UniverCity Year

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City of Wisconsin Rapids

Policy Support for Public Art

2020-2021

Bolz Center for Arts Administration

Management and Human Resources 747:
Impact Consulting for Arts and Cultural Organizations

UniverCity Alliance
UNIVERSITY OF WISCONSIN–MADISON

WISCONSIN RAPIDS

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Completed as part of a year-long course at the University of Wisconsin–Madison and in partnership with UniverCity Alliance.

With the Wisconsin Idea as our guidepost, MHR 746 & 747: Impact Consulting for Arts-Based Organizations and Communities I & II placed emphasis on learning and practicing the conceptual frameworks and skills related to creating lasting and sustainable impact in Wisconsin communities. Through classroom discussions, guest speakers, site visits, and field-consulting projects, students acquired and practiced skills needed in designing, facilitating and developing key relationships and strategies that promote community vibrancy, revitalization, and create (or keep) the essence of what makes our Wisconsin towns and organizations special.

Taught in Fall 2020 and Spring 2021 by Angela Richardson and John Surdyk through the Bolz Center for Arts Administration at the Wisconsin School of Business.

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Executive Summary

Introduction

The City of Wisconsin Rapids partnered with UniverCity Alliance, an ancillary unit of the University of Wisconsin-Madison which serves Wisconsin communities in the spirit of the Wisconsin Idea. UniverCity Alliance connects communities to UW-Madison resources to collaborate on creating solutions for state municipalities, communities, and neighborhoods. The partnership with Wisconsin Rapids is a three-year initiative focusing on branding, marketing, economic development, arts, and humanities projects within the city.

Wisconsin Rapids has identified that limited public art policies and business incentives restrict local art innovations and community investment. The Public Arts Consulting Team (PACT) consulted Wisconsin Rapids on public art policies and practices to identify strategic ways for the municipality to leverage public art for revitalization of place and community interests. Within the context of the PACT consulting project, Wisconsin Rapids aims to expand investment in the creative economy of target areas prioritized as community gathering places for a rich arts and cultural scene. In order to establish strategic directions, PACT conducted a survey to gain local insights, interests and public perceptions to inform public art policy and strategy recommendations. In addition, PACT benchmarked regional municipalities to establish Midwest and rural best practices and policies that the city of Wisconsin Rapids may seek to implement or adapt for public art expansion.

From that data, PACT was able to identify several policy and strategy recommendations for Wisconsin Rapids to consider. These recommendations center on fostering community buy-in through strategic planning, establishing an ecosystem of public art opportunities, and streamlining public art operational needs from the municipal perspective.

Research Questions

The following research questions were used to guide the above inquiry, as further outlined in this document.

1. Utilizing existing public art policy data from benchmark cities, what public art models can inform Wisconsin Rapids' public art policies, and business incentives for outdoor public art?
2. What are the current community and public artist perceptions, interests, and needs regarding Wisconsin Rapids Public Art? Based on local feedback, what opportunities and barriers exist to expand public art practice and reach within the municipality?

Context

Partners

In fall of 2020, PACT began a general analysis of Wisconsin Rapids with the help of research partners in Ripon College's ART 400 class *Go Big or Go Home: Public Art*, led by Professor Mollie Oblinger. The class began the process of reaching out to 41 government and arts leaders around the Wisconsin Rapids area (Appendix 1). Thirteen of those 41 individuals responded and followed through for an interview. From those interviews and other collected data, PACT performed an analysis of Wisconsin Rapids' political, economic, social, and cultural environments.

Political and Regulatory Environment

Wisconsin Rapids is governed by a Common Council consisting of eight members who serve a two-year term. The council is elected by the voters in 29 wards within Wisconsin Rapids. To develop policy, the council works with city administration and other government and community branches. While governing the city, these officials have control of the property and finances, as well as the appropriation of money. Of the eight members of council, three responded to an interview, all stating that they are not considered 'art people.'

Mayor Shane Blaser is responsible for the management and strategic direction of the city, proceeding over Common Council meetings. In an interview, Mayor Blaser stated that his role is to support the community and communal ideas. While he could not recall any public art in Wisconsin Rapids, he does think that public art would create a cultural aspect in the Wisconsin Rapids community.

While there are currently no policies specific to public art in the Wisconsin Rapids Municipal Code, there are certain chapters that must be noted. These chapters pertain to where public art could be found and what permissions might be required for the construction, placement, or performance of public art within the city.

Economic Environment

In June of 2020, Verso Corporation announced that it would be closing its Wisconsin Rapids paper mill. This is a huge loss for the Wisconsin Rapids community and the region as a whole. It's estimated that 902 workers lost their jobs due to the closure, resulting in lost income of roughly $98 million. According to UW-Madison's Division of Extension Addendum on Impact of Verso Corporation Closure of the Wisconsin Rapids Paper Mill, when considering the direct, indirect, and induced effect this closure will have on the region, it's also estimated that the closure will result in 1,931 people out of work in the area and will have a lasting impact on the future of Wisconsin Rapids (Deller, Dr. Steven, 2020).

Many interviewees expressed the lack of funding throughout Wisconsin Rapids, especially with the mill closing. Particularly, while individuals support public art, many expressed concerns about basic needs and the allocation of tax dollars, explaining that the priority should be providing health, safety, and well-being of members of the community.

Social & Cultural Environment

Throughout the interviews, community members expressed that Wisconsin Rapids isn't the most diverse place. In addition, they considered public art to be in places like Madison, Stevens Point, Lacrosse, Milwaukee – locations with four-year degree universities, and that typically have a bigger and more diverse population.

There are many arts and culture organizations in Wisconsin Rapids that add to the social and cultural environment of the community. Some include: Art Council, McMillan Memorial Library, Performing Arts Center of Wisconsin Rapids, South Wood County Historical Museum, Wisconsin Rapids City Band, Wisconsin Rapids Community Theatre, Central Wisconsin Cultural Center, and Wisconsin Rapids Papermaking Museum.

Several interviewees expressed excitement for the Central Wisconsin Cultural Center (CWCC), in which its mission is "to advocate for the arts by recognizing and fostering creative experiences through classes, exhibits, music, and social gatherings as a vital element of individual and community wellbeing."

Overall Climate

Wisconsin Rapids is doing its best to move forward during the COVID-19 pandemic and economic uncertainty within the community. Like many municipalities, its government has to be fiscally conservative, and at this time the city is not looking for many new developments or projects. Such economic strain will impact how PACT presents policy proposals, in addition to having a lasting impact on the community's acceptance of the proposals to broaden the social and cultural environment. But as one interviewee said, "There is hope for Wisconsin Rapids!"

Study Model

Wisconsin Rapids has identified that limited public art policies and business incentives restrict local art innovations and community investment. PACT aims to expand limited public art policies and practices in Wisconsin Rapids. Based on local interest and economic trends, there is an opportunity to revitalize Wisconsin Rapids by investing in the creative economy of target areas prioritized as community gathering places for a rich arts and cultural scene.

To address Wisconsin Rapids goals, PACT prioritized the following two research questions to gather data for public policy recommendations.

1. Utilizing existing public art policy data from benchmark cities, what public art models can inform Wisconsin Rapids' public art policies, and business incentives for outdoor public art?
2. What are the current community and public artist perceptions, interests, and needs regarding Wisconsin Rapids Public Art? Based on local feedback, what opportunities and barriers exist to expand public art practice and reach within the municipality?

To elicit data for PACT's research priorities, public opinions were gauged based on the problem and use cases to eventually formulate a plan and policy recommendations going forward. This research also identified perceptions of public art to address the community's vision for public art going forward. Figure 1 highlights the logic model underpinning PACT's research strategy.

