agencies to develop an increased number of direct public art commissions. Direct commissions can be a valuable tool for filling gaps that are not being addressed by the public art grant programs, or for pursuing projects that have a level of complexity that better lends the project to a commissioning process approach.

How this Tool Can Support the Outcomes

A More Equitable Public Art Landscape

- Increase public art in neighborhoods and parts of the District that have not traditionally received public art through other programs.
- Increase public art that explores narratives, histories, and cultural practices that are not represented in the collection.

A Strong Public Art Ecosystem

- Enable artists to focus on developing artwork instead of grant writing and reporting.
- Enable community organizations to improve their capacity to initiate and lead public art projects in the future.
- Increase public art that represents a broad range of artistic styles, media, and approaches.

A Vibrant Public Realm

- Enable public art that address public space needs identified in neighborhood plans prepared by DC OP and other community-based planning processes.

Strengthened Cultural, Economic and Social Fabric in Communities

- Enable public art projects that focus on specific community-building outcomes.

An Engaged Public

- Enable public art projects that allow the public to engage with artists and arts producers and to participate in the making of art projects.

Recommendations: How the Tool Works

For direct commissions, CAH should follow as closely as possible generally accepted best practices in commissioning public art. Some of the key aspects of these practices are:

- Prior to selecting an artist, CAH staff should work with its partners and community stakeholders to establish a scope of work for the artist and shared set of goals for the artwork. The scope of work determines the parameters for the artist's involvement in the project, and the goals become a benchmark for selecting artists, reviewing design proposals, and evaluating the resulting project.
- The selection panel should consist of people with an art and design background, as well as site stakeholders, including site users and community members.
- In general, artists should be selected in a two-phase process.
 - In the first phase, the CAH would issue a Request for Qualifications (RFQ). The Panel would review artist qualifications and select finalists.
 - The second Phase of the process would narrow down from finalists to the selected artist. This can be accomplished through a concept design-based selection or an interview-based selection.
 - In a concept design-based selection, finalists should be paid a fee or stipend for developing and presenting their concept design.
 - When the public art project would benefit from in-depth artist research and/or engagement, or complex integration into a capital construction project, CAH should opt for an interview-based Selection. This enables the selected artist to work in an in-depth and collaborative way during the design development process.
- Concept designs should undergo a technical review with CAH staff and relevant District agency staff and their consultants (i.e. the architect or landscape architect for an underlying capital project) prior to presentation of the concept design to the panel.

Opportunities: Deploying the Tool

Direct commissions allow CAH to be proactive in how it uses its resources and distributes public art throughout the District. By directly commissioning public art projects on its own, CAH can address gaps that are not being met through its public art grant programs. Commissioning is also a useful tool for public art projects, which present demands in terms of coordination, integration, timeframe, and budget that cannot easily be addressed through the grant programs. Commissioning can also be an option that CAH offers potential District agency partners who are seeking public art assistance.

When considering whether to initiate or join a partnership to commission a public art project, CAH should consider whether the project aligns with one or more of the following:

- The project is in an area of the District that has not traditionally been a location for public art projects.
- The project is in an area of the District where there are currently no organizations with the capacity to develop public art projects through public art grant programs.
- The project enables CAH to commission an artwork in a media or style that is not represented in the collection. This includes mural styles that expand on the MuralsDC spray art focus.
- The project's goal is to address or explore narratives, histories, and/or cultural practices that are not represented in the collection, or are particularly urgent to the community and are not otherwise being addressed.
- The focus of the project is on specific community-building outcomes.
- The project supports the Commemorative Works Committee's efforts to diversify commemorative artwork themes and locations.
- The project addresses needs identified in the District's comprehensive plans, neighborhood plans prepared by DC OP, DMPED or other City agencies, or identified in other community-driven plans.
- The project provides an opportunity for the public to engage with artists and arts producers and to participate in the making of art projects.
- The project creates an opportunity for an ongoing location for a rotating public art exhibit.

When considering whether to embark on a commission, CAH should also take into consideration project feasibility, including the following:

- Is the site available and are all site constraints known (i.e. ownership, permitting, future plans, underground utilities, access to electric, etc.).
- Are there sufficient resources to commission an artwork that would be of appropriate quality, durability, and scale for the site?
- Is there sufficient CAH staff time to be able to manage the commissioning process, programming, and other related activities around the project?

- Are there opportunities to leverage resources through grants, partnerships, volunteers, etc.?
- Would a significant portion of the project budget be consumed by site work, engineering/utility needs (whether due to siting or complexity of the work)?
- Are any other site improvements required for the project to be installed?
- Is there an identified group of community stakeholders or partners that can be engaged around the goals for the project?

Partnership Projects

Over the past decade, CAH has largely undertaken direct commissions in partnership with other District agencies (through its Civic Commissions program). CAH should continue to partner with District agencies on opportunities that align with CAH outcomes. In these partnerships, CAH and its partners would look for areas where their goals align to help frame the public art project. CAH would typically contribute its expertise regarding selecting artists and managing projects and could consider contributing funding if necessary. The partnering agency / agencies and community partners would contribute funding, connections to stakeholders and access to the site. The partners would work together on communications related to the project.

CAH-Initiated Projects

CAH funding comes through annual local funds, which must be spent in the fiscal year in which they are appropriated. Therefore, it has been difficult for CAH to initiate public art commissions in recent years unless the funding was through a partnership or grant. CAH should explore a funding mechanism to allow the agency to initiate more public art commissions.

Next Steps

1. Actively seek out District partnerships for public art commissions that have the opportunity to address CAH's desired outcomes and support partner agency missions.
2. Actively seek out grant funding for CAH-initiated public art commissions.
3. Work with CAH and City leadership to develop City funding mechanisms that can be utilized for CAH-initiated public art commissions.
4. Develop written guidelines for managing direct commissions.

Public Art Grants: Public Art Fellowship Program

Summary

The *Public Artist Fellowship Program* would be a new grant opportunity for artists and curators, modeled after CAH's Arts and Humanities Fellowship Program (AHFP), but would provide artists with funding to develop a public art project or curatorial idea that could be implemented in the District.

How this Tool Can Support the Outcomes

A More Equitable Public Art Landscape

- Provide opportunities for artists and curators who have varying levels of experience, who are working at a variety of scales and artistic genres, and who bring new ideas and approaches to public art.

A Strong Public Art Ecosystem

- Provide artists and curators in or near the District with access to resources to be able to take the time to develop ideas for public art or curatorial projects based on their own practice and in locations that are meaningful to their work.

A Vibrant Public Realm

- Provide time and resources for artists to get to know a community and a public space, and to connect with the stewards and stakeholders of a public space.
- Provide time and resources for artists to consider how their work physically integrates with and supports a public space.
- Provide time and resources for artists to study maintenance and durability issues related to a proposed artwork.

Strengthened Cultural, Economic and Social Fabric in Communities

- Enable artists to do community outreach and learn about the community to help guide the outcomes for the project.
- Enable artists with community engaged and process-based approaches to public art to develop project ideas in collaboration with a community.
- Enable artists to develop partnerships with community-based organizations and individuals that can strengthen the project outcomes.

An Engaged Public

- Increase public art projects that feel more connected to place and the community.
- Enable more time for genuine public participation with artists in developing projects.

Recommendations: How the Tool Works

The *Public Art Fellowship Program* should be structured as a competitive general operating support grant to cover an artist's or curator's time to develop a public art project or curatorial idea. Fellows should be encouraged to use the funds specifically to do the research, community engagement, and design development necessary to produce the materials that would allow them to successfully implement a project or exhibition and if desired, apply for the Public Art Building Communities Grant or Art Exhibition Grant.

