


City of Alexandria, Virginia

MEMORANDUM

DATE: MAY 2, 2012

TO: THE HONORABLE MAYOR AND MEMBERS OF CITY COUNCIL

FROM: RASHAD M. YOUNG, CITY MANAGER 

SUBJECT: RECEIPT OF DRAFT PUBLIC ART POLICY

ISSUE: Should the City consider adopting the proposed Public Art Policy?

RECOMMENDATION: That City Council:

- (1) Receive and review the draft Public Art Policy (Attachments 1 and 2); and
- (2) Direct staff to docket this draft Public Art Policy for Planning Commission and City Council public hearing and adoption.

BACKGROUND: In June of 2010, Council received as a docketed memorandum a discussion draft of the proposed Public Art Funding Policy and directed staff to continue to discuss the draft of this funding policy with stakeholders. Preceding this 2010 action, during the implementation of the Braddock plan in 2009, Council requested that a public art funding policy be developed. A staff work group was formed with representation from the City Manager's Office, Department of Recreation, Parks and Cultural Activities, Planning and Zoning, and Transportation and Environmental Services. The charge of the staff work group was to recommend to City Council funding mechanisms for public art through private and public development. Staff reviewed public art policies of area jurisdictions, as well as other cities with well-established public art programs. Based on best practices of these areas and Alexandria-specific needs, a discussion draft was developed by the staff work group. A City Council work session was held in late 2009, and Council discussed this proposed Public Art Funding Policy as a docketed report in mid-2010. After further discussion with stakeholders, it is now proposed that if Council is comfortable this proposed Public Art Policy is ready for adoption consideration, that it be processed for Planning Commission and City Council public hearing in June.

Funding for the public art program is proposed to come from a percentage of the City's Capital and from private developers submitting a Development Special Use Permit at a rate of 50 cents per square foot of gross floor area for projects of 600,000 square feet or less. Public art for larger development projects will be negotiated. Private developers may also choose to provide public art onsite. Since this Public Art Policy directly relates to the land use decision-making

process, it is proposed that the Planning Commission consider the proposed policy prior to its coming to Council for public hearing and adoption.

The Alexandria Commission for the Arts formed an Ad-hoc Advisory Group (Attachment 4) to involve the building and development industries, citizens, and business and arts communities. Participation on the Ad-hoc Advisory Group should not imply agreement with all items stated in this Policy. Staff also received input from other individuals and community groups such as the Alexandria Arts Forum, the Northern Virginia Building Industry Association (NVBIA), and the prime commercial office property owners association (NAIOP). Nearly three dozen meetings have been held (Attachment 5). All issues raised have been reviewed and, where appropriate, used for refining the policy. The proposed Policy attempts to balance the needs of the various stakeholders with the City's goals for public art.

One of the core issues in the development of this proposed Public Art Policy was the level of funding to be recommended. A review of other jurisdictions (Attachment 4) found a wide range of private sector funding levels ranging from 1% of project costs (Philadelphia, PA), to \$1 per square foot of development (Rockville, MD), to lump sum levels ranging from \$50,000 (District of Columbia) to \$75,000 (Arlington, VA). Many jurisdictions reported that the level of developer contribution was "voluntary/negotiable" and some reported it was mandatory by ordinance.

At the beginning of the stakeholder discussions, the first staff drafts of the Public Art Policy contemplated starting at 50-cents per square foot as the contribution rate with that rising to \$1.00 per square foot over a multi-year period. After much debate with the development community, no consensus appeared, even as the proposed contribution rate was lowered. Flat lump sum rates were considered, but they were rejected as not as equitable (i.e., proportionally scalable) as a per square foot rate. However, at the level of higher than 600,000 square feet of development, it is proposed that the amount be listed as negotiable as projects of this order of magnitude usually have a wide range of public benefit issues where funding needs and public priorities are variable. In some cases such as North Potomac Yard a \$4 million developer funded public art amount has been agreed to (this equates to about 53 cents per square foot). In the case of the Braddock Road Small Area Plan adopted in 2009, and Beauregard Small Area Plan now under consideration, these two Plans state that the Public Art Policy in place at the time of development would apply and the contribution would be mandatory.

In regard to public funding through the City's Capital Improvement Program (CIP), it is proposed that the City's funding of public art be initiated in FY 2013 with \$50,000, and increase by \$50,000 per year to reach \$250,000 in FY 2017 and \$500,000 by FY 2022. This funding by FY 2022 would equal about 0.6% of the CIP for FY 2022. A review of other jurisdictions' public funding of public art found a wide range of practices. Ranging from 1.33% of the public construction budget (Portland, OR; Chicago, IL), to 1% (Baltimore, MD; Charlottesville, VA; Philadelphia, PA; Prince Georges' County, MD), to 0.5% (Montgomery County, MD; U.S. Government/GSA; Arlington, VA), to no CIP art funding (Fairfax County, VA). In many instances the public art funding is part of each public construction budget, and sometimes it stands alone as a separate funding source that can be concentrated on particular public projects where the public benefit may be greater than other public projects. With the art funding as

standalone funding, it can also be used independent of a public construction project (such as placement of a piece of public art in an existing park).