Figure 1: Logic Model

Logic Model for Wisconsin Rapids Public Art (WRPA) Policy

Objective	Intervention	Activities	Participants	Proximal Outcomes	Intermediate Outcomes	Distant Outcomes
Advance WRPA perspectives	Educate on public art practices and mediums	**Survey**	**Wisconsin Rapids** local artists, community group leaders, emerging who create and steward public art	**Survey** launches to prioritize community engagement in public art discussion	**WRPA perception trends** provided to expand practice, engagement and satisfaction	A thriving and diversified public art practice
Identify and scaffold solutions to public art implementation barriers	Engage artist community perspective			**Survey** launches to prioritize local artists experiential input on public art barriers	**Known WRPA barriers identified,** and solution recommendations provided	An accessible public art pipeline with municipal guidance
Foster WRPA models for policy implementation	Interview public art professionals in similar sized municipalities	**Benchmark study**	**Public art professionals**

Policy makers local government officials, public records | **Interviews** conducted with benchmark cities identified with client | **Model library provided** for Wisconsin Rapids policy consideration | An established public art policies and best practices related to community need and municipal capacity |
| **Establish new WRPA practices based on regional best practices** | Gather data on comparable sized municipalities | | | **Library of Policy Literature and Tools** gathered | **Toolkit created** to identify as best practices Wisconsin Rapids can tailor and implement for policy purposes | |

The logic model highlights the use of surveys to engage local communities and the use of benchmarking to garner best practices from relevant municipalities. For instance, the proximal outcomes are what PACT did to achieve the goals laid out in the logic model such as creating the survey and conducting the benchmarking research. Intermediate outcomes are the analyses of the public art perception trends observed in the survey and research, which expand practice, engagement, and satisfaction of the community. Intermediate outcomes also identify barriers in place that prevent desired outcomes. Distant outcomes are the vision priorities Wisconsin Rapids aims to achieve by implementing relevant tips from PACT's recommendations.

Study Methodology

Survey

The survey was designed using the following criteria:

- Identify the wants and needs of the people of Wisconsin Rapids regarding public art.
- Gather more information of public opinion regarding existing public art and what type of public art is desirable for community members.
- Reach out to artists in Wisconsin Rapids who have interest in creating public art.
- Reach artists and non-artists to generate a broad pool of affected community members.

Contacts and key stakeholders utilized during the survey formation process:

- Carol Davis - Co-Executive Director, Central Wisconsin Cultural Center (CWCC)
- Mary Olson - Co-Executive Director, Central Wisconsin Cultural Center (CWCC)
- Emily Kent - Executive Coordinator for the Mayor, City of Wisconsin Rapids
- Madelin Petz - Community Development Specialist, City of Wisconsin Rapids

Working with the above contacts from the City of Wisconsin Rapids and CWCC, PACT crafted survey questions (Appendix 2) with client criteria in mind. The survey was then drafted in Qualtrics, an analytics software provided through UW-Madison. Qualtrics was chosen for its ease of use and integrated graphics and statistic tools. Using Qualtrics, data was collected from the community in survey format, consisting of eight questions: multiple choice, rating scale, and short answer. The survey was distributed to contacts on March 24, 2021, with the hope of same day rollout. After receiving feedback, additional edits were required and the distribution date was pushed back to April 3, 2021 (Appendix 3) The survey would remain anonymous, but as an added incentive, survey respondents could provide contact information to win a $20 Amazon gift card, funded by UniverCity Alliance. The online survey was distributed through CWCC's email database and social media accounts, as well as official social media accounts for the City of Wisconsin Rapids. Per the request of city partners, PACT created social media visuals for distribution to publicize and attract potential survey respondents. After ten days, the survey was taken offline on April 12, 2021.

The survey was also presented in a physical format (Appendix 4) to be distributed at the CWCC. This paper copy was circulated in the hopes of attracting patrons as programming participation resumed at CWCC, as well as for individuals who do not own a phone or computer.

Continuing efforts to make the survey as accessible as possible, PACT worked diligently to have the survey available in Spanish and Hmong in addition to its original English form (Appendix 5 & 6). PACT sought out the resources of UniverCity Alliance as well as UW-Madison professors, John Surdyk and Angela Richardson, to make this possible.

PACT's initial goal was to generate over 200 hundred total survey responses. Once the survey was distributed, responses were aggregated and analyzed using Qualtrics to inform the two research questions and provide recommendations for continued public art growth in Wisconsin Rapids. Local level summary statistics and charts were created for all multiple-choice responses. In addition, a thematic analysis of written responses was conducted through qualitative coding of the open-ended survey questions.

Benchmarking

The benchmarking was designed using the following criteria:

- Identify regional best practices of public art policy from similar sized municipalities.
- Gather policy information to inform PACT's recommendations to Wisconsin Rapids.
- Reach out to public art professionals for further recommendations.

On November 21, 2020, PACT reached out to external project advisors:

- Karin Wolf - Madison Arts Program Administrator, City of Madison
- Anne Katz - Executive Director, Arts Wisconsin

The above external project advisors provided advice on standing state and national public art policy information and shared personal connections to possible contacts from benchmarked cities, specifically located in rural areas. Wolf suggested reaching out to Wisconsin Arts Board member, Karen Goeshko, for additional advice on standing policies in rural locations. PACT sent Goeshko a message via email but did not receive a response.

On January 31, 2021, PACT moved forward with reaching out to partners at CWCC and Wisconsin Rapids as researching potential benchmark locations continued. After conducting research as a team, the cities of Des Moines, Iowa and Appleton, Wisconsin were identified as the initial benchmark locations.

Des Moines was selected as a benchmark location because of its similar size and population. Additionally, the city has a well-documented public arts history beginning as a traditional municipal public arts program in 2001 and the transfer of this program to the nonprofit organization, Greater Des Moines Community Foundation (GDMCF) in 2004. With its transfer to GDMCF, the public arts program is guided by policies that were developed in 2011. The nonprofit policies provided by GDMCF will allow comparison to municipal policies to create a well-rounded pool of benchmarking data.

PACT originally selected Appleton as a benchmark location because of similar industry trends that are applicable across the state, even to Wisconsin Rapids. To satisfy the demand for public art, the city created an official policy to moderate, approve, and document public art. On July 18, 2018, the Appleton Common Council unanimously approved the Art in Public Places Policy, creating the Appleton Public Arts Committee. According to its official website, "Creation of a Public Arts Committee will establish a more formal way to review and maintain public art, provide another avenue for the promotion of the arts community, and show the continued desire to establish the arts as a priority for our community" (City of Appleton, WI, 2018). Similar in size and demographics, the Appleton policy can be used as a reference and model for the anticipated policy in Wisconsin Rapids, with appropriate changes depending on various factors. Appleton also has a map dedicated to cataloging the location of public art.

After sharing the benchmark locations with partners, concerns were expressed given larger populations in each city than that of Wisconsin Rapids, unsure if such populations would be representative of the unique opportunities, challenges and strengths of a smaller city such as Wisconsin Rapids. Taking this concern into consideration, PACT worked to reestablish benchmark locations for this project. The final benchmark locations that were selected included Stillwater, Minnesota, Beloit, Wisconsin, and Des Moines, Iowa.

PACT collected contact information from primary contacts from each benchmark location, reaching out to pose initial benchmark questions (Appendix 7) on March 2, 2021.