Applicants would not present designs or concepts as part of the application process but would share a written description of the idea they would like to pursue, the type of location they are interested in, and their plans for how they would develop the idea into a project or an exhibition.

The Fellowship should be made available annually.

Opportunities: Deploying the Tool

Training and Support

Consideration should be given to requiring that Fellows attend one or more trainings or workshops related to public art or curatorial practice, such as CAH's Business of the Arts Professional Development Series or other workshops that are public art-specific. Topics could range from small business skills, artists' rights and copyright, community engagement practices, working with contractors, or even City government 101.

CAH staff should also be available to help Fellows expand their networks and connect with City agency and community resources. This could include providing mentors, plugging Fellows in with a network of Fellowship alumni, and introductions to ANCs and City agencies that the artist would need to seek involvement or approval from to execute their project.

Fellowship Focus

From time to time, CAH may want to focus the Fellowship program to ensure that there is the potential for future public art or curatorial projects that are geographically dispersed, fully express the range of creative voices of the city and/or reflect a wide range of contemporary practices. This could be achieved by focusing the entire year's granting in a specific way, setting aside a portion of the grant for projects that meet specific criteria, or awarding extra points for projects that meet specific criteria.

The Fellowships could focus on supporting a variety of artists, curators, and practices, including, but not limited to:

- Artists or curators who are based in a specific ward or wards of city where there have not been many successful applications in prior years.
- Artists who are interested in developing an art project in a specific ward or wards of city where there have not been many successful applications in prior years.
- Artists who have a specific type of public art practice that is underrepresented in the collection.

- Artists or curators who are interested in addressing a specific topic, theme or issue in their work that is of importance to the health and vitality of the city or a specific neighborhood.
- Artists or curators who have community-engaged practices and/or are focused on community-based outcomes.

Next Steps

As a new grant program, CAH staff would need to take several steps to establish and launch the grant.

1. Determine the annual budget amount and goal for number of fellows.
2. Determine a staff lead.
3. Develop the criteria for selecting fellows.
4. Develop the grant application and submittal requirements.
5. Develop communications to the art community about this new opportunity.
6. Develop supplementary training and support for fellows.

Public Art Grants: Public Art Planning Grant

Summary

The *Public Art Planning Grant* would be a new grant for organizations to fund planning that supports the development of a public art plan or a specific public art project.

A *Public Art Planning Grant* could be used by an organization to:

- Develop a public art plan or strategy for an organization or lead the development of a public art plan for an area of the city.
- Conduct project-specific community outreach leading up to selecting an artist and/or in conjunction with a selected artist.
- Conduct an artist selection process for a public art project.
- Work with selected artist(s) to develop design(s) and related support activities (community outreach, budget development, materials, and fabrication research) for public art project(s) (focusing on conceptual design development but could also be used for more detailed level of design work).
- Secure permissions and permits for a public art project location.

How this Tool Can Support the Outcomes

A More Equitable Public Art Landscape

- Provide resources for organizations to think holistically and strategically about how public art can best serve the community.
- Provide resources for organizations that may not have other sources of funding to do the work needed to get a public art project ready for implementation, and to access implementation funding through PABC.

A Strong Public Art Ecosystem

- Provide resources for organizations to conduct research and manage artist selection processes that can reach a broader group of candidate artists.
- Provide resources for organizations to pay artists to develop concept designs for artwork, which are needed to apply for other funding, including PABC.

A Vibrant Public Realm

- Enable more organizations to create a holistic and thoughtful approach to how public art supports the public realm.
- Provide organizations with the ability to conduct planning for public art in conjunction with and/or informed by area plans or other public realm plans.
- Provide organizations with the ability to plan for public art or commission an artist to develop a design in conjunction with capital project that impacts the public realm.

Strengthened Cultural, Economic and Social Fabric in Communities

- Enable more community-based organizations that may be new to public art to develop plans and begin working with artists on specific projects.
- Enable organizations to plan for and develop public art projects that are linked to community-building outcomes.

An Engaged Public

- Enable organizations to engage the public in planning for public art for the community.
- Enable organizations and the artists they work with to engage the public during the development of artistic concepts.

Recommendations: How the Tool Works

The *Public Art Planning Grant* should be structured as a competitive general operating support grant for organizations.

Applicants would not submit a specific public art idea but would describe what kind of planning work the grant would fund, what the output would be, and their work plan.

Grants could be made available annually. The maximum grant amount would be \$20,000. Grants would not require a match.

Opportunities: Deploying the Tool

Planning Grant Focus

As with the proposed *Public Artist Fellowship*, from time to time, CAH may want to focus the Planning Grant to ensure that there is the potential for public art projects that are geographically dispersed throughout the District, fully express the range of creative voices of the city and/or reflect a wide range of contemporary practices. This could be achieved by focusing the entire year's granting in a specific way, setting aside a portion of the grant for projects that meet specific criteria, or awarding extra points for projects that meet specific criteria.

The area of focus could take different forms, including, but not limited to:

- Supporting organizations that are based in a specific ward or wards of city where there have not been many successful applications in prior years or there is an overall lack of public art investment.
- Supporting organizations that are developing public art plans or projects in areas that are linked to public realm opportunities identified in the City's Comprehensive Plan, including triangle parks, gateways, and the Anacostia Waterfront; in locations identified by the Commemorative Works Committee; or in other specific areas or types of areas of the city such as arts districts.
- Supporting specific types of organizations, such as art-based organizations, community-based organizations, or organizations focused on public space improvements.
- Supporting organizations that are pursuing projects focused on a specific type of public art practice that is underrepresented in the Public Art Collection.
- Supporting organizations that are interested in addressing a specific topic, theme or issue in their work that is of importance to the health and vitality of the City or a specific neighborhood.
- Supporting organizations that are planning for public art projects focused on community-based outcomes.

Next Steps

As a new grant program, CAH staff would need to take several steps to establish and launch the grant.

1. Determine the annual budget amount and goal for number of Planning Grants.
2. Determine a staff lead.
3. Develop the criteria for selecting grantees.
4. Develop the grant application and submittal requirements.
5. Develop a strategy for communicating about this new opportunity to arts, community and other organizations that would be eligible to apply.

Public Art Implementation Grants: Public Art Building Communities

Summary

Public Art Building Communities should continue as a way for artists and organizations to fund the implementation of public art projects. Both organizations and individuals should be eligible for funding.

Eligibility and evaluation criteria can be used as a way for CAH to focus its funding on areas of the city, types of organization, or types of artistic practice, to build geographic and artistic diversity in the activities the grant funds, or to respond to specific community needs or opportunities.

How this Tool Can Support the Outcomes

A More Equitable Public Art Landscape

- Enable artists and organizations to propose locations and ideas for projects based on their own ideas and work in the community.

A Strong Public Art Ecosystem

- Provide local and regional artists the resources to implement public art projects based on their own practice and in locations that are meaningful to their work.

A Vibrant Public Realm

- Provide artists and organization resources to implement public art projects that support a vibrant public realm.

Strengthened Cultural, Economic and Social Fabric in Communities

- Provide artists and organization resources to implement public art projects that have community-building outcomes.
- Provide artists and organization resources to implement public art projects that have a strong relationship to the community.

An Engaged Public

- Provide artists and organization resources to create art experiences that can be enjoyed by broad audiences.

Recommendations: How the Tool Works

Public Art Building Communities funds both individuals and organizations to implement permanent or temporary public art projects.

- The grant should not be limited to artists who have received the *Public Art Fellowship* or to organizations that have received a *Public Art Planning Grant*, though recipients of those grants should be encouraged to apply.
- CAH should consider streamlining the application process to eliminate duplicative questions and to eliminate requests for information that do not factor into the grant evaluation process.