The establishment of a Public Art Policy provides strategic direction and a framework for the advancement and sustainability of public art in Alexandria. With the support of the City's Strategic Plan and the proposed City public art acquisition funding, staff recommends adoption of the following Public Art Policy (Attachments 1 and 2).

FISCAL IMPACT: The proposed funding policy will produce a variable level of funding each year based on whether or not a developer(s) chooses to make a voluntary contribution, as well as the level of development activity that occurs each year. The impact of a public art policy to the City will largely be seen in the City's multi-year Capital Improvement Program (CIP). The CIP proposed for FY 2013 to FY 2022 initiates funding in FY 2013 at the \$50,000 per year level. This amount is increased by \$50,000 per year, so that it reaches \$250,000 in FY 2017 and \$500,000 per year in FY 2022. Council is scheduled to adopt the overall 10-year CIP on May 7.

ATTACHMENTS:

- Attachment 1: Draft Public Art Policy
- Attachment 2: Definitions
- Attachment 3: Matrix of Other Jurisdictions
- Attachment 4: Ad-hoc Public Art Policy Advisory Group
- Attachment 5: List of Meetings
- Attachment 6: Public Art Collection

STAFF:

- Mark Jinks, Deputy City Manager
- Debra Collins, Assistant City Manager
- James B. Spengler, Director, Recreation, Parks and Cultural Activities
- Alisa J. Carrel, Deputy Director, Recreation, Parks and Cultural Activities
- Faroll Hamer, Director, Planning and Zoning
- Jeffrey Farner, Deputy Director, Planning and Zoning
- Maya Contreras, Urban Planner, Planning and Zoning
- Rich Baier, Director, Transportation and Environmental Services

ATTACHMENT 1 – Draft Public Art Policy

Policy Goal

The goal of the Public Art Policy is to grow the City of Alexandria's public art program into a world-class collection that reflects our unique history, people, cultural identity, and future aspirations. Funding for the public art program is proposed to come from a percentage of the City's Capital Improvement Program and be initiated in FY 2013 with \$50,000 and increase by \$50,000 per year to reach \$250,000 in FY 2017 and \$500,000 by FY 2022. Funding is also proposed to come from private developers submitting a Development Special Use Permit at a rate of 50 cents per square foot of gross floor area for projects of 600,000 square feet or less. Public art for larger development projects will be negotiated. Private developers may also choose to provide public art onsite.

Desired outcomes include:

- Creation of an ongoing funding source for public art
- Simplified procedures that are formalized yet flexible
- Surety of process and consistent approach
- Incorporation of public art early in the planning process to create a relationship with the architecture and environment
- Broadened range of public art that includes a variety of art styles and media
- Placement and integration of relevant and meaningful artworks
- Strengthened public art presence

Benefits

Alexandria values the visual and performing arts. The arts define and shape the community, engage and inspire the public, and enrich lives. Art offers lifelong learning opportunities and is valued as an essential element of our diverse community and its economy. Public art is an important expression of this vibrancy. Benefits of public art span the range of functional to whimsical, intrinsic to extrinsic, educational to quizzical, and social to economic.

Public art creates a sense of place and transforms the places where people live, work and play into environments that invite interaction. It creates engaging experiences, connects people to each other, and adds beauty to spaces that will be enjoyed for generations to come. Public art is accessible and can be enjoyed briefly in passing or at length in contemplation.

Best Practices

According to Americans for the Arts, more than 500 communities in the U.S. use a variation of a percent-for-art program. They are funded through capital improvement program funds (with or without a city ordinance), mandatory or volunteer developer contributions, or a combination. Staff researched best practices of artistically visionary cities including Chicago, San Francisco, Seattle and New York, and local jurisdictions including Arlington County, Montgomery County and the District of Columbia. While this best practice research yielded a starting point in the discussion, the objective was to achieve a policy that reflects the unique needs of Alexandria.

Policy vs. Ordinance

This Policy is recommended to be adopted as a policy rather than an ordinance. While the City does have the ability under Virginia law to require by ordinance public art as part of the development process (as long as the public art is one with a nexus to the development project), a policy will allow the City and development community time to determine whether it is achieving the desired results. If at the planned five-year review period (or before), Council comes to the conclusion that the City is ready to adopt a Public Art Policy ordinance, then one can be considered.