Data Management

Survey

The survey was distributed both online via a Qualtrics link and in-person at CWCC from April 3 through 12, 2021. It generated 475 online responses and 20 physical responses. The physical surveys were collected and scanned by the CWCC staff and emailed to PACT to be entered into Qualtrics for analysis.

As PACT started analyzing the data using Qualtrics, oddities were noticed in the form of repetition of answers, completion time, and location. It was concluded that the survey had encountered an Internet robot or bot. Bots are programmed to perform simple and repetitive tasks and are typically much faster than a person. PACT hypothesized that this bot was specifically made in order to win the Amazon gift card that was indicated as an incentive. This is a common occurrence, especially when a survey has all optional answers, such as this survey per partner request. PACT took action, realizing all bot activity came from outside of Wisconsin by using Qualtrics locational data and the survey question asking for zip code. Therefore, the analysis prioritized responses that took place in Wood County, Wisconsin, eliminating all others in the dataset. Final visuals and datasets now only include results from Wood County. This resulted in a total of 249 responses to use in the final analysis, still above PACT's initial goal of 200 responses.

PACT analyzed data within Qualtrics, creating charts and graphs for the multiple choice and rating responses. Questions that solicited written answers were self-analyzed.

Benchmarking

Prior to March 2, 2021, PACT gathered contact information for each of the benchmark cities and sent initial email communications to a contact from Stillwater, two contacts from Beloit, and two contacts from Des Moines. PACT received responses from Beloit and Des Moines, with Des Moines also providing two methods from its Public Arts Commission. Stillwater indicated that the city does not have formal public arts policies. Based on limited response from Stillwater, PACT referred to public documents, such as the City of Reedsburg's "Art in Public Places Policy" (Appendix 8) and Americans for the Arts for further benchmarking.

Data from the above contacts and associated policy documents were collected through qualitative observations and compiled using a Google doc.

Limitations of Study

COVID-19

While PACT did meet the goal in survey responses, outcomes were impacted by COVID-19. It's suspected that in non-pandemic times, the physical survey would have been more popular at CWCC. The survey and benchmarking were also challenged by online fatigue and an overabundance of emails during this time. The majority of the responses came from the online survey, and in non-pandemic times a stronger effort would have been made to reach constituents who don't have social media, internet, or technology access.

Survey Translation and Reach

The goal was to reach as many residents of Wisconsin Rapids as possible by distributing the survey in English, Spanish, and Hmong. The Spanish translation was developed within Qualtrics and edited and proofed by Xochilith Garcia at the Latino Chamber of Commerce. The Spanish version was included in the initial roll-out of the online survey as well as in hard copy. It was the original intent to have the Hmong translation included in the roll-out as well. PACT sent the English version of the survey to Cultural Linguistic Services (CLS) at UW-Madison, where Shuwen Li translated the survey. Unfortunately, this came after PACT's partners requested additional changes. As a result, the Hmong translation is not an exact translation of the final survey. In correspondence with city partners and consideration of timeline, PACT decided it was best not to send out the Hmong survey and let CWCC keep the translation for future use and reference. Hmong is more commonly spoken than written, and in the future partners should consult Hmong leaders on best ways to gather Hmong community feedback as surveys with written responses might not be the most effective mode of communication. While it was intended to expand reach within the community, the survey reached a predominantly white female audience as seen in the survey demographics (Appendix 9). All 249 surveys were completed in English.

Bot Presence

While bot presence can impact datasets, PACT caught this issue early. Limiting data to only Wood County, respondents helped pinpoint the analysis to build recommendations that would serve the impacted population rather than outside voices. PACT has confidence that this data represents Wisconsin Rapids residents who took the survey and wanted their voices heard.

Results

Survey Questions and Results

Question 1 - Rate the following types of public art (1 = not interested at all, 5 = very interested) based on how much you would be interested in seeing each in your community:

Rate the Following Types of Public Art
1 = not interested at all, 5 = very interested

Please specify any types of public art that you would be interested in seeing: (word cloud)
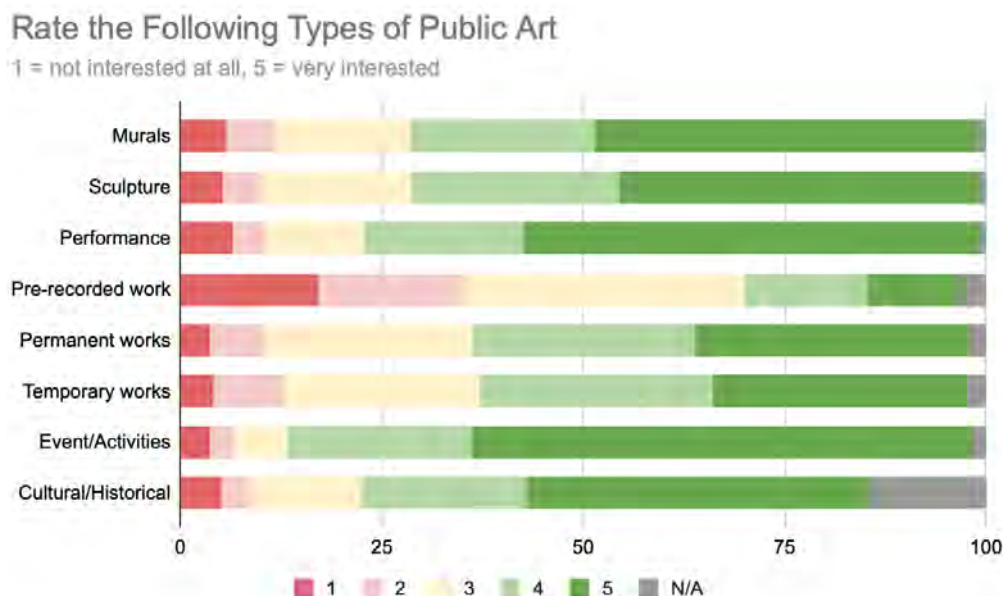
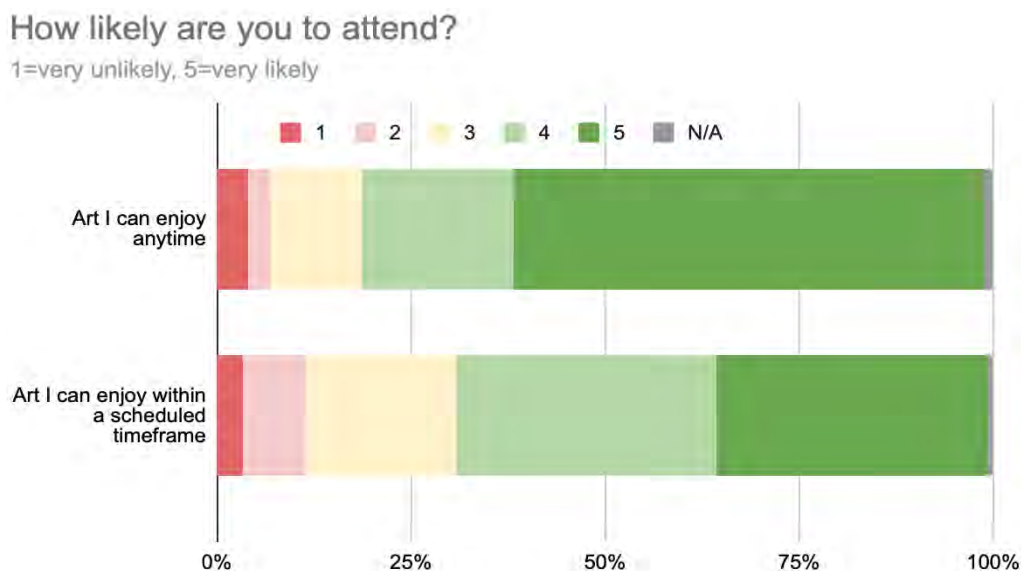*Question 2 - Rate the following types of public art based on how likely you would be to attend: (1 = very unlikely to attend, 5 = very likely to attend)*