- CAH should continue to make improvements to the applications by providing contact information for staff in City agencies and other entities from which the applicant will need to seek permits or approvals.
- CAH should explore how it can streamline the reporting requirements for its grants.
- CAH should explore how the timeframe for completing PABC grants can be extended to two years, in order to give applicants sufficient time to complete complex projects.

Opportunities: Deploying the Tool

CAH should consider proactively focusing the PABC grants from time to time to achieve specific goals consistent with this plan, such as ensuring that public art projects are geographically dispersed throughout the city, fully express the range of creative voices of the city, reflect a wide range of contemporary practices, support broader urban design or community development goals, or address other specific community needs or opportunities.

This focus could be achieved by dedicating the entire year's granting in a specific way, setting aside a portion of the grant for projects that meet specific criteria, or awarding extra points for projects that meet specific criteria.

The area of focus could take different forms, including, but not limited to:

- Supporting organizations that are based in a specific ward or wards of city where there have not been many successful applications in prior years or there is an overall lack of public art investment.
- Supporting organizations that are proposing a project or project in areas that are linked to public realm opportunities identified in the City's Comprehensive Plan, including triangle parks, gateways, and the Anacostia Waterfront; in locations identified by the Commemorative Works Committee; or in other specific areas or types of areas of the city such as arts districts.
- Supporting specific types of organizations, such as art-based organizations, community-based organizations, or organizations focused on public space improvements.
- Supporting artists or organizations that are developing projects focused on a specific type of public art practice that is underrepresented in the Public Art Collection.
- Supporting artists or organizations that are developing a public art project that addresses a specific topic, theme or issue in their work that is of importance to the health and vitality of the City or a specific neighborhood.
- Supporting artists or organizations that are implementing public art projects focused on community-based outcomes.

Next Steps

1. CAH staff should continue to look for ways to streamline the application and reporting processes.
2. CAH staff should look for ways to extend the grant period to two years.
3. CAH staff should evaluate opportunities to focus the grant opportunity to expand opportunities for artists and communities, as described above.

Public Art Grants: MuralsDC

Summary

MuralsDC is a collaboration with the Department of Public Works (DPW) on anti-graffiti efforts. The goals are to help combat illegal graffiti by beautifying neighborhoods, to promote youth engagement and artistic education by teaching the art of aerosol painting, and to value hip hop-street art-aerosol spray murals as a positive art form.

The program offers grants for aerosol artists to create murals on privately owned walls that are currently or likely to be targets of graffiti. DPW provides base funding through intra-district transfer, and secures the walls. CAH Public Art manages the artist solicitation process, enters into the grant agreement with the selected artists, and together with DPW manages the production of the murals.

How this Tool Can Support the Outcomes

A More Equitable Public Art Landscape

- Provide resources to artists and communities

A Strong Public Art Ecosystem

- Elevate and provide opportunities for the growth of aerosol painting as a public art practice

A Vibrant Public Realm

- Beautify commercial streetscapes by combatting illegal graffiti and blight

Strengthened Cultural, Economic and Social Fabric in Communities

- Promote neighborhood sustainability and economic vibrancy by combatting illegal graffiti and blight

A More Fully Engaged Public

- Engage business owners and communities in the creation of public art
- Provide support in linking artists to youth programs to fulfill the youth education goals of the program

Recommendations: How the Tool Works

Addressing MuralsDC's Core Goals

Because MuralsDC has unique core goals and a strong core constituency, this first set of recommendations addresses optimizing the current program design.

- Establish partnerships with organizations in underserved wards to identify walls in those communities
- Consider establishing mural apprenticeships or a pool of assistant artists as a way for aerosol artists with no mural experience to learn the mural-making process
- Develop protocols for maintaining murals for a minimum period of time, and for de-accessioning them when necessary
- Evaluate budgets and timeframes to ensure that the expectations on artists are fair, particularly in regard to youth engagement

Expanding Muralism in DC

Because mural-making exists in many different forms in addition to aerosol art, this second set of recommendations addresses encouraging the broad practice of mural-making in the city through additional CAH mural programs.

- Consider a mural program that matches muralists to walls and provides grant funding for projects. This program would have the following features:
 - Artists who work in all paint media could apply to be on a mural roster, based on their qualifications
 - Communities can nominate walls for consideration for murals, based on pre-established criteria related to wall condition, permission and general location in the city
 - Create a panel process for matching artists to walls and for awarding funding
- Consider special recruitment of artists and walls in underserved areas of the community.

Art Bank Program Grant

Summary

The *Art Bank Program Grant* is available to visual artists in the D.C. region and art galleries and arts non-profits in the city. Through these grants, CAH acquires fine art by metropolitan artists to grow the Art Bank Collection. Artwork in the collection is owned by CAH and loaned to District agencies for display in public areas and offices of government buildings.

For grant and acquisition purposes, “metropolitan artist” is defined as being a legal resident of Washington, D.C., or a legal resident within a 50-mile radius of Washington, D.C.’s boundaries, for at least one year prior to the acquisition of the artwork.

The Art Bank Collection, established in 1986, is made up of nearly 3,000 artworks, including paintings, works on paper, sculpture, photographs, ceramics and fiber art. It is one of the largest collections of portable works aggregated by a civic entity in the United States. Works from the Art Bank Collection are on view in public spaces in more than 174 District offices throughout the city.

The largest exhibition of Art Bank Collection is at the Wilson Building. This collection, “The HeArt of DC” was acquired in 2006 and 2008 and includes more than 200 works by District artists, including nationally recognized artists such as Gene Davis and Alma Thomas. All works on display are accessible to the public.

How this Tool Can Support the Outcomes

A More Equitable Public Art Landscape

- Provide access to CAH funds to artists with diverse backgrounds and artistic practices.
- Collect work from a wide range of artists who bring different traditions and experiences to artistic creation.
- Provide opportunities for art experts across the city to share their expertise in the grant review process.

A Strong Public Art Ecosystem

- Provide support, exposure and professional benefit for visual artists residing in the metropolitan area.
- Expresses the range of creative voices in the District.

A Vibrant Public Realm

- Enhances the aesthetic experience for District employees and visitors who access the District of Columbia government buildings.

Strengthened Cultural, Economic and Social Fabric in Communities

- Provides a vital representation of the artistic and cultural legacy of the District’s diverse and talented creative output.

An Engaged Public

- Enables public access to artworks as a vehicle for learning and education.
- Chronicle the artistic legacy of District Area artistic practice for scholars, researchers and the community to learn from and enjoy.

Recommendations: How the Tool Works

- CAH should evaluate outcomes of the FY22 grant application process, which incorporated recommendations from the CAH IDEA Task Force, to determine if these recommendations impacted the diversity of applicants.

- In order to expand access to artists, CAH should invite artists who are not currently in the Art Bank collection to CAH for an annual portfolio review day. This will help to promote the program and can be especially beneficial to students and emerging artists for whom the Art Bank can be an early point of entry for selling their work.
- After work is installed in District offices, CAH should communicate with the artists whose work is exhibited to let them know where their work is installed. This will help to build connections between the artist selection process and the communities where the art is located.
- Consider a specific Call to Artists East of the River, similar in nature to the East of the River Grant program but designed specifically to acquire works for the Art Bank collection, to encourage participation from artists, galleries and arts nonprofits in Wards 7 and 8.
- To encourage emerging artists to apply, set aside funds in each ABP grant cycle to purchase a work or works from an emerging artist who is considered to have a bright future. Specific purchase awards, such as Curators Choice or Emerging Artist awards can be listed on an artist CV, helping to support their work and highlight the specificity and prestige of the grant.