City Council's Strategic Plan

The City Council's Strategic Plan (2010) identified public art as a priority under Goal 7, Objective 2: Promote equitable access to lifelong learning opportunities through arts, library, historical, archaeological, and cultural resources, programs and services.

- Initiative: Identify and implement funding strategies for public art by 2011 that provides for the integration of the arts in public and private development and redevelopment projects throughout the City.
- Initiative: Develop a public art master plan by 2014 that sets priorities for the location and funding of projects and provides a framework for the shared financial and professional resources needed.

Public Art Master Plan

A comprehensive and community-based effort, the Public Art Master Plan is a critical step in the implementation of this policy. A Public Art Master Plan will take between 18 to 24 months to complete. Funding for the Plan is proposed to be funded from the FY 2012 Fund Balance.

Other nearby jurisdictions with Public Art Master Plans include: Arlington (2004), Roanoke (2007), Reston (2008), and the District of Columbia (2009). Arlington, Roanoke and the District of Columbia created their Public Art Master Plans after adoption of their public art policies.

Policy on Acquired Art

The Policy on Acquired Art, to be revised with the public art master plan, will govern the process used to acquire public art funded with City CIP funds or public art funded with private funds placed on City property.

Funding Sources

Though the policy proposes a commitment from the City and private development community, staff will continue to pursue contributions to the Public Art Fund from other sources to promote community investment and larger-scale projects, where appropriate. Tax-deductible contributions may be unrestricted or restricted to a specific project or geographic area by the donor.

Current Practice in Alexandria

Over the past several years, the City of Alexandria has incorporated public art in the landscape planning and decision-making process on a case-by-case basis. Though this has resulted in a number of successful projects, a more formalized method has been needed that would encourage a broader collection of public art as well as create more certainty for developers.

Examples of City Projects

Current public art projects managed by the City include the Police Memorial, Contraband's and Freedmen's Cemetery sculpture and the Charles Hamilton Houston Memorial. Each of these projects includes a considerable component of community outreach, from artist selection to ongoing stewardship. For example, the Friends of Rocky Versace raise funds to supplement City funding for maintenance of the memorial at the Mount Vernon Recreation Center.

Examples of Developer Projects

Many of the Neighborhood Small Area Plans incorporate a discussion of art. The Mount Vernon Avenue Business Area Plan (2004) includes an arts promotion strategy that encourages the use of art to brand and develop the character of the Avenue. One of the more prominent installations is *Three Eggs in Space* by artist Karen Bailey located at the intersection of Mount Vernon and Commonwealth Avenues at the Del Ray Central apartment buildings.

Other pieces have been negotiated as part of the approval process. The *Edmonson Sisters* statue by artist Erik Blome, located at 1701 Duke Street plaza, was the result of coordination among the developer Carr Properties, City staff and citizens. Other such examples include the Monarch, the Clayborne and the Prescott, apartment and condominium buildings with courtyard sculptures.

Flexibility

Because each development project is unique, public art opportunities will vary. Some projects may require a more flexible approach in order to allow for creative and innovative alternatives.

Though it is intended that experienced artists be engaged in public art projects, there may be appropriate opportunities for emerging artists to participate in the process of creating public art.

Exemptions

The proposed 50-cent per square foot private sector developer contribution would not apply to places of worship and their accessory uses, ARHA or non-profit owned affordable housing, projects where a social service agency is the owner and occupant of a least 50% of the proposed premises, private schools and childcare centers, and parking structures.

Timing

Staff recommends applying the policy to any project submitted for Concept Plan after the policy's adoption date. If approved, the policy would be presented at the concept phase of new projects and staff would coordinate with developers to determine opportunities to incorporate art.

For developers choosing to incorporate public art on their development site, community outreach will be undertaken at the same time as the development plan and as one of several components discussed with the community. No formal approval process by the community will be required.

Ownership & Maintenance

When a developer chooses to place artwork at their development site, the site owner will retain ownership of the artwork and be responsible for maintenance. Artwork intended to be placed on public property requires approval and is subject to the terms and conditions of the Policy on Acquired Art, adopted in 2008.

Administration

The Public Art Policy will be administered by the Office of the Arts, a division of the Department of Recreation, Parks & Cultural Activities, and the Department of Planning and Zoning. The Public Art Fund will be administered by the Office of the Arts.

Staff and members of the Public Art Committee are available to assist developers in the public art process and artist selection process. The Office of the Arts is a member of American's for the Arts' Public Art Network and will offer its resources to developers.

Marketing & Acknowledgment

Public Art offers a valuable marketing opportunity to promote Alexandria as a vibrant city in which to live and do business. The Public Art Collection and contributions to the Public Art Fund will be highlighted and acknowledged in the City's marketing efforts.