Based on the survey's first two questions, PACT saw strong support for all art forms, most notably murals and sculptures, and events/activities and performances. The strongest category of public art was the events/activities category, with a 51 percent rating at a five, followed by 43 percent of respondents who rated performances at a five, the highest level of interest. Question one also included a write-in option for additional types of public art, which saw strong support for sculptures, gardens, art for children, and photo opportunities. In addition, this data was reflected within the short answer portion of question two. In the short answer section, outdoor exhibits such as sculptures and murals were highly preferred. However, community feedback demonstrated that community interest centers around creating a public art ecosystem. Ecosystems can include the interconnections between public art and place, such as public art in public parks, museums, historic markets, or bike paths. In addition, ecosystems included the creation of thematic events, exhibits, and community-based collaborations for events and display. From this data, PACT determined that prioritizing an

art ecosystem, no matter the art medium, fosters meaningful experiences desired by most community residents. This includes creating art based on local culture, such as collaborating with local Native American tribes, to foster representations in public art. Creating this ecosystem also entails a focus on nature, through gardens, sculpture gardens, and general town enhancement through art.

Question 3 - Please indicate your level of agreement with the following statements:

1. I enjoy viewing/experiencing art in my personal time.
2. I create art in my personal time.
3. I seek out public art experiences.
4. I believe that public art has the ability to unify communities.
5. Wisconsin Rapids would benefit from more public art opportunities similar to what currently exists.
6. Wisconsin Rapids would benefit from different public art opportunities than are currently available.
7. I support government funding for public art.
8. I support government policy for public art.

For this question, PACT wanted to gauge how community members value art within their personal and communal life. The majority of responses yielded an "agree" over "strongly agree." This is representative of the investment in public art, shrouded by doubts about where to begin. However, a high population of residents could become art advocates, stakeholders, and volunteers for the future of art in the community. Additionally, some assumptions can be made from statements five and six. The responders want more of existing art projects, but would prefer to have newer, different art opportunities as well. The difference in these statements highlight the enthusiasm of the respondents regarding enhancing current public art opportunities, as well as adding in new art opportunities. Another significant piece of data from this set is the support for funding and policy, via statements seven and eight. Combined support for funding and policy is over 60 percent. Within the breakdowns, 31.3 percent strongly agree in favor of funding and 22.18 percent strongly agree in favor of policy. Further, 37.4 percent agree in favor of funding and 29.44 percent agree in favor of policy. Such results reflect a community commitment to the cultivation and maintenance of public art policy and implementation.

Question 4 - Please list any concerns that you have regarding the expansion of public art opportunities in Wisconsin Rapids. (Optional)

This was an optional short answer question in which respondents were provided an opportunity to write any specific concerns regarding the implementation and expansion of public art. Common themes were identified, including municipal and community resources, community buy-in and support, and management, repair, and life of public art. Several community members were concerned that there was not enough public art infrastructure and financial opportunity to support expanded public art within the community. Respondents also highlighted a lack of communication with community, and community buy-in for supporting and attending existing public art, which would need to change if there were to be an expansion. Further, many respondents mentioned worries regarding the expense of public art maintenance, public art falling into disrepair, and the risk of vandalism. Several of these concerns can be addressed by implementing resource and funding support at the municipal and nonprofit levels, forming a communication strategy, and implementing a public art management and deaccession policy.

PACT also saw general concern regarding the lack of art, more so than concern over its expansion methods. There is some concern over lack of funding, and the data reflected above shows the population would be in support of funding and policy to address the lack of public art.

Question 5 - Where would you like to see public art in Wisconsin Rapids? Select all that apply.
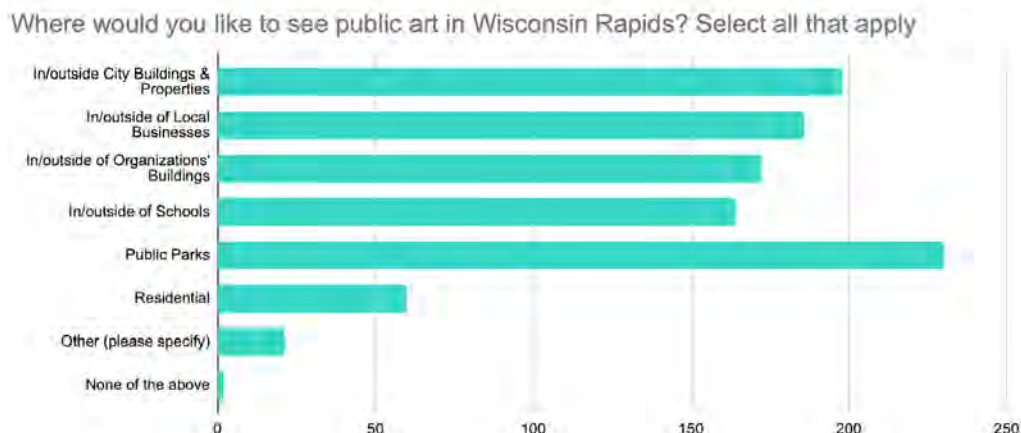
The responses for this question further support the data represented in question one, which reflect a community interest for an outdoor art ecosystem. With public parks receiving the most support, and the "in/outside" categories following, there's community desire for outdoor art experiences. When analyzing written responses for the "other" category, many respondents mentioned public art that would take place outside. Additionally, when analyzing the datasets of the printed versions, some community members even circled the word "outside" specifically when completing the survey. This couldn't be reflected in Qualtrics.

Question 6 - Have you created (or attempted to create) public art in Wisconsin Rapids?

The next set of questions address any attempts to implement public art in Wisconsin Rapids. PACT began by asking the respondents if they had created, or attempted to create, public art. This assumes the respondent has a broad definition of public art, which was established in question one.

Question 7a - Please indicate your level of agreement with the following statement: "The process to implement public art in Wisconsin Rapids was easy."

This question was posed only to those who answered "yes" to the previous question. PACT wanted to learn about specific experiences of those who had attempted to create public art in Wisconsin Rapids. This preliminary question showed most people agreed that the process was easy. The following question is a text answer, and therefore more insight was gained on this level of agreement.