Opportunities: Deploying the Tool

- Consider alternative locations for the display of Art Bank work that are more accessible to the public, in order to expand public access to the collection, provide venues for showing more of the artwork, and provide opportunities for community-based programming.
 - Work with organizations such as BIDS and Main Streets to organize exhibitions of work in available store fronts.
 - Encourage developers to create art spaces that are accessible to the public where Art Bank work or replicas could be exhibited.
 - Consider exhibitions in libraries and recreation centers.
 - Develop a relationship with WMATA to create a series of car cards highlighting works in the collection for those on public transit.
 - Consider exhibiting reproductions or digital presentations, if locations are not suitable for the display of original artworks.
- Develop an Art Bank curriculum for use in District schools.
 - This could be developed through a Fellowship grant to an arts educator.
 - Consider a training course for art teachers to build relationships and encourage the incorporation of the curriculum into lesson plans.
 - Field trips to the Wilson Collection would directly engage the students with the work. Students will gain an understanding of local artists and their relationships to national and international artistic practice and will encourage support for a stronger local art ecosystem.

- Develop / support programming that celebrates new additions to the Art Bank, featuring both artists and their works.
- Develop / support programming about the art and practice of collecting art to support local artists, arts non-profits and galleries.

Art Exhibition Grants

Summary

The *Art Exhibition (Curatorial) Grant Program* (AEG) provides support for curators to develop and present public visual art exhibitions. Curators are provided with grant funds and use of CAH's exhibition space within the lobby of its building (while the gallery was unavailable due to public health issues, curators were provided with an on-line platform).

The AEG program has been available since 2019. Two curators are selected each year through a juried process. Applicants must be District residents who have prior curatorial experience.

How this Tool Can Support the Outcomes

A More Equitable Public Art Landscape

- Support artists who do not have gallery representation and/or are under-represented.
- Engage diverse audiences based on culture, age, physical ability, and languages spoken.

A Strong Public Art Ecosystem

- Provide opportunities for curators to practice their craft and explore themes that hold resonance in the community.
- Provide opportunities for curators to develop independent curatorial projects.
- Provide supportive networks for curators, including former AEG curators.
- Provide funding for artist participation in exhibitions.

A Vibrant Public Realm

- Welcome visitors to CAH offices, exhibiting the talent of the District.
- Activate new public locations with exhibitions.

Strengthened Cultural, Economic and Social Fabric in Communities

- Present challenging ideas and have the potential to stir thought-provoking discussion.

An Engaged Public

- Engage the community through opening events, panel discussions, workshops and programming for youth.

Recommendations: How the Tool Works

The *Art Exhibition (Curatorial) Grant Program* (AEG) provides support for the development and public presentation of visual art exhibitions by District resident curators through grant support and use of CAH's exhibition space and its virtual platform. The program could be enhanced in several ways to expand its outreach to applicants and strengthen the exhibition development and presentation process.

- Encourage curators to apply for the Public Art Fellowship Grant to explore curatorial projects and career development opportunities in preparation for applying to the AEG program, which requires a fully conceived proposal.
- Both grant awards (for exhibitions in February and August) should be approved at the September Commission meeting to allow time for the preparation and installation of the February exhibition.
- Streamline the application process to eliminate requests for information that do not factor into the grant evaluation process.
- Work with curators to develop a marketing plan and promote the exhibitions as projects of CAH. This would help curators develop marketing skills as well as help build attendance for exhibitions.
- Build a network of former curatorial awardees to mentor emerging curators who are interested in applying to AEG or developing exhibitions with AEG grants.

Opportunities: Deploying the Tool

AEG is a unique platform and has great potential to link curatorial practices with public art practices and broader public access. The program could expand its reach through a variety of strategies.

- Expand the AEG grant opportunity to include other public venues, such as publicly accessible open spaces, other publicly accessible exhibition spaces in District offices, art spaces managed by community organizations, libraries, and other places in the curators' own communities. Curators would be challenged to consider how to mount exhibitions appropriate to these types of spaces.
- Encourage AEG applicants to consider projects that interpret or respond to the Art Bank or public art collections.
- Consider exhibition proposals for original, temporary artworks.
 - Because of the complexity of installing temporary artworks in public space, this might be approached as an occasional special grant category, perhaps combined with the Grants to Organizations or Public Art Building Communities categories or through partnerships with other District agencies.
- Consider special grants for exhibition themes that are supported by District agency partners or independent partners, around themes of significant public interest.

LAY OF THE LAND

Perspectives on the American Landscape

Lay of the Land is an examination of landscape photography through the eyes of six photographers. Each unique vision is as traditional to photography as the practices. These photographers capture distant locations of grand vistas, but explore some cases literally their backyard. These are unappreciate the landscape, advocates and artists. Some professional photographers while others are creative use photography as artistic practice. All respect the purpose for composition perspectives.

The photographers of the *Lay of the Land* are: Llewellyn Dorr, Massenburg, (the late) E. Fra... writing photographers de... on a vast array of oth... come this opportunity for

The artists is their in... through these w... exploration of... and the camera... can be steep... strong with this... presenting th... insp

Jarvis Grant, *Lay of the Land: Perspectives on the American Landscape*, 2019

Curated Exhibition
CAH Art Exhibition Grant
200 I Street Gallery, SE

Engaging Artists, Organizations and Audiences

Supporting the Public Art Ecosystem

The public art ecosystem encompasses the wide range of individuals, businesses and organizations essential for creating and producing public art. This can include artists, arts administrators, curators, fabricators, designers, developers, educators, critics, arts organizations, patrons, collaborating organizations, and other public agencies.

Through its commissions, grants, programs, partnerships, and communications, CAH plays an important role in supporting the growth of a healthy and vibrant public art ecosystem in the District.

This section focuses on ways that CAH can grow in its role in supporting the public art ecosystem, specifically looking at the role it plays as a convener, resource and leader in the field. The following activities could be undertaken by CAH directly, through partnerships with other District agencies, or through grants or contracts to independent organizations.

Develop Resource Networks

Public art is not a solitary activity. It requires artists, property owners, public agencies, community organizations, fabricators, contractors, and other professionals to bring a project from idea to reality. Building these networks is often a challenge — not only for the artist, but also for everyone who is interested in initiating art projects or being a part of the process.

CAH should consider the following strategies for fostering networking within the ecosystem to help bring these elements together.

Peer Networks

- Provide opportunities for peers to connect and share, both online and in-person. This is important to build networks of support and also to catalyze business relationships. Examples of opportunities could include:
 - Develop and support alumni networking opportunities for previous grantees.
 - Organize general networking events or forums for artists, curators, organizations and others.

Artist Registry

Develop an online public registry for artists to upload and share information about their work. This registry could be used by organizations, developers, property owners, and other District agencies to search for and learn about District-based artists.

Resource Listings

Connect stakeholders to resources in the broader public art field.

- Develop online listings of:
 - Professional and project resources for public artists and curators, from specialized suppliers, services, and fabricators to business resources such as business management, tax compliance, legal, and marketing services. This could be a list assembled by CAH (though not endorsed) or a crowd-sourced list.
 - Best practices in the public art field from organizations such as Americans for the Arts / Public Art Network.
 - Current practices in the public art field as compiled by funders and intermediaries such as the National Endowment for the Arts and ArtPlace America.

Disseminate Best Practices

CAH's system of grant making for public art means that many different individuals and organizations lead the development of public art plans and projects. Some are new to this work and may not be familiar with the range of public art practice, precedents, trends, or best practices and standards in the field. CAH should look for opportunities to share existing resources, and when those do not exist, develop new resources to educate and inform people and organizations interested in learning more about public art practice.

Promote Existing Resources

CAH should provide information about existing resources on best practices in the field. This information could be shared through the CAH website and at specialized educational forums, workshops and events.