Review

Five years after adoption of this policy, or upon completion of a Public Art Master Plan, a review will be presented to City Council. This will allow for an assessment of the current economy as well as an analysis of the results of this Public Art Policy. The review will include documentation of the art achieved under this policy and recommendations for improvement.

I. City Funding

A. Funding Formula

The aspirational goal to be allocated for public art would be 1% of the annual City Capital Improvement Program (CIP) budget, including Schools. This is a goal, not a requirement, for the CIP. Funding in the proposed FY 2013 to FY 2022 CIP is as follows:

FY 2013 = \$ 50,000
FY 2014 = \$100,000
FY 2015 = \$150,000
FY 2016 = \$200,000
FY 2017 = \$250,000
FY 2018 = \$300,000
FY 2019 = \$350,000
FY 2020 = \$400,000
FY 2021 = \$450,000
FY 2022 = \$500,000

Public sector funding of public art would not primarily occur through individual projects but be funded through a centralized public art fund in the City's CIP. These city CIP funds could be used for projects at City facilities, on publically-owned land, or at public school sites.

B. Allocation

Funding will be allocated to the Public Art Fund and restricted for:

- Acquisition of Permanent or Temporary Art
- Collection Conservation
- Special Projects (i.e. Public Art Master Plan, cultural arts facilities, etc.)

The primary purpose of the Fund is for acquisitions of permanent or temporary art. As is the case with all CIP projects, any unspent funds will be carried over to the next fiscal year.

C. Community Outreach

When public art is involved with City-funded development projects created through this policy, the project shall include a community outreach plan. Managed by staff, the Alexandria Commission for the Arts, and the Public Art Committee, the outreach plan will inform citizens and promote community interest in the project's implementation. For public art projects attached to construction, community outreach should be integrated into the overall project timeline to coordinate with the planned project schedule.

II. Private Development Funding

A. Funding Formula

It is proposed that the Public Art funding by developers be voluntary unless the small area plan or the Coordinated Development District (CDD) where a proposed project is located states in that adopted Plan or CDD that the public art policy applies. Applicants may choose to place public art onsite or provide a voluntary contribution to be used toward public art within the project's associated small area plan.

The recommended contribution would be implemented for Development Special Use Permits (DSUPs) submitted for Concept Plan after adoption of this policy at a rate of 50 cents per square foot of gross floor area (GFA) for projects of 600,000 or less. Larger projects will be negotiable. Contributions shall be made prior to issuance of the first Certificate of Occupancy Permit, unless negotiated.

For expansions or renovations of existing commercial or industrial buildings that require a DSUP, calculations are based on the amount of additional GFA. If the additional GFA increases the size of the existing building by 100 percent or more, calculations are based on the total GFA of the project.

GFA Calculation Exemptions

The proposed 50-cent per square foot private sector developer contribution would not apply to places of worship and their accessory uses located on the same site, ARHA or non-profit owned affordable housing, projects where a social service agency is the owner and occupant of a least 50% of the proposed premises, private schools and childcare centers, and parking structures. Though they are exempt from the calculation formula, it is not intended to imply that public art should not be located at or integrated with the above uses.

B. Allocation Options

Applicants of development projects are encouraged, but not required, to contribute to the dedicated Public Art Fund. The priority will be to utilize the contribution within the small area plan of the development. Developers may elect one, or a combination, of the following allocation options.

1. Contribution to the Public Art Fund

Provide a contribution to the Public Art Fund which may be used for:

- Acquisition of Permanent or Temporary Art
- Collection Conservation
- Cultural Facilities
- Cultural Programming within the small area plan
- Public Art Administration

2. On-site Art

Provide a permanent installation of a publicly accessible work of art, subject to meeting the public art definition:

- On or within applicant's development site
- On City property, subject to City approval and the Policy on Acquired Art
- On other private property within the small area plan, subject to approval of owner of the proposed property

Installation should occur prior to the issuance of the first Certificate of Occupancy Permit, unless negotiated.

3. Cultural Facilities/Arts Space

Provide facilities or space for arts-related purposes such as performance, rehearsal, exhibition, and/or education, subject to City approval.

4. Arts Programming

Provide on-site public performance or arts programming, subject to City approval.

5. Combination of Above

C. Community Outreach

Consistent with current Planning & Zoning practices, public art projects should be included in the development project's community outreach plan to inform citizens and promote community interest in its implementation. Office of the Arts staff, the Alexandria Commission for the Arts, and the Public Art Committee are available to assist with community outreach efforts. For public art projects attached to construction, community outreach should be integrated into the overall project timeline to coordinate with the planned project schedule.