Have you created (or attempted to create) public art in Wisconsin Rapids?
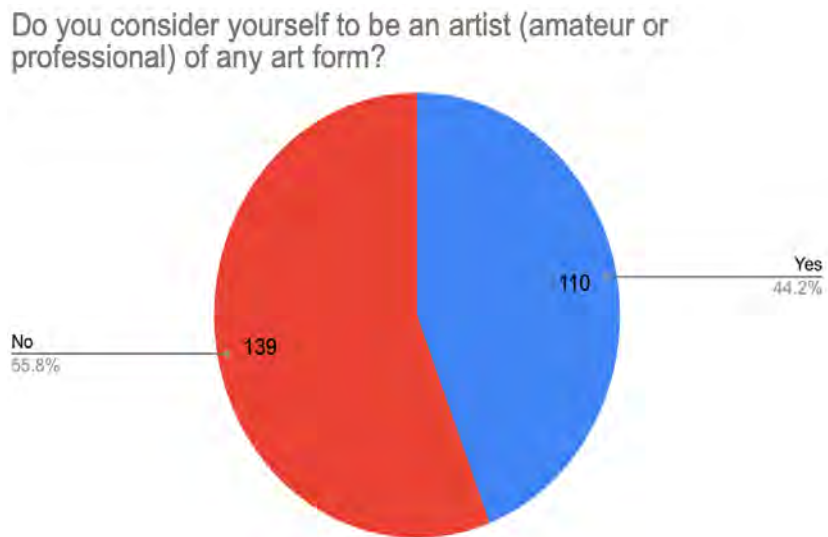
Yes 12.4% — 31

No 87.6% — 218
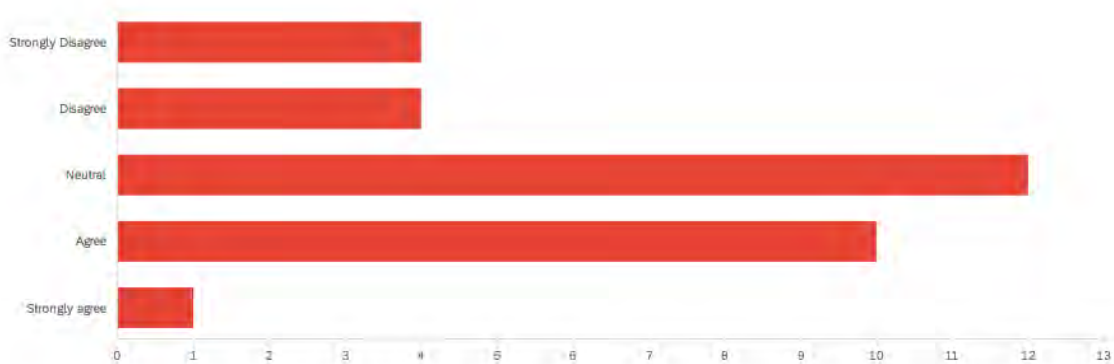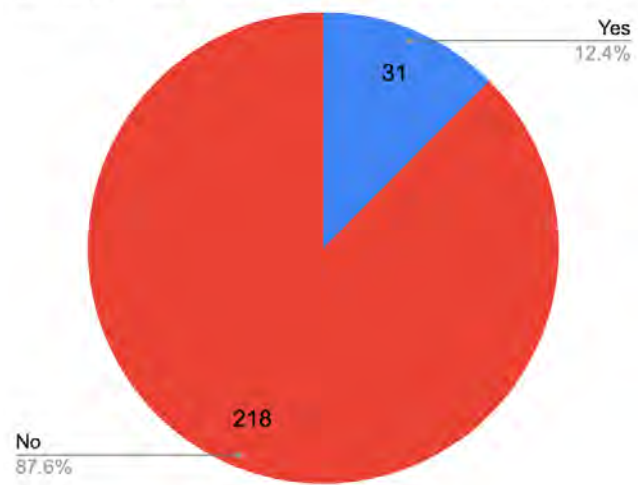
Question 7b - What are some barriers you experienced that you'd like more assistance with or elements that helped the process along easier? Please limit your response to 200 characters. (Optional)

While most agreed with the statement that the public art implementation process was accessible, barriers were identified through the short answer portion of this question. Some themes included resources, difficulty securing funding for arts projects, and thus identifying opportunities for public art creation or collaboration, and municipal endorsement and assistance. Barriers also included zoning permissions and the price of sculptures. From this question, PACT gathered that artists need more assistance and support identifying locations for public art and securing funding for projects.

Question 8 - Do you consider yourself to be an artist (amateur or professional) of any art form?

This question was requested by city partners, and essential to analyzing the results of the data. The partners felt that any policy makers would need to see who was taking this survey and ensure that it wasn't exclusively representative of artists' opinions but did value their unique insight in addition to general public response. From the survey results, 55.8 percent of survey respondents do not consider themselves artists in any form. This is important for policy makers to see, because now it's understood that even non-artists endorse public art policy and implementation in Wisconsin Rapids, while having tangible feedback from the artists' public art processes and barriers. PACT feels that policy makers need to know that artists and non-artists alike support this initiative.

Do you consider yourself to be an artist (amateur or professional) of any art form?

No 55.8% — 139

Yes 44.2% — 110

Benchmarking Results

Stillwater — THE BIRTHPLACE OF MINNESOTA

CITY OF Beloit WISCONSIN

CITY OF DES MOINES

Stillwater, MN

City of Stillwater Planning Secretary, Jenn Sundberg, responded to PACT's initial email to the City of Stillwater Planning Department. Sundberg reached out to the City Clerk, Beth Wolf, who shared that Stillwater does not have a formal policy and requested public art projects are generally presented to the City Clerk's Office and reviewed by the City Council.

Beloit, WI

City of Beloit Director of Planning and Building Services, Drew Pennington forwarded the benchmark questions to Andrew Janke, the city's former Economic Development Director.

Janke shared that Beloit does not have a public art policy, as public art projects are informally composed in collaboration with various local entities, including but not limited to; the Beloit Arts Center, Beloit College, and the Downtown Beloit Association (DBA).

Although the city lacks a formal policy and process, Janke shared that there was high interest in public art and an existing presence of quality work. Public art collections based in the city have added an economic benefit by boosting the tourism industry through public tours.

Some of the common barriers that Beloit faces are strongly connected to the lack of public art funding and the lack of a formal public art policy. The majority of public art is privately funded, and artists are selected based on their known skills or local ties, rather than a formal artist selection process.

Janke also suggested contacting Beloit Arts Center Board of Directors President and Program Committee co-chair, Jerry Sveum and the Beloit College Art Department. Sveum provided insightful information on the history of the arts in the city of Beloit.

Additionally, Sveum shared that the Beloit Economic Development Corporation had a history of donating money for project development, from startups to larger projects, to support the local arts scene, especially the visual arts.

PACT did not receive a response from the Beloit College Art Department. However, Sveum mentioned that there are currently only two full-time students majoring in art at the college.

Des Moines, IA

City of Des Moines Arts, Culture and Enrichment Supervisor, Allison Ullestad described Des Moines public art stakeholders as local citizens, the Public Arts Advisory Commission (PAAC), the City Council and the Parks & Recreation Department staff.

The following are two public art methods Ullestad shared.

Method 1:

1. PAAC determines budget and scope of a project
2. Work Group or Selection Committee created
3. Work Group or Selection Committee develop Call for Artists
4. Call for Artists published
5. Artists submit proposals of artwork
6. Work Group or Selection Committee recommend hiring artist
7. PAAC & City Council approve artist contract
8. Staff work with artist & Work Group or Selection Committee to determine community engagement plans
9. Artist creates and installs artwork
10. PAAC holds a dedication or unveiling event

Method 2:

1. PAAC determines budget and scope of a project
2. Work Group or Selection Committee created
3. Work Group or Selection Committee develop RFQ
4. RFQ published
5. Artists submit bio & qualifications
6. Work Group or Selection Committee recommend hiring artist
7. PAAC & City Council approve artist contract
8. Staff work with artist & Work Group or Selection Committee to determine what the artwork should be and how to plan for community engagement
9. PAAC approves final artwork proposal
10. Artist creates and installs artwork
11. PAAC holds a dedication or unveiling event

Ullestad also shared that the Des Moines community members enjoy public art and see it as an opportunity to add value to the quality of life. The city encourages its locally commissioned artists to use local contractors for projects like, public art footings, pedestals, and electrical needs. The PAAC is aware of the benefits of public art related to tourism and community interest, but because Des Moines has a dedicated public art fund, it is not believed that economic benefits largely inform the overall policy.