Workshops

CAH's the Business of the Arts Professional Development Series occasionally provides opportunities to focus on best practices in public art. If there is strong demand, CAH should consider developing a public art-specific track or set of workshops.

FAQs and Guides

Topics such as how to create murals, how to get permits for public art projects (for grantees and others), etc. may be of such broad interest that CAH may want to develop a FAQ or guidebook addressing these topics.

Office Hours

CAH staff could post periodic office hours and set up brief appointments for anyone in the community to ask questions or get referrals.

Direct Support for Applicants and Grantees

Application Support

Grant applications, RFQs, and other procedures for seeking public art funds can be daunting to artists and organizations, particularly those who do not have staff or other professional assistance.

CAH should consider the following strategies for supporting applicants who are working on proposals for grants.

- Offer portfolio reviews and pitch sessions that allow applicants to test their ideas and get feedback on how to shape them into a grant application.
- CAH typically offers one-on-one direct technical assistance to people and organizations who are putting together applications for CAH grants. This is a best practice that should be continued by CAH staff and could be expanded through third parties, such as arts organizations and peer networks.

Permitting Support

One area that grant applicants and grantees almost universally report as a challenge is connecting with District agencies and with ANCs to obtain information and approvals. The challenges range from getting in the door and getting to the right person, to familiarizing agencies and ANCs with CAH and/or the relevant grant programs, to ensuring that all parties understand what is needed and required.

CAH should consider the following strategies for acting as an ambassador for its grants and a liaison for applicants and grantees.

- CAH should continue its work with District agencies (such as DDOT) that need to approve and/or permit public art projects to help make the process easier for applicants, grantees and the City agencies.

Advisory Neighborhood Commission Support

Advisory Neighborhood Commissions play a key role in providing community support for public art projects. Not all ANC members are fully aware of CAH or the public art program. By providing background to ANCs, CAH can make it easier for artists and organizations who are approaching ANCs for support.

- CAH should provide regular information and updates about its programs to ANC leaders.
- CAH staff should act as a liaison, when appropriate, to help ensure that the ANCs have the information they need to review and endorse projects.

Community Engagement Practices

Over the past years, community engagement has become an increasingly important component of public art practice. Entire genres of specialized public art practice — social practice, civic practice, creative placemaking — have evolved to respond to the imperative of involving people in processes that impact the public realm that they are familiar with, as well as to leverage the power of art and culture resources and processes to impact a broad range of community engagement goals. This plan recommends that CAH foreground these practices in its public art grant-making, partnership and field support practices.

- Consider how public art grant for artists and organizations could better support community engagement practices
 - Develop rubrics in which applicants can propose civic practice, social practice and creative placemaking projects, and criteria for evaluating such proposals
 - Require applicants for fellowships, planning grants and/or implementation grants to outline the public engagement processes they will follow
 - Include people knowledgeable in the subfields of civic practice, social practice and creative placemaking (as approached by public artists) on panels
- Consider how partnerships could expand to include public art engagement practices
 - Collaborate with DCOP on new creative placemaking initiatives.
 - Focus on long-term outcomes, such as strengthening the capacity of artists, organizations and communities to develop place-based creative and cultural activity, including public art projects.
 - Collaborate with DCOP on its ongoing efforts to build field support for creative placemaking practices.
 - Test civic practice and social practice models through other partnerships with District agencies, place-based non-profits and social service non-profits
- Develop field support for civic practice and social practice artists.
 - Catalyze and support specific networks of artists working in civic practice and social practice, through organizational grants and programming.
 - Provide resources on best practices in civic practice and social practice, such as information about external networks, and workshops and trainings.

Engaging with the Existing Collection

Overview

CAH recognizes that public art is a vital part of the creative life for everyone in the city and that as many people as possible should be connected to the process of creating and experiencing public art. This plan recommends that CAH embrace a strong ethic for public engagement and education to activate the Art Bank and the public art collections.

Recommendations

CAH should consider the following strategies and actions in expanding engagement with the existing collections.

- Expand opportunities for the general public to engage with the Art Bank and public art collections through web-based and app-based platforms by providing more information about the artists and their work and digital mapping to show where the work is exhibited.
- Expand public programming, such as CAH in the Community, with events featuring artists, curators, project partners and other project stakeholders. Consider events that celebrate grantees, the completion of projects and the opening and special programming of exhibitions.
- Expand Art Bank Collection exhibitions to include a wider range of locations.
 - Consider public buildings such as libraries and recreation centers.
 - Consider quasi-public spaces such as partner organization galleries and building lobbies.
 - Consider the use of physical reproductions or digital displays for locations that are not suitable for exhibiting original artworks.
- Generate programming that reinterprets the collections through curatorial projects or new commissions inspired by existing artworks around specific themes that are current in civic discourse.
- Establish a curatorial residency program or encourage curators to apply for an Arts and Humanities Fellowship Program grant to support new ways of interpreting and programming the Art Bank and Public Art collections.
- Work with local art educators to develop a curriculum that can be taught in local schools through lesson plans that use reproductions from the collection. Support educator training workshops to encourage the use of the curriculum.
- Develop periodic tours of projects in the collection. For some tours, the artist, organization, curator, public agency representative or other stakeholders could be invited to meet at specific works to talk about the work.



Davide Prete, *Freedom to Read*, 2019
 Painted Steel
 CAH Civic Commission, in partnership with the DC Public Library
 Capitol View Library, 5001 Central Ave., SE

Partnership Strategies

City Partnership Strategies

Over the past decade, District agencies have recognized that public art can be an important tool to help them achieve their missions and address the needs of the communities they are serving.

During this time, District agencies have entered into partnerships with CAH because they value CAH's access to artists and its project management capabilities; this work has largely been focused through the Civic Commissions Program and MuralsDC program. At the same time, some of these agencies (such as DCOP, DDOT and DCPL) have initiated public art initiatives, both on their own and in partnership with CAH, and DPR is considering doing so. Additionally, DGS manages public art commissions for the City's Percent for Art program.

Together, these many projects and programs offer city residents, workers, and visitors a wide variety of public art experiences. However, these efforts have evolved in a fragmented way. This has made it difficult for artists and arts organizations to have access to the full range of opportunities the city offers, created inefficiencies in project management, and limited the ability of public art audiences to know where public art is located, who created it and who commissioned it.

Continuing and expanding these partnerships can be a strategy that enables CAH to leverage its resources to achieve its outcomes related to equity, the public art ecosystem, public space, social and cultural fabric, and engaging the city's residents, workers and visitors with public art.

The CAH Public Art Program should continue working with City agencies through existing public art partnerships and should also initiate new ones. Moreover, CAH should place itself in a position of field leadership — linking arts resources to community needs, providing support to ensure that public art best practices are followed, and inspiring efforts to mobilize the most innovative public art practices in the city.

Departmental Partnership Opportunities

The Program's first step should be to expand the partnerships that already exist. After that, the Program should look to create new partnerships with other City agencies.

Strategies

- Offer expertise and resources to help other agencies in a variety of ways: managing grant programs or competitions for art projects, developing specialized granting programs tailored to an agency's particular needs, collaborating on planning and program development, and collaborating on grant applications.
- Consider contributing CAH funds to partnerships, or helping to raise external funds for partnerships, to increase CAH's leverage in ensuring projects address CAH-identified goals and outcomes.