ATTACHMENT 2 – Definitions

Definitions (as defined by the Public Art Policy)

Public art is an original or limited edition work of art created by an artist or team of artists that is physically accessible to the public and which may possess functional as well as aesthetic qualities. Public art must be located in places where public life occurs, and may include plazas, open space, or publicly viewable building façades or lobbies. Public art may also include performing arts.

A **work of art** may be functional. Such examples may include, but not be limited to, benches, bike racks, grates, landscaping or other design elements if designed by an artist as a unique and prominent feature for the project. With the exception of publicly viewable lobbies and iconic commercial signs, interior elements of buildings and commercial signs are excluded from this definition.

An **artist** is an individual who meets one or more of the following criteria: realizes income through the sale, performance, publication, or commission of works of art; has previously exhibited, presented, performed or published works of art in museums, galleries or other recognized art venues and publications; has formal training or education in a field of art; or has received awards or other forms of recognition from recognized arts organizations for his/her artistic abilities or accomplishments.

A **Cultural Facility** is any building, structure or location used for programs or activities involving the arts.

A **Public Art Fund** is a dedicated fund which shall be used solely for the activities described herein.

A **Public Art Master Plan** is a comprehensive, community-based planning effort that outlines the goals and objectives for public art. A Public Art Master Plan sets priorities for the location and funding of projects; provides a framework for the shared financial and professional resources needed; and defines the procedures for the oversight needed for public art projects to be successful.

Temporary Art is an artwork that is displayed for less than two years.

Development Special Use Permit (DSUP) requests the right to develop a property with relief from specific zoning ordinance requirements such as minimum parking, building setbacks, or for increases in building height or square footage. An applicant requesting a DSUP approval must also meet a more stringent requirement by demonstrating that their project provides substantial public benefit before relief from zoning ordinance requirements are granted. Both the Planning Commission and City Council hear a request for a DSUP.

ATTACHMENT 3 – Matrix of Jurisdictions with Public Art Policies

JURISDICTION	CALCULATIONS: PUBLIC	CALCULATIONS: PRIVATE	IMPLEMENTATION METHOD
Arlington County	.5% of specific budget categories	\$75,000 per site plan/negotiable	Ordinance
Baltimore	at least 1% of construction budget	none	Ordinance (1964 - 2nd oldest in country)
Charlottesville	1% of construction budget	voluntary/negotiable	Policy
Chicago	1.33% of construction or renovation budget	voluntary/negotiable	Ordinance
District of Columbia	CIP matches private contributions	Typically \$50,000 per project	Policy
Federal (GSA)	.5% of construction budget	N/A	N/A
Fairfax County	none	none	none
Montgomery County	.05% of total CIP	voluntary/negotiable	Policy
Philadelphia	1% of construction budget	1% of construction budget	Ordinance (1959 - oldest in country)
Prince George's County	1% of construction budget	voluntary/negotiable	Ordinance
Portland, OR	1.33% of construction budget for \$100K+project	1:1 Floor Area Ratio Bonus	Ordinance
Reston	currently being explored	voluntary/negotiable	N/A
Rockville	1% of construction budget plus \$1/capita fund	up to \$1 per square foot Gross Floor Area	Ordinance
Rosslyn	.5% of specific budget categories	\$250,000 - \$750,000 per project	Business Improvement District (BID)
Seattle	1% of construction budget	voluntary/negotiable	Ordinance

ATTACHMENT 4 - Ad-hoc Public Art Funding Policy Advisory Group (September 2009)

The role of the Ad-hoc Public Art Funding Policy Advisory Group is to make recommendations to staff and the Arts Commission regarding the proposed Public Art Funding Policy.

Members:

Matthew Harwood, Advisory Group Chair
Chair, Public Art Committee of the Alexandria Commission for the Arts

Stewart Bartley
Developer, Y-12 Investments LLC

Eddy Cettina [Did not participate due to scheduling conflicts]
Developer, Jaguar Development LC

Joe Egerton
Business Owner, Arts Afire

Mary Catherine Gibbs
Attorney, Hart, Calley, Gibbs & Karp, PC

Poul Hertel
Representative, Federation of Civic Associations

Tina Leone
President, Alexandria Chamber of Commerce

Pat Miller
Chair, Alexandria Commission for the Arts

Eric Nelson
Business Owner, Artfully Chocolate | Kingsbury Confections

Kai Reynolds [Did not participate due to scheduling but sent colleague Tom Burkert in his place]
Developer and West End Business Representative, JBG Companies

Chris St. Pierre
Business Owner, Authentically Amish Fine Furnishings

City Staff:

Mark Jinks, Deputy City Manager

Rich Baier, Director, Department of Transportation & Environmental Services

Jeff Farner, Deputy Director, Planning & Zoning

Alisa Carrel, Director, Office of the Arts, RPCA

Maya Contreras, Urban Planner, Planning & Zoning

Laura Durham, Open Space Coordinator, RPCA

ATTACHMENT 5 – List of Meetings Held

09/15/09 Alexandria Commission for the Arts – update and approval of Ad-hoc Group

10/27/09 Ad-hoc Public Art Funding Policy Advisory Group – review and discussion

10/29/09 Interdepartmental Review (staff) – update

11/04/09 Interagency Planning Review Group (staff) – update

11/10/09 Ad-hoc Public Art Funding Policy Advisory Group – review and discussion

11/10/09 Public Art Committee – update

11/17/09 Ad-hoc Public Art Funding Policy Advisory Group – review and discussion

11/17/09 Alexandria Commission for the Arts – update

11/19/09 Alexandria Arts Forum – update

11/19/09 Parks & Recreation Commission – update

12/01/09 Planning Commission – update

12/02/09 Interagency Planning Review Group (staff) – draft policy presentation

12/08/09 City Council Work Session

12/09/09 Public Art Committee – draft policy presentation

12/10/09 Northern Virginia Building Industry Association/National Association of Industrial and Office Properties – draft policy presentation

12/15/09 Arts Commission – draft policy presentation

01/14/09 Alexandria Arts Forum – draft policy presentation

01/27/10 Federation of Civic Associations – update

03/04/10 Duncan Blair, land use attorney, and Richard Giannotti, architect

03/18/10 Mary Catherine Gibbs and Cathy Puskar, land use attorneys

06/01/10 Eric Dobson, NAIOP; Howard Middleton, Reed Smith; and Chris Darling, Duke Realty

06/22/10	City Council Legislative Session – status report and discussion draft
12/09/10	Northern Virginia Building Industry Association/National Association of Industrial and Office Properties – update
01/18/11	Karen Conkey, architect, and Bill Cromley, architect and developer
03/07/11	Stewart Bartley, developer
03/09/11	Mike Anderson, Chamber of Commerce, and Mary Catherine Gibbs
03/10/11	Eric Dobson and Ken Wire, NVBIA/NAIOP
04/07/11	Ad-hoc Public Art Funding Policy Advisory Group
04/11/11	Judy Noritake, architect
04/12/11	Duncan Blair and Cathy Puskar, land use attorneys
04/13/11	Arts Forum Special Meeting
04/13/11	Public Art Committee
04/19/11	Alexandria Commission for the Arts
04/21/11	Planning Commission Chair John Komoroske
05/03/11	Planning Commission Work Session
04/17/12	Arts Commission Public Hearing
05/15/12	Arts Commission Public Hearing (scheduled)
05/TBD/12	Ad-hoc Public Art Funding Policy Advisory Group Meeting (to be scheduled)

ATTACHMENT 6 – Public Art Collection (05/02/12)

Sacandaga Totem

Artist: John Val Alstine
Classification: Sculpture
Date Installed: 2010
Corner of King Street and Fayette Street
Publicly Owned (Donated by The Alexandria Sculpture Foundation)

Three Eggs in Space

Artist: Karen Bailey
Classification: Sculpture
Date Installed: 2010
Del Ray Central, 3015 Mount Vernon Avenue (intersection with Commonwealth Avenue)
Privately Owned

Edmonson Sisters

Artist: Erik Blome
Classification: Sculpture
Date Installed: 2010
1701 Duke Street, courtyard
Privately Owned

Zulu

Artist: Brad Howe
Classification: Sculpture
Date Installed: 2009
Mill Race Office, 1218 Mill Road
Privately Owned

George Washington Mural

Artists: Patrick Kirwin and Christopher Erney
Classification: Mural
Date Installed: 2009 (de-installed for repairs to fence, to be reinstalled summer 2011)
Mirant Power Plant Fence, north end of Old Town, along bike path and Potomac River
Privately Owned

Crescents

Artists: Lorraine Oerth, Carlos Beltran, Dale Marhanka, Joan Ulrich
Classification: Ceramic Wall Sculpture
Date Installed: 2009
Charles Houston Recreation Center, 901 Wythe Street, inside lobby
Publicly Owned

Timeshape

Artist: James Borden
Classification: Kinetic Sculpture, Clock
Date Installed: 2008
Westin Hotel Clock, 400 Courthouse Square, lobby
Privately Owned

The Monarch

Artist: John Evans
Classification: Sculpture
Date Installed: 2008
The Monarch, 525 N. Fayette, interior courtyard
Privately Owned

Haverim

Artist: Barton Rubenstein
Classification: Sculpture
Date Installed: 2008
The Prescott, 1115 Cameron Street, interior courtyard
Privately Owned