Des Moines does not have quantitative evaluation tools in place to measure the economic benefits of public art within their community.

Artists are selected to work on public art projects by a work group or selection committee made up of PAAC Commissioners and West Des Moines residents. The work groups are composed of voting members who then present recommendations to the full PAAC, who make the final decision on the artist to be hired. The City Council then approves the contract with the artist. City Council does not approve the artwork itself, only the contract with the artist.

Des Moines public art is generally funded by a hotel/motel tax fund allocation, collecting roughly $120,000 per fiscal year.

Conclusions & Recommendations

Recommendations

Increasing Wisconsin Rapids Public Art (WRPA) Collaboration and Buy-In

PACT recommends prioritizing working towards greater collaboration and buy-in to public art in Wisconsin Rapids, through several different actions.

1. Conduct a cultural planning process that identifies strategies to leverage current municipal planning in coordination with WRPA opportunities. The cultural planning process will elucidate needed policy modifications or creations based on the plan's priorities. Additionally, collaborate with local cultural organizations in creating the strategic plan to ensure prioritization of cultural groups within WRPA.
2. Engagement and collaboration should be fostered from the Parks Department to help expand WRPA implementation per the community's outdoor public art interests and commitment to creating a public art ecosystem.
3. A collaboration with local arts organizations can be done to invigorate a strong group of stakeholders and allies for public art expansion. Specifically, establish collaborator scope of responsibilities so each collaborator can forward aspects of a public art plan based on their expertise to further forward Wisconsin Rapids community interests.
4. Create volunteer opportunities within the processes of implementing public art to allow for community members to become strong advocates for WRPA. Volunteer opportunities can take community members from participants to activists and increase overall buy-in for WRPA.

Operational Practices for Managing and Expanding WRPA

PACT recommends the following to establish best operational practices in order to support management and expansion of WRPA. The growth of WRPA will identify additional needs when creating policy.

1. Establish a WRPA budget for permanent public art management owned by the city.
2. Establish a public art commission or committee to further strategize public art practices and opportunities. A grant subcommittee can identify federal and state grants, such as the National Endowment for the Arts, and the Wisconsin Arts Board, that can support WRPA and creative placemaking efforts within the community as a means to inject more resources per community concerns.

3. Create new pipelines to educate public and local artists about the permit process and streamline permit application process. Implement a survey inquiring on accessibility from past applicants to assess additional changes.
4. Implement a public art definition, which can include public art mediums as described in the survey and highlight the difference between temporary public art versus permanent public art (such as how long a temporary piece stays up versus the lifetime of a permanent public art piece).
5. Create a deaccession policy to utilize when public art needs to be removed due to age or vandalism. Publish the municipal public art management plan and deaccession policy as a city-specific best practice so that local arts organizations can also learn from and implement the practice.

Conditions

- In order to proceed with developing a strategic plan, Wisconsin Rapids must have a diverse set of stakeholders engaging within the strategic planning process in order to guarantee all voices are prioritized and provided agency within public art opportunities.
- Proceed with developing specific public art policies only after establishing a strategic plan that values all community voices. This step will be crucial in making sure the policy accurately addresses the needs of the community it intends to serve.
- Recognize limitations of COVID-19 in finding volunteers and collaborators; proceed with safety and a prioritization of a strategic plan.

Citations

City of Appleton, Wisconsin, 2018. Art in Public Places Policy.
https://www.appleton.org/government/community-and-economic-development/art-in-public-places-policy

Deller, Dr. Steven. (2020) Addendum on Impact of Verso Corporation Closure of the Wisconsin Rapids Paper Mill. https://legis.wisconsin.gov/rapidstogether/media/1071/impact-of-verso-closure_6-august-2020.pdf

Appendix 1: Ripon College Resources

Stakeholder & Outreach Questions
Questions for Mollie Oblinger and Class, Ripon College
1. What work have your students already started?
We have been trying to encourage people to help us collect images and
information about the existing public art in Rapids.

2. What data have your students collected?
I'm not sure that I would even classify this as data, but some of the works of
public art that are housed at the public library have been added to the app (All
Public Art) We are having mixed results using the app. It seemed like a good way
to gather images and locations in a way that would be easy for the public to do,
but it isn't working all that well. Some students have found the website works
better. We welcome any ideas/suggestions that you have for us!

3. How has your work shifted (COVID related)?
We were under a restriction not to travel for college business before the semester
began, so it has not shifted during the semester. Before COVID, I had hoped to
take the students to Rapids to document the artwork ourselves.

4. What interview questions are your students asking? Can you provide us with those
questions?
5. Who have your students reached out to? Who has responded? Who are they
awaiting responses from?
Questions 4 & 5 are answered in the documents provided in the shared folder
mentioned above.

6. What technology is being used (for crowdsourcing)?
We are trying to use the app mentioned above. We have not started working on
the survey yet, but we have discussed using a google form as well as printed
forms to be more inclusive.

7. What is the difference between city funded and city supported? (please let me know
if I should direct this question to a different contact.)
This is a great question, but not one that we have been asking. Right now, the city
does not even know what works it has, but the next step will be to see if there is
any history on the works, when they arrived, and how they were funded. Those
are things my students are unlikely to be able to tackle this semester.
I have placed some of the information you requested in this shared google folder.
Anyone with the link can access the materials, so please feel free to share this if
there are others who need access. The folder includes a spreadsheet with our
interviews and responses so far. It also contains a current empty folder where I
will place the video files and summaries. Students are working to complete those
by the end of this month, but as you will see from the spreadsheet our response
rate is pretty low.

Appendix 1: Ripon College Resources

Questions for Karin Wolf, City of Madison Arts Commission
1. Do you have any recommendations of where to locate, state and national policy information?

I'm not exactly sure what this question means. Are you looking for best practices in public art administration? If so, the best resource is Americans for the Arts Public Art Network. Best PracticesFINAL6.2016.pdf (americansforthearts.org) The State Arts Board used to have great policies for their program. That successful 30 year plus program was terminated under the Walker Administration, but the Arts Board may still have a policy file they can share with you. It was one of the national models. Seattle is also considered to have one of the best public art programs in the nation.

2. Can you share personal connections that are located in rural settings (individuals that do work similar to you)?
Again, you would probably want to ask AFTA. I recommend you contact Patricia Walsh pwalsh@artsusa.org for a list of rural public art administrators. If you want a list for Wisconsin, contact Anne Katz or Arts Wisconsin or Karen Goeshko of Wisconsin Arts Board about this.

3. Are you aware of any municipalities that are similar to Wisconsin Rapids that we can use to benchmark (specifically related to public art)?
Maybe ask Anne Katz or Arts Wisconsin or Karen Goeshko of Wisconsin Arts Board about this. Also, you might want to look at the now classic text, "Public Art by the Book" by Barbara Goldstein. Hopefully the UW library has a copy.

Questions for Anne Katz, Arts Wisconsin
1. Do you have any recommendations of where to locate, state and national policy information?
2. Can you share personal connections that are located in rural settings (individuals that do work similar to you)?
3. Are you aware of any communities that are similar to Wisconsin Rapids that we can use to benchmark (specifically related to public art)?
Questions for Karen Goeshko, Wisconsin Arts Board
1. Do you have any recommendations of where to locate, state and national policy information?
2. Can you share personal connections that are located in rural settings (individuals that do work similar to you)?
3. Are you aware of any communities that are similar to Wisconsin Rapids that we can use to benchmark (specifically related to public art)?