Opportunities

The following are some of the current opportunities for expanded partnerships that were identified through this planning process:

- Explore further creative placemaking, social practice, and other community-based collaborations with DCOP.
- Broaden collaborations with DCPL to include exhibitions and temporary and performative artworks at library sites, either through focused public art grant programs or through exhibiting Art Bank resources.
- Collaborate with DDOT on approaches to small-scale artist inventions on public realm projects, help create guidelines to facilitate applications and project implementation, assist with artist calls or develop artist rosters to link artists to these opportunities.
- Collaborate with DDOT on the development of a new permit and review process for public artworks, as a special category of the public space permit process.
- Support Commemorative Works Committee efforts to locate new commemorative artworks throughout the District.

The following are some of the opportunities for new partnerships that were identified through this planning process:

- Establish partnerships with DPR, to include support of the arts and culture aspects of its current master plan update and subsequent collaborations with its arts and culture staff, such as exhibitions and temporary and performative artworks at parks and recreation centers, either through focused public art grant programs or through exhibiting Art Bank resources.
- Establish partnerships with the Department of the Environment and with DC Water to help advance their missions in sustainability and resource management.

- Establish partnerships with the Deputy Mayor for Planning and Economic Development to plan public art components of major real estate development and community revitalization initiatives.
- Establish a partnership with the Anacostia Waterfront Initiative to integrate public art into its projects and programming.
- Establish partnerships with appropriate District agencies to address issues such as food security, housing security, voting rights, and climate change that have been identified as community and District priorities.

Capital Project Partnerships

The CAH Public Art Program should also consider facilitating public art in capital projects for District agencies through its Civic Commissions Program. Assistance could be considered in situations where CAH's capacity and expertise might be of use, and where agencies do not have a working relationship with DGS. This could include, for example, integrating artworks in DDOT capital projects and further commissions at libraries.

Providing Public Art Leadership

Finally, CAH should establish itself as a field leader for public art in the District. This means identifying, through its networks in the public art ecosystem and its relationships with other District agencies, ways of helping build robust connections between artists and arts organizations, partner agencies, and communities. Activities could include:

- Identifying, developing and providing technical resources for District agencies and other organizations that would like to work with public art. These resources should generally address public art best practices, as well as the specific outcomes and goals that CAH seeks for public art in the District.
- Providing a clearinghouse of information about public art opportunities from all city agencies in order to improve access to opportunities for artists.
- Providing a consolidated portal for information about policies, procedures and guidelines for public art throughout District agencies.
- Providing a consolidated portal for information about public art projects that District agencies have created, integrated with web, social media and app-based platforms.



Chinatown Friendship Archway Conservation Project, 2020
Led by the late local architect Alfred Liu, who designed the Archway
CAH Civic Commission Project

Administration

Funding

Overview

CAH's public art programs are currently funded through annual local funds, which must be spent in the fiscal year in which they are appropriated. From time to time other funding comes from intra-District transfers, such as funding from DCOP to support Playable Art DC grants and funding from DCPL for artwork associated with its capital projects.

CAH's public art programs are, for the most part, adequately funded. Over the past five years, CAH has devoted between \$1 million to \$2.8 million annually to support the bundle of programs under the heading of "public art" and discussed in this plan.

One of CAH's most significant challenges is that it lacks flexibility in how to use its funding. Significantly, funds must be spent within the fiscal year that they are budgeted for and cannot roll over, preventing funds being used for projects or contracts that take more than a year to complete. Since almost all public art installation projects take more than a year to complete, the requirement for completing a project within a single fiscal year fundamentally constrains CAH's ability to support new public art projects. Also, since grants cannot be awarded, and contracts cannot be completed, until after the beginning of each fiscal year in October, this limits the time of year in which projects can actually occur, which is a particular challenge for applicants who would like to do temporary projects in the fall or winter.

Recommendations

CAH should explore the following strategies for the funding of new public art projects:

- **Phased Granting:** Break public art grant programs into smaller grants that could be applied for and obtained over multiple years. The recommendations for introducing a *Public Art Fellowship* for artists and curators, and a *Public Art Planning Grant* for organizations takes a step in this direction, by supporting time for planning and design prior to project implementation. Consideration should also be given to occasionally providing a two-year PABC Grant, to allow for grantees to implement projects over two fiscal years.

- **External Grants:** Continue to seek external grants with more flexible funding to support special projects and initiatives.
- **Partnerships:** Continue to seek partnerships with other City agencies, as well as non-City agencies and partners. In these partnerships the partner often contributes the funding while CAH provides the expertise, staffing and processes for artist selection and project management.
- **Maintenance, Conservation and Removal Funding:** Follow the recommendations of the upcoming conservation assessment regarding the annual budget for conservation.
- **Address Inflexibility of Funding:** Work with City leadership to address legislative and administrative contexts that limit the flexibility of funds.
- **Capital Funding:** Seek capital funding to support project implementation grants and new commissions.

Staffing

Overview

CAH has a staff of public art professionals with broad technical expertise who support the development and management of its programs and projects. Each staff member has a core responsibility, often for a particular grant program, and they are often called upon to manage public art projects in addition to those responsibilities.

The recommendations in this plan would require staff management or support of new initiatives: CAH-led public art commissions, expanded partnerships, expanded communications, increased programming about the public art collection, and increased programming to support the public art field in the District.

Recommendations

The CAH Public Art Program should anticipate the need for additional capacity in the following areas:

- Public art project management to manage new commissions, expanded grant programs, and planning partnerships.
- Collection care and management, as the program strengthens its conservation and maintenance practices, as the number of works in the Public Art Collection and Art Bank Collection increases, and as the Public Art Collection ages into a phase where conservation and maintenance will be more urgent concerns.
- Communications, as the program expands its efforts to connect stakeholders to grant opportunities and to publicize the artists and projects it supports.
- Programming, as the program develops programs to support the public art field and engage the public with its collections.

The CAH public art program can address these capacity needs by:

- Re-allocating current staff responsibilities
- Drawing on other resources within CAH
- Working with consultants or organizations
- Hiring additional staff

Data

As a granting, collecting, and lending organization, CAH's public art program generates a large amount of data. As such, CAH should understand itself as a data-driven organization and build data systems and analysis processes necessary for management and decision-making.

- In regard to granting, CAH generates data related to its applicant pools, its awardees, and the projects it supports.
- In regard to collecting, CAH generates data about the works it acquires and the works it commissions and requires sound information about the condition of its artworks.
- In regard to loans, CAH tracks the location of artworks that are loaned for exhibitions.

All of this data can be a critical tool in enabling CAH to strategically prioritize the investment of its resources, particularly to promote equity and to act as a responsible steward of its collections. This data can also support CAH's efforts to make its own collections, as well as other public art in the city, accessible to the public.

Granting and Collection Data

CAH can evaluate its progress towards equitable outcomes and consider options for adapting its grants, acquisition, commissioning, and programming trajectories by doing the following:

- Collect demographic information on the overall pool of applicants and the applicants who are awarded grants. For individuals, data should include age of applicant, location of applicant, and other characteristics of the applicant's background that are necessary for assessing the equitable distribution of CAH resources.
- For commissioned works, develop a database about proposed projects, awarded projects and completed projects. The database should track not only the demographics of the applicants, but also the proposed locations, budgets, media, and partners for projects.
- For acquired works, develop a database on proposed acquisitions and selected acquisitions. The database should track the demographics of the applicants and the proposed budgets and media for acquired works.

- For works in the Art Bank Collection, develop a database tracking where works are exhibited and for how long.
- For all categories, compartmentalize demographic data about CAH applicants and awardees to protect the privacy of applicants.
- Develop longitudinal analysis and reporting processes that synthesize the data into useful information that can help CAH track whether it is meeting its goals, and help inform management decisions and program decisions.

Conservation and Maintenance Data

Data related to conservation and maintenance are discussed in the “Data” section of this chapter.