Columns

Artist: Jesus Moroles
Classification: Sculpture
Date Installed: 2008
The Clayborne, 820 S. Columbus Street
Privately Owned

Telescope

Artist: David Hess
Classification: Sculpture
Date Installed: 2008
The Clayborne, 820 S. Columbus Street
Privately Owned

The Pharmacist

Artist: Alexi Alexiev
Classification: Sculpture – rendition of Norman Rockwell’s “The Pharmacist”
Date Installed: 2008
100 Daingerfield Road
Privately Owned

Eisenhower Avenue Mural

Artists: Jorge Perez-Rubio and Alexandria City Public School students
Classification: Mural
Date Installed: 2008
Corner of Eisenhower Avenue and Claremont
Privately Owned

Whole Foods

Artist: Bonnie Fitzgerald
Classification: Mosaics
Date Installed: 2006
Whole Foods Market, 1700 Duke Street
Privately Owned

Shipbuilder

Artist: Michael Curtis
Classification: Sculpture
Date Installed: 2004
Old Town Waterfront Park
Publicly Owned

September 11 Memorial

Artist: Jim Evans
Classification: Memorial, Fountain, Landscaping, Garden
Date Installed: 2002 & 2003
American Society for Industrial Security, 1625 Prince Street, courtyard
Privately Owned

Captain Rocky Versace Plaza and Alexandria Vietnam Veterans Memorial

Artist: Antonio Tobias "Toby" Mendez
Classification: Sculpture, Seating & Plaza
Date Installed: 2002
Mount Vernon Recreation Center, 2701 Commonwealth Avenue
Publicly Owned

Eisenhower

Artist: Michael Curtis
Classification: Sculpture
Date Installed: 1999
Circle at the intersection of Eisenhower Avenue and Holland Lane
(This sculpture is to be donated to the City and moved to the Eisenhower Metro)

American Society of Industrial Security Mural

Artists: Artiface, Inc., Bryan King, Jennifer Moore, Lydia Sarner, Amy Thoelen
Classification: Painting
Date Installed: 1998
Side of building at 1625 Prince Street
Privately Owned

Arlandria/Chirilagua at Work

Artists: Jorge Sombarriba and the Arlandria Youth Group
Classification: Mural
Date Installed: 1998
3705 Mt. Vernon Avenue
Privately Owned

King Street Gardens Park

Artists: Buster Simpson, Laura Sindell; Architect: Mark Spitzer; Landscape Architect: Becca Hanson
Classification: Sculpture, Plaza, Landscape, Garden
Date Installed: 1997
1806 King Street, corner of King Street and Diagonal Road
Publicly Owned

Paz en Chirilagua (Peace in Chirilagua)

Artists: Jorge Somarriba and the Arlandria Youth Group

Classification: Mural

Date Installed: 1996

4109 Mount Vernon Avenue, moved indoors in 2011

Publicly Owned

St. Elmo's Coffee Pub Steam Clouds

Artists: Matthew McMullen and Howard Connelly of Propellerworks

Classification: Sculpture

Date Installed: 1996

St. Elmo's Coffee Pub, 2300 Mount Vernon Avenue

Privately Owned

Justice Delayed, Justice Denied

Artist: Ray Kaskey

Classification: Sculpture

Date Installed: 1994

Federal Courthouse Square, between Elizabeth Street and Jamieson Street

Publicly Owned (funded by the Federal Government's GSA Art in Architecture Program)

Truths that Rise from the Roots Remembered

Artist: Jerome Meadows

Classification: Sculpture, Monument, Garden

Date Installed: 1994

African American Heritage Park, 562 Holland Lane

Publicly Owned

Angels of the Americas

Artist: Be Gardner

Classification: Sculpture

Date Installed: 1991

3601 Eisenhower Avenue, courtyard

Privately Owned

Solar Worker

Artist: A. Joseph Kinkel

Classification: Sculpture

Date Installed: 1991

T.C. Williams High School, 3330 King Street, displayed indoors

Publicly Owned

Promenade Classique

Artists: Sculptors: Anne and Patrick Poirier; Landscape Architect: Paul Friedberg

Classification: Sculpture, Fountain, Landscaping

Date Installed: 1986

44 Canal Center Plaza and Waterfront

Privately Owned

Generations

Artist: A. Joseph Kinkel

Classification: Sculpture

Date Installed: 1985

Sheet Metal Workers' National Pension Fund, 601 North Fairfax, South side courtyard

Privately Owned

Torpedo Factory Art Center Staircase

Artists: M. Kelcher, P. Monk, B. McCall, M. Belshe, J. Zipperer, M. Anderson, B. Rice Seim, J. Scherder, C. Levin, R. Rosselle, L. Morris, S. Keefe