Appendix 1: Ripon College Resources

Ripon College Interview List
* = Responded for Interview
City Officials
*Mayor Shane Blaser, contact Emily Kent to schedule, EKent@wirapids.org
City Council
*Dean Veneman, dveneman@wirapids.org
Joe Zurfluh, jzurfluh@wirapids.org
Scott Kellogg, skellogg@wirapids.org
Thomas Rayome, trayome@wirapids.org
*Jay Bemke, jbemke@wirapids.org
*Thaddeus Kubisiak, tkubisiak@wirapids.org
Jacob Cattanach, jcattanach@wirapids.org
Steve Koth, skoth@wirapids.org
Community Cultural Leaders
Kelly Rosenkrans, City's Parks & Recreation Commission, rosekranskelly@gmail.com
*Andy Barnett, Library Director, abarnett@mcmillanlibrary.org
*Connie Tomski-Faville, Friends of Rapids Music, connietomski@gmail.com
*Cynthia Henke, President, Mead Witter Foundation, chenke@meadwitterfoundation.com
Mike Bovee, Legacy Foundation of Central Wisconsin, michael.bovee@legacyfcw.org
Deb Brey, Arts Supporter/Donor, debbreyinca@yahoo.com
Sally Kissner, Director, Arts Council of South Wood County, director@savorthearts.org
Mary Olson Co-Director, Central Wisconsin Cultural Center, cwcc@culturalcenterarts.com
County Officials
William Winch, wcdistrict09@co.wood.wi.us
Lee Thao, wcdistrict10@co.wood.wi.us
Kenneth Curry, wcdistrict11@co.wood.wi.us
*Laura Valenstein, wcdistrict12@co.wood.wi.us
John A. Hokamp, wcdistrict13@co.wood.wi.us
Dennis Polach, wcdistrict14@co.wood.wi.us
Bill Clendenning, wcdistrict15@co.wood.wi.us
Lance A. Pliml, lance1@charter.net
Arts Leaders
Betsy Wood, Director, Incourage Community Foundation, bwood@incouragecf.org
Kathy Daly, Community Arts Supporter/Donor, dalypk@wctc.net
Bonnie Schneider, Local Artist, schneidebo@hotmail.com
Bonnie Dhein, Local Artist, bonniedhein@gmail.com
*Jeanne Weymouth, Local Artist, jeannewey1@charter.net
*Stephen Kipfer, Central Wisconsin Cultural Center, stephenkipfer@gmail.com
Lois Altmann, Cultural Center Board/Donor, laltmann@altmannconstruction.com
Stephany Hartman, Cultural Center Board/Former Director, hartman7299@yahoo.com

Art Teachers and Supporters
Val Tonn, Wisconsin Rapids Public School art teacher, Valerie.Tonn@wrps.net
*Laurie Tenpas, Nekoosa High School art teacher, Laurie_Tenpas@nekoosa.k12.wi.us
*Mary Sculley, Assumption HS art teacher, msculley@assumptioncatholicschools.org
Rachel Christian, Lincoln High School art teacher, Rachel.Christian@wrps.net
Natasha Grawey, Port Edwards High School art teacher, grawena@pesd.k12.wi.us
Richard Bender, Attorney/Arts Supporter, yellowbungalow@charter.net
Sue Wesley, Arts Supporter/Donor, suecwesley@yahoo.com
Faye Collier, Arts Supporter/Donor, lechateauthemanor@yahoo.com

Appendix 2 Original survey questions

Proposed Survey Questions:
Thank you for agreeing to complete this survey. Your responses will contribute to the analysis of public art need and interest in the City of Wisconsin Rapids to inform policy recommendations. The survey should take no more than X minutes and all responses will remain anonymous.
Text entry: What do you think of when you hear the term "public art?"

Our definition of Public Art is...
Rate the following statement: I enjoy art in my personal time
        Options for answer: Strongly disagree/disagree/neutral/agree/strongly agree
 Rate the following statement: I enjoy experiencing the arts/public art in a variety of places (e.g., outside, in public buildings, neighborhoods, etc.)
        Options for answer: Strongly disagree/disagree/neutral/agree/strongly agree
Rate the following statement: I seek out arts/public art experiences
        Options for answer: Strongly disagree/disagree/neutral/agree/strongly agree
Rate the following statement: I believe that public art has the ability to unify communities
        Options for answer: Strongly disagree/disagree/neutral/agree/strongly agree
 Rate the following statement: I create art in my personal time
        Options for answer: Strongly disagree/disagree/neutral/agree/strongly agree
Rate the following statement: I support government funding for public art
        Options for answer: Strongly disagree/disagree/neutral/agree/strongly agree
Text entry: Please list any concerns that you have regarding the expansion of public art opportunities in Wisconsin Rapids

Rate the following types of public art based on how much you would enjoy seeing each in your community: (rating 1-5)
Murals
Sculptures
Performances (e.g., theatre, dance, spoken word, concerts, etc.)
Live work
Pre-recorded work
Permanent works
Temporary works
Events/activities
Other (e.g., culturally or historically specific)
Rate the following types of public art based on how likely you would be to attend: (rating 1-5)
        -Art I can enjoy any time (e.g., an outside sculpture, a permanent mural, etc.)
        -Art I can enjoy within a scheduled timeframe (e.g., a performance, an event, etc.)
Short answer: Where would you like to see public art in Wisconsin Rapids (please list locations, such as neighborhoods, specific buildings, parks, etc.)
*Artist specific questions below
Have you created public art in the community (Y or N) If so,
Rate the following statement: The process to develop public art was easy.
Options for answer: Strongly disagree/disagree/neutral/agree/strongly agree

Short answer: What are some barriers you experienced that you'd like more assistance with, or elements that helped the process along easier?
Rate the following statement: I would like to include my art as public art for Wisconsin Rapids.
Options for answer: Strongly disagree/disagree/neutral/agree/strongly agree

Appendix 3: Final Revised Survey (Qualtrics)

Thank you for agreeing to complete this survey. Your responses will contribute to the analysis of public art need and interest in the City of Wisconsin Rapids to inform policy recommendations. Thank you for your time!

If you would like to be entered to win one of five $20 gift cards to Amazon please leave your preferred contact information below (email or phone number). This information will not be shared to the public, and your survey results will remain anonymous.

Based on our research, public art is defined as any form of art created for public viewing. This definition includes many categories of public art forms.

Q1: Rate the following types of public art on a scale of 1-5 (1 being not interested at all, 5 being very interested) based on how much you would be interested in seeing each in your community.

- Murals
- Sculptures
- Performances (e.g., theatre, dance, spoken word, concerts, etc.)
- Pre-recorded work
- Permanent works
- Temporary works
- Events/activities
- Other (Please specify any not listed above):

Q2: Rate the following types of public art on a scale of 1-5 (1 being not at all likely, 5 being very likely) based on how likely you would be to attend:

Art I can enjoy any time (e.g., an outside sculpture, a permanent mural, etc.)
Art I can enjoy within a scheduled timeframe (e.g., a performance, an event, etc.)

Q3: Optional: Please list any concerns that you have regarding the expansion of public art opportunities in Wisconsin Rapids:

Q4: Where would you like to see public art in Wisconsin Rapids? Select all that apply.