Public Art Data

- Develop a database tracking location, genre and theme of public art projects created by other DC agencies. This will be an evolving resource as it will take time for this information to be compiled.

Collection Management, Maintenance and Conservation

CAH is responsible for two major collections of artworks. One is the collection of public art that has been commissioned over the years either as direct commissions or through grants. The other is the collection of portable works (two-dimensional works and small objects) that have been acquired for Art Bank.

As the ongoing steward of these collections, CAH should have in place a full set of procedures and tools for collection management, including an inventory, a maintenance and conservation program, and a policy for relocating, removing and de-accessioning works of art.

Collection Management

CAH has designated a staff person to serve as registrar for the collection and manager of maintenance and conservation procedures.

CAH maintains a database of the Art Bank collection in the TMS collection management system. Data about the public art collection should be organized into this system as well.

Maintenance and Conservation

CAH is developing a maintenance and conservation program for its public art collection. In general, the program should involve:

- Establishment of an inventory in a database system, as above.
- Designation of a staff member to oversee collection management, maintenance and conservation, and de-accessioning procedures, as above.

- Establishment of a condition assessment, to include:
 - A baseline assessment of all artworks in the collection.
 - A phased, detailed assessment of all artworks in the collection.
- A scheduled maintenance cycle for all artworks in the collection.
- Provisions for emergency maintenance.
- A phased conservation program.
- Annual budget requests for assessment, conservation, and maintenance based on priorities identified above.

In addition, CAH review of grant applications should include:

- Assessment of proposed sites from a maintenance and conservation point of view.
- Assessment of proposed artworks from a maintenance and conservation point of view.

Guidelines for Art Bank

CAH is developing guidelines for its Art Bank Collection. These guidelines formalize the collection goals, policies for acquiring new artworks, policies for evaluating donations, procedures for de-accessioning artworks, procedures for loaning artworks, and overall collection management practices. These guidelines should be finalized and adopted.

Guidelines for Public Art

CAH should develop a parallel set of guidelines for its Public Art Collection, focusing on collection goals, overall policies for issuing grants, and procedures for relocating, removing or de-accessioning artworks.

- The goals and policies for issuing public art grants should be drawn from this public art plan.
- The guidelines for relocating, removing and de-accessioning artworks should build on the guidelines that have been developed for the Art Bank.
 - Additional issues to consider are site-related criteria for considering a change in the artwork status, public and partner engagement in the review process, and considering artist moral rights as required by the Artist Visual Rights Act.
 - The guidelines should include special provisions for temporary artworks. In general, temporary artworks should be documented in the collection, but should not be subject to a formal de-accession process at the end of their installation. Grantees should be responsible for maintenance and removal of the artworks.
- The public art guidelines should be incorporated into grant agreements.

Guidelines for MuralsDC

Because of the nature of MuralsDC — the program is funded primarily by another agency (DPW) and projects are largely completed on private property — specialized guidelines are required. Those guidelines should consider the following issues:

- MuralsDC artworks should have a fixed lifespan during which the City agrees to maintain the artworks and the owner agrees not to remove the artwork. This timeframe should be extendable, by agreement of CAH, DPW, the owner, and the artist.
- Agreements between wall owners and DPW should give the CAH permission to repair and restore murals as needed.
- MuralsDC artworks should be accessioned into the CAH collection and documented as such. Archival records should be maintained if works are removed.
- As MuralsDC artworks are not envisioned to be permanent artworks, they should not require a formal de-accession process. However, artists should be notified in advance of the removal of an artwork so that they may document it.
- Artist agreements and wall agreements should incorporate artist VARA rights.

Communications

The CAH Public Art Collection and Art Bank Collection are vital cultural assets. CAH public art staff should work with CAH communications staff as well as with agency partners and grantees to develop both overarching and project-specific communications plans. Key strategies include:

- Create and maintain an enhanced identity for the Public Art Program and Art Bank Collection overall.
 - Clearly identify CAH as funder, commissioning entity, or acquiring entity for works that are part of the Public Art Collection and the Art Bank Collection.
 - Use the identity consistently in all program materials, including print materials, press releases, website, social media and identification labels.
- Expand access to the Public Art and Art Bank collections. The focus should be on strengthening and expanding online platforms. The CAH website, social media platforms and app-based tools can make it easier for people to find artworks, make experiences with the collection more interactive, and create depth for the overall content and context of the work.
- Develop a communications strategy for each grant round, especially for the artists, organizations and projects that are awarded grants.
 - Include messaging opportunities from grant announcement to award to the unveiling of the artwork or the exhibition.

- Identify target audiences, priority messages, and vehicles for communication at each step of the process.
- Leverage the communications efforts of grantees and project partners.
- Produce original content that highlights and documents the work of the public art program across a variety of media. The primary purpose of original content should be to highlight the most interesting stories about artists, organizations, projects, and programs that CAH is working with, and to strategically demonstrate CAH’s accomplishments in addressing the goals of the program.
- Consider media such as print, photography, video and blogs.
- Consider grants to independent curators and journalists to tell stories about artists and the collection in their own way, across platforms that are the most accessible to the public.

Evaluation

Overview

Evaluation is an emerging and increasingly important practice in the field of public art. It is usually thought of as a tool for evaluating programs or processes against the goals that a public art program has established through a broader planning process. This public art master plan update process served as an evaluation of CAH’s current granting programs. Future evaluation efforts should measure CAH’s progress toward achieving the outcomes of this plan, including the recommended IDEA outcomes.

Recommendations

Purpose of Evaluation

CAH should institute a regularized evaluation process with two basic goals in mind:

- Understand the progress CAH is making toward the outcomes proposed in this plan: create a more equitable public art landscape; build a strong public art ecosystem; develop a vibrant public realm; strengthen the cultural, economic, and social fabric of communities; and engage the public in the creation of public art.
- Inform strategies for CAH’s work — granting, projects, partnerships and programs — to better achieve the public art outcomes CAH is seeking.

Key Questions

In developing an evaluation strategy, CAH should frame the key questions that would help it understand its progress, document its outcomes, and inform its strategies:

- What is the breadth of people and organizations who are able to access CAH resources, in terms of grant awardees and programs that the agency directly offers?
- What is the geographic distribution of CAH resources, in terms of both the location of awardees and the location of projects?

- What is the cultural representation, in terms of who has access to CAH resources, in terms of demographics related to under-represented groups, in terms of the artistic styles and languages, and in terms of the cultural narratives that are explored?
- What are the types of projects funded and artworks acquired, in terms of genre, media, budget and time duration?
- What are the goals of the projects that are funded?

Project Data

Elsewhere, this plan recommends that CAH develop a more robust database on its work. Those recommendations focus largely on collecting information on grantees and their applications, and grant awards for public art commissions and Art Bank acquisitions. The information would focus on the demographics of applications; as well as the locations, durations, budgets and media of projects.

Program Data

For programs that CAH sponsors:

- Collect demographic information about who participates in programs that it organizes, how they heard about the program, and why they attended

Stakeholder Feedback

CAH should also obtain qualitative feedback from its direct stakeholders. This can occur in a number of ways:

- Questionnaires circulated to grant awardees at the end of each fiscal year, as is already the practice for AEG and PABC. Annual questionnaires are valuable as grant program rules can change from year to year.
- Follow-up surveys to participants of events, such as “CAH in the Community,” to learn about whether programs meet people’s expectations and needs
- Case study approaches to evaluating specific projects, such as “Playable Art DC.” This would be the most feasible way to collect feedback from communities that are involved with projects.

Notes on Collecting Demographic Information

The collection of demographic data can be sensitive because of privacy concerns. To the extent possible, CAH should collect demographic data in a way that allows for the people providing that information to remain anonymous. That is, demographic data in an application or a survey should be collected through a separate collection tool so that it cannot be cross-referenced with other information.