Classification: Sculpture Panels

Date Installed: 1984

Torpedo Factory Art Center, 105 North Union Street, interior

Publicly Owned

Brio

Artist: Jimilu Mason

Classification: Sculpture

Date Installed: 1983

Market Square, 301 King Street

Publicly Owned (Donated by Sherrard "Sherry" Elliott and Jean Elliott)

Paradise Regained

Artist: Miles Stafford Rolph II

Classification: Relief, Fountain

Date Installed: 1980

The Morrison House, 116 South Alfred Street

Privately Owned

Wildlife of The Dora Kelley Nature Park

Artist: Maryanne Warner

Classification: Mural

Date Installed: 1980

J. Buddie Ford Nature Center, 5700 Sanger Avenue, indoors

Publicly Owned

Profile of George Washington

Artist: Unknown

Classification: Sculpture, Monument

Date Installed: 1976

101 Callahan Drive, in front of the George Washington Masonic Memorial

Privately Owned

All Things Come in Threes

Artist: Marlin Lord

Classification: Sculpture

Date Installed: 1967

Duncan Library, 2601 Commonwealth Avenue

Publicly Owned

Fountain at Market Square

Artist: Miles Stafford Rolph II
Classification: Fountain
Date Installed: 1966
Market Square, 301 King Street
Publicly Owned

Alexandria War Dead Monument

Artist: Unknown
Classification: Sculpture
Date Installed: 1940
Alexandria's Union Station, intersection of King Street and Callahan Drive
Publicly Owned

Daughters of the American Revolution Fountain

Artist: Unknown
Classification: Fountain, made from one of General Braddock's cannons
Date Installed: 1912
Tavern Square, 130 North Royal Street
Publicly Owned

Elk

Artist: Unknown
Classification: Sculpture, limited edition of which four remain
Date Installed: 1900
318 Prince Street
Privately Owned

Appomattox, The Confederate Monument

Artists: John Adams Elder and Casper Buberl
Classification: Sculpture
Date Installed: 1889
Intersection of Prince Street and Washington Street
Public-Private Ownership

Current Temporary Installations (life span intended to be less than two years):

Duke Street History Panels

Artist: Ashley Spencer
Classification: Series of Paintings
Date Installed: 2004
Duke Street Concourse, near King Street Metro, under Duke Street
Publicly Owned

Mount Vernon Recreation Center Mural

Artists: Leisa Collins,
Classification: Mural
Date Installed: 2010
Mount Vernon Recreation Center, 2701 Commonwealth Avenue

15
5-8-12

Jackie Henderson

From: Katherine Glennon <katherineglennon@gmail.com>
Sent: Thursday, May 17, 2012 12:54 PM
To: William Euille; Frank Fannon; Kerry Donley; Alicia Hughes; Del Pepper; Paul Smedberg; Rose Boyd; Jackie Henderson; Rob Krupicka; Linda Owens; Elizabeth Jones
Subject: COA Contact Us: Public Art Policy for Alexandria
Attachments: ATT00001.txt

COA Contact Us: Mayor, Vice Mayor, and Council Members

Time: [Thu May 17, 2012 12:53:47] **Message ID:** [39530]

Issue Type: Mayor, Vice Mayor, and Council Members
First Name: Katherine
Last Name: Glennon
Street Address: 26 W Caton Ave
City: Alexandria
State: VA
Zip: 22301
Phone: 703-548-4527
Email Address: katherineglennon@gmail.com
Subject: Public Art Policy for Alexandria
Dear Mayor Euille, Vice Mayor Donley, and Members of the City Council:

I am writing in support of the proposed Public Art Policy for Alexandria.

As a resident of the city, I thank the City Council and City staff for its past strong support for the arts in Alexandria, which I believe

improves the quality of life for all of the city's residents. The proposed

Comments: Public Art Policy is a critical next step for ensuring that Alexandria

remains a place that values and benefits from the arts.

There are

many sound and well-documented reasons for a local government agency to

support public art, from its role in creating a sense of place, value to

generating tourism, potential for increasing civic participation, and

innovative impact on the economy.

For me a more compelling reason,
although one less easy to quantify, is that public art helps create fair
access to arts resources and can reduce barriers to public participation
in the arts. Public art increases
the presence of opportunities for
people to engage with the arts and to learn about and talk about art.

Access to the arts is important because the arts enhance our
understanding of the world around us,
broaden our perspectives, and give
us creative opportunities to express ourselves. The arts bring joy
and
meaning to our lives, and we must continue to make a place for art in our
city, a place that is
accessible to everyone.

I ask the Council to
ensure that the arts remain a vital part of our lives by supporting the
Public Art Policy
that provides guidance and funding for public art in
Alexandria.

Sincerely,

Katherine Glennon
26 W Caton

Ave
Alexandria, VA 22301