

Goal 5: Capacity

Strengthen the Program's Ability to Meet the Community's Needs

Raleigh public's art program has grown significantly over the past five years, with an increasing number of projects being managed by staff. [add data on staff project load]. By comparison, benchmarking data collected for this report indicates that a typical workload for a public art project manager is about 10 projects.¹²

The demands on staff are also growing because the community and program stakeholders have increasing expectations — such as working artists who are not as experienced at public art, expanding community engagement processes, and addressing equity issues — that require greater investment of staff time.

Throughout its work in planning for public art, managing public art projects, and supporting community-initiated projects, the public art program strives to be responsive to the interests and needs of the community, and to work collaboratively with the community to conceive of and develop public art projects. The program's internal policies and procedures create a transparent, deliberative and reflective model of working with City partners and community stakeholders to support the creation of public art.

Strategies to Strengthen the Program's Ability to Meet the Community's Needs

Staffing

The public art program will require diverse skill sets and additional staffing, and/or other professional support, not only to meet the current project workload but also to deliver outcomes that have a deeper and more sustained impact. Strategies for accomplishing this include:

- 5.1 Ensure the program staff has expertise in core public art professional capacities: curating, project management, program development, stakeholder and community engagement, planning and collection management.
- 5.2 Expand the number of program staff to manage core workload effectively.
- 5.3 Bring on Public Art Fellows to gain experience in the public art field, while taking on specific projects that support the program's work.
- 5.4 Work with consultants, as needed, to supplement staffing needs, especially those that require special expertise, such as accessibility services and public art conservation.
- 5.5 Amend the Public Art Ordinance to include clear criteria for PADB member qualifications to bring diverse perspectives and appropriate experience to the Board.

Internal Planning and Project Management Tools

Strong planning and project management tools can help the program be deliberative and make thoughtful decisions about how public art resources will be invested and how projects will be managed and evaluated. Strategies for accomplishing this include:

- 5.6 Work with other City agencies as they are in the early phases of planning capital projects to ensure that public art is anticipated as part of the project budget and delivery.
 - Update the City's budget manual and develop additional resources, such as a guide or framework, that outline why and how to include public art in project planning.

- 5.7 Consider how PADB's role should expand to include any public art project that involves City funding, is on City property and goes through the standard commissioning process.
- 5.8 Adopt a process that takes a proactive approach in identifying and recommending public art projects that address the vision and goals for the program. (See Public Art Operating Plan and Four-Year Outlook Process, page __)
- 5.9 Adopt criteria to evaluate potential public art project opportunities. (See Criteria for Evaluating Project Opportunities, page ___)
- 5.10 Develop a Project Plan tool to ensure that all projects are thoroughly considered and that all project stakeholders are aware of and on board with the intent and scope of the project. (See Project Plan Framework, page ___)
- 5.11 Develop criteria to be used in the technical and aesthetic review of Community-Initiated Projects.
- 5.12 Develop a process for undertaking technical and operating / maintenance review of projects at key points in concept development, working with the Curator of Exhibitions and Collections and staff from the City department responsible for the site and/or the related capital project to conduct a technical review.
- 5.13 Develop an evaluation model: Determine what aspects of the program should be tracked through evaluation, develop criteria and methodologies, organize data collection and analysis.
- 5.14 Document the standard artist selection process that the program uses. (See Project Implementation Process, page __)
- 5.15 Update the processes outlined in the Public Art Policy for reviewing and approving permanent public art projects to include the following changes. (See Framework 5.1)

Framework for Public Art Operating Plan and Four-Year Outlook Process

This framework should be used by program staff and the Public Art and Design Board to develop the Public Art Operating Plan and Four-Year Outlook.

Program staff works with the Budget and Finance staff to confirm the public art budget for the coming year and anticipated funding for the following four fiscal years.

Program staff collects information regarding potential project opportunities, as well as program opportunities and conservation needs. This work includes reviewing City planning documents, meeting with capital project managers and their consultants, and following up on other opportunities that arise throughout the year. Staff presents this to the PADB for discussion.

The PADB reviews potential opportunities against the vision and goals for public art, as well as other criteria developed for this purpose.

The Public Art Program staff drafts the Public Art Operating Plan and Four-Year Outlook for PADB review.

Guidelines for the Public Art and Design Board Composition

Raleigh’s Public Art Ordinance should be amended to provide for the following qualifications for members of the Public Art and Design Board.

The PADB should include members who bring a variety of cultural backgrounds and spectrum of life experiences, striving especially to insure inclusive representation regarding age, race, cultural background, and gender.

PADB members should have a history of professional and/or volunteer experience in public art, art or architectural history, arts administration, art conservation, art education, architecture, landscape architecture, urban planning, design, and/or public engagement.

At least one PADB member should be a visual artist.

Framework for Project Plans

For each public art project, the Public Art Program adopts a Project Plan, which is a foundational document that guides the planning and execution of a project.

Project Plans are developed by the Public Art Program staff with input from project partners and the PADB, and they are approved by the PADB. Project Plans are considered evolving documents; some decisions about a project need to be made early on, and others can be made later (and the Project Plan updated), as the project progresses.

For each project that the program undertakes, the public art program staff should develop a Project Plan that considers the following topics.

The project goals and how the project relates to Raleigh’s overall vision for public art.

The composition of the Artist Selection Panel (ASP), in terms of the organizations and groups of people who will be represented.

A description of the project’s location and other information about proposed siting.

The project’s expected lifespan, if temporary.

Criteria against which the artist selection and concept proposal can be evaluated.

The budget and funding sources.

The project schedule.

Internal and external stakeholders.

The artist’s scope of work.

The artist solicitation method and artist selection method.

A communications and marketing strategy.

A community engagement strategy.

Potential partners and needed agreements.

Criteria for Evaluating Project Opportunities

These criteria should be used by program staff and the Public Art and Design Board when they are determining which project to add to the Public Art Operating Plan and Four-Year Outlook. These considerations should be incorporated into the Project Plan.

Content/Vision Alignment

Does the project provide an opportunity to tell a story about that place? To reveal something new? Or bring to the surface something that is not readily accessible?

Does the project provide an opportunity to connect to a larger civic initiative?

Does the potential content of the work provide an opportunity to forge a partnership that will strengthen the outcomes of the project?

Does the project provide an opportunity for a new artist or voice to engage in the public realm?

Resources

Are there sufficient resources to commission an artwork at the site that would be of an appropriate quality, durability, and scale for the site?

Is there sufficient 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 site improvements required for the project to be accomplished?

Location

Does the site provide an opportunity to reach a broad and diverse audience?

Would artwork at this site complement other activities and uses at the site?

Is there a capital project at the site that could allow for site integration and/or leveraging of resources?

Has the site been identified in a public art focus plan, a City corridor or area plan, or through another community planning process, as a location for public art?

Does the site offer an opportunity to bring art to a part of the City that does not already have public art projects?

Does the site create an opportunity to forge a partnership that will strengthen the outcomes of the project?

Does the site pose any concerns around environmental impact?

Does the site pose any concerns around ADA accessibility?

Experience

Would an artwork be able to be experienced intimately? On foot or by bike?

Is there the potential to create a work that could be interactive or experienced from multiple vantage points?

Are there opportunities for activation or programming to happen in conjunction with the artwork?