CAH currently requests grant applicants to provide demographic information about their audiences. This can be challenging for public art projects, as it is difficult to quantitatively measure the audience for a public artwork. As different grantees would likely use different methodologies, the data is not likely to be very useful.



Steven Weitzman, *Marion Barry, Jr. Commemorative Sculpture*, 2018

Bronze

CAH Civic Commission Project in partnership with the Executive Office of the Mayor and the Council of the District of Columbia
Wilson Building, 1350 Pennsylvania Ave., NW

Appendix

Public and Stakeholder Engagement

Public and Stakeholder Engagement

Following is a list of individuals and organizations who were contacted and/or participated in stakeholder and public engagement activities related to the Public Art Master Plan Update Process.

CAH Staff and Appointed Leadership Interviews

Staff

Group Interview — Heran Sereke Brhan, Jeffrey Scott, Lauren Glover (group)

Roundtable — Lauren Glover, vEnessa Acham, Sarah Gordon, Ron Humbertson, Alissa Maru

Individual Interviews — Heran Sereke Brhan, Brian Allende, Jeffrey Scott, Lauren Dugas Glover, Sarah Gordon, Ron Humbertson, Alissa Maru

Public Art Committee

Meeting 1 — José Alberto Uclés, Maria Hall Rooney, Alma H. Gates

Meeting 2 — Kay Kendall José Alberto Uclés, Maggie Fitzpatrick, Alma H. Gates, Carla Sims

Individual Interviews — Kay Kendall, Kymber Menkiti

Agency Partner Interviews

Department of General Services

Sandy Bellamy, Percent for Art Program Manager

Kasmin Holt, Chief Special Projects Officer

DC Department of Transportation

Anna Chamberlain, Associate Director of Planning and Sustainability Division

Renan Snowden, Project Manager

Stephen Varga, Special Assistant for Economic Development, Office of the Director

[DC Public Library](#)

Linnea Hegarty, Director of Event, Exhibitions and Development

[DC Office of Planning](#)

Sakina Khan, Deputy Director for Citywide Strategy and Analysis

Chris Shaheen, Public Space Program Manager

Josh Silver, Lead Planner for Strategic Initiatives and Partnerships

[Department of Parks and Recreation](#)

Nick Kushner, Community Planner

Tanya Meyers, Cultural Arts Portfolio Manager

[Department of Public Works](#)

Nancee Lyon, MuralsDC Coordinator

[Department of Small and Local Business Development](#)

Cristina Amoruso, Main Streets Coordinator

[Other Partner Interviews](#)

Chris Taylor, James Pittman, PEPCO, titles

[Art Bank Loan Program Site Partner Interviews](#)

Philip Barlow, Department of Insurance, Securities and Banking

Phyllis Kaiser-Dark, Office of Labor Relations and Collective Bargaining

[Grantee Interviews](#)

[Art Exhibition Applicants and Grantees](#)

Liz Ashe, Karen Baker, Deirdre Darden

[Civic Commissions Project Applicants and Grantees](#)

Playable Art — Greg Corso, Davide Prete, Bruce Willen

Design to Recycle — Carly Rounds

PEPCO Substation — David Hess

[Public Art Building Communities Applicants and Grantees](#)

Charles Bergen, Hannah Blumenfeld, Monica Jahan Bose, Deirdre Ehlen, Patrick McDonough,

Karyn Miller, Nancy Miyahara, Amy Moore, Duilio Passariello, Kenyattah Robinson, Candice Taylor,

Wilfredo Villadares

CAH Questionnaires

Distributed to 17 Commissioners. Thirteen responded.

Artist Questionnaires

Art Bank Artists

Distributed to 417 artists who applied for Art Bank in 2019, 2020, and 2021. 79 artists responded.

Art Exhibition Grantees

Distributed to 13 curators who applied for an AEG grant. 7 responded.

MuralsDC

Distributed to 42 artists who received MuralsDC grants. 17 artists responded.

Business Improvement District Questionnaire

Distributed to contacts in 11 Business Improvement Districts. Responses received from:

Kristen Barden, Adams Morgan Partnership
Michael Stevens and Susan Hampton, Capitol Riverfront BID
Maura Brophy, NoMa BID

Main Street Questionnaire

Distributed to contacts in 26 Main Street organizations. Responses received from:

Alexander Padro, Shaw Main Streets, Inc.
Madeleine Odendahl, District Bridges — managing Main Streets for Cleveland Park, Columbia Heights |
Mount Pleasant, Logan Circle, Lower Georgia Avenue, and U Street
Gabriela Mossi, Uptown Main Street
Leigh Catherine Miles, Tenleytown Main Street
Charles McCaffrey, Eastern Market Main Street

Focus Groups

Main Streets

De'Andre Anderson, Woodley Park Main Street
Gloria M. Garcia, Van Ness Main Street
Charles McCaffrey, Eastern Market Main Street
Leigh Catherine Miles, Tenleytown Main Street
Michele Molotsky, Logan Circle Main Street
Madeleine Odendahl, District Bridges — managing Main Streets for Cleveland Park, Columbia Heights |
Mount Pleasant, Logan Circle, Lower Georgia Avenue, and U Street

BIDs

Lexie Able, Southwest BID

Rick Ammirato, DC BID Council
Kristen Barden, Adams Morgan BID
Brian Barrie, Adams Morgan BID
Maura Brophy, NoMa BID
Susan Hampton, Capitol Riverfront BID
Jessie Himmelrich, Southwest BID
Ted Jutras, Capitol Riverfront BID
Jesse London, NoMa BID
Karyn Miller, Golden Triangle BID
Kristina Noel, Anacostia BID
Joe Sternlieb, Georgetown BID

[Artists \(2 roundtables\)](#)

Invitations sent directly to current and former grantees and applicants and distributed through arts organizations to their members and constituents. Attendees included:

Tamaraukon Agbegha
Catherine Aselford
TL Barwick
Monica Jahan Bose
Jamila Canty
Sally Canzoneri
Wesley Clark
Laura Coleman
Mary Early
Rose Jaffe
Larry Jones
Jamilie Jones
Michael Kirby
Sally Macklin
Tiik Pollet
Davide Prete
Prudence Shaw
Alvin Thompson
Alex Vidales
Atti Vakili Wheeler
Jordann Wine
Jim Voltz
Ann Vroom

Arts and Culture Organizations

Invitations sent to 32 DC-based arts organizations, including current and former grantees and applicants. Attendees included:

Claire Blaustein, AIGA Washington
Rachel Dickerson, Ward 4 Creative Economy
Annie Farrar, Washington Sculptors Group
S. Robert Morgan, The Essential Theatre
Tendani Mpulubusi, 8 Arts & Culture
Peter Nesbett, Washington Project for the Arts
Victoria Reis, Transformer
Pamela Wessling, Logan Circle Community Organization

Plan Review Open Houses

Tamaraukon Agbegha, artist
Heather Baker, artist
Karen Baker, curator
Philip Barlow, former Art Bank panelist and current Art Bank Loan Program site partner
Sally Canzioneri, artist
George Koch, Art-o-matic
Jessie Himmelrich, Southwest BID
Charles McCaffrey, Eastern Market Main Street
Karyn Miller, Golden Triangle BID
Nancy Miyahira, Georgetown BID
Allison Nance, Nicholson Project and Plain Sight Gallery
Jim Voltz, artist
Pamela Wessling, Logan Circle Community Organization



Marcel Taylor, *Window Pain*, 2017

Mixed media on canvas

CAH Art Bank Collection

On view at DFHV Client Services Office (2235 Shannon Pl SE, Suite 2004)