- In/outside City Buildings & Properties
- In/outside of Organizations' Buildings
- Residential
- In/outside of Local Businesses
- Public Parks
- In/outside of Schools
- Other:

Q5: Please indicate your level of agreement/disagreement with each of these statements. (Options for answer: Strongly disagree/disagree/neutral/agree/strongly agree

-I enjoy viewing/experiencing art in my personal time
-I create art in my personal time
- I seek out public art experiences
-I believe that public art has the ability to unify communities
-I feel that Wisconsin Rapids would benefit from *more* public art opportunities similar to what currently exists.
-I feel that Wisconsin Rapids would benefit from *different* public art opportunities than are currently available.
-I support government *policy* for public art
-I support government *funding* for public art

Q6: Have you created public art in Wisconsin Rapids?   □ Yes   □ No
If you checked Yes, Please answer two additional Questions:
Q7a: Indicate your level of agreement/disagreement the following statement: The process to implement public art in Wisconsin Rapids was easy.
□ Strongly Disagree   □ Disagree   □ Neutral   □ Agree □ Strongly Agree
Q7b: What are some barriers you experienced that you'd like more assistance with, or elements that helped the process along easier?

Public Art in the City of Wisconsin Rapids

Thank you for agreeing to complete this survey. Your responses will contribute to the analysis of public art need and interest in the City of Wisconsin Rapids to inform policy recommendations.
Thank you for your time!
If you would like to be entered to win one of five $20 gift cards to Amazon please leave your preferred contact information below (email or phone number). This information **will not** be shared to the public, and your survey results will remain anonymous.

_____

Based on our research, public art is defined as any form of art created for public viewing. This definition includes many categories of public art forms.

Q1: Rate the following types of public art on a scale of 1-5 (1 being not interested at all, 5 being very interested) based on how much you would be interested in seeing each in your community. Circle your choices below:

Murals	1	2	3	4	5	N/A
Sculptures	1	2	3	4	5	N/A
Performances (e.g., theatre, dance, spoken word, concerts, etc.)	1	2	3	4	5	N/A
Pre-recorded Work	1	2	3	4	5	N/A
Permanent Works	1	2	3	4	5	N/A
Temporary Works	1	2	3	4	5	N/A
Events/Activities	1	2	3	4	5	N/A
Cultural or Historical Work	1	2	3	4	5	N/A

Other (Please specify any not listed above):

_____

Q2: Rate the following types of public art on a scale of 1-5 (1 being not at all likely, 5 being very likely) based on how likely you would be to attend:

Art I can enjoy any time (e.g., an outside sculpture, a permanent mural, etc.)	1	2	3	4	5	N/A
Art I can enjoy within a scheduled timeframe (e.g., a performance, an event, etc.)	1	2	3	4	5	N/A

Q3: Optional: Please list any concerns that you have regarding the expansion of public art opportunities in Wisconsin Rapids:

_____

_____

_____

Q4: Where would you like to see public art in Wisconsin Rapids? Select all that apply.
□ In/outside City Buildings & Properties   □ In/outside of Local Businesses   □ Public Parks
□ In/outside of Organizations' Buildings   □ In/outside of Schools
□ Residential   □ Other:

Q5: Please indicate your level of agreement/disagreement with each of these statements. Place an "X" in the box of your answer.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I enjoy viewing/experiencing art in my personal time.					
I create art in my personal time.					
I seek out public art experiences.					
I believe that public art has the ability to unify communities.					
I feel that Wisconsin Rapids would benefit from *more* public art opportunities similar to what currently exists.					
I feel that Wisconsin Rapids would benefit from *different* public art opportunities than are currently available.					
I support government *policy* for public art.					
I support government *funding* for public art.					

Q6: Have you created public art in Wisconsin Rapids?   □ Yes   □ No

If you checked Yes, Please answer two additional Questions:

Q7a: Indicate your level of agreement/disagreement the following statement: The process to implement public art in Wisconsin Rapids was easy.

□ Strongly Disagree   □ Disagree   □ Neutral   □ Agree   □ Strongly Agree

Q7b: What are some barriers you experienced that you'd like more assistance with, or elements that helped the process along easier?

_____

_____

_____

Demographic Data: **You are allowed to opt out of the following questions.**

Q1. Please circle your age group: 0-17   18-24   25-34   35-44   45-54   55-64   65-74   75+   Prefer not to say

Q2. Please circle your gender: Female   Male   Non-binary/non-conforming   Prefer not to say   Other:

Q3: Please circle the race/ethnicity that best describes you: African American or Black   Multiracial or Biracial

Asian (Pacific Islander, Hmong, etc.)   Hispanic or Latina/Latino   Native American or Alaskan Native

White or Caucasian   Prefer not to say   Race/ethnicity not listed here:

Q4. What is your zip code? (For survey analysis only, will not be used to track your location.)_____

Q5. How many years have you lived in the Wisconsin Rapids area?_____

Q6. Would you consider yourself an artist of any art form (amateur or professional)?   □ Yes   □ No

Optional: If you are interested in learning more about this project, public art opportunities in our community, and/or how you might support this work, please supply your contact information (this information will not be shared to the public, and your survey will remain anonymous):

Thank you for your time!

Arte Público en la Ciudad de Wisconsin Rapids

WISCONSIN
RAPIDS

Gracias por aceptar completar esta encuesta. Sus respuestas contribuirán al análisis de la necesidad e interés del arte público en la ciudad de Wisconsin Rapids para informar recomendaciones de políticas.

Si desea participar para ganar una de las cinco tarjetas de regalo de $ 20 para Amazon, deje su información de contacto preferida a continuación (correo electrónico o número de teléfono). Esta información no se compartirá con el público y su encuesta permanecerá anónima:_____

¡Gracias por tu tiempo!

Según nuestra investigación, el arte público se define como cualquier forma de arte creada por el público para su visualización. Esta definición incluye muchas categorías de formas de arte público.

Q1: Califique los siguientes tipos de arte público (1-5) según cuánto le gustaría ver cada uno en su comunidad: 1 = no disfrutaría en absoluto, 5 = disfrutaría plenamente Encierre en un círculo sus opciones a continuación:

Murales	**1**	**2**	**3**	**4**	**5**	**No aplica**
Esculturas	**1**	**2**	**3**	**4**	**5**	**No aplica**
Actuaciones (por ejemplo, teatro, danza, palabra hablada, conciertos, etc.)	**1**	**2**	**3**	**4**	**5**	**No aplica**
Trabajo pregrabado	**1**	**2**	**3**	**4**	**5**	**No aplica**
Obras permanentes	**1**	**2**	**3**	**4**	**5**	**No aplica**
Trabajos temporales	**1**	**2**	**3**	**4**	**5**	**No aplica**
Eventos / actividades	**1**	**2**	**3**	**4**	**5**	**No aplica**
Cultural o histórico (especificar)	**1**	**2**	**3**	**4**	**5**	**No aplica**

Otros (especificar): _____

Q2: Califique los siguientes tipos de arte público según la probabilidad de que asista: (calificación 1-5) 1 – no asistiría, 5 = asistiría

Arte que puedo disfrutar en cualquier momento (por ejemplo, una escultura exterior, un mural permanente, etc.)	**1**	**2**	**3**	**4**	**5**	**No aplica**
Arte que puedo disfrutar dentro de un período de tiempo programado (por ejemplo, una actuación, un evento, etc.)	**1**	**2**	**3**	**4**	**5**	**No aplica**

Q3: Indique cualquier inquietud que tenga con respecto a la expansión de las oportunidades de arte público en Wisconsin Rapids.

_____

_____

Q4: ¿Dónde le gustaría ver arte público en Wisconsin Rapids? Seleccione todas las que correspondan.

□ Dentro / fuera de los edificios y propiedades de la ciudad   □ Dentro / fuera de las empresas locales

□ Parques públicos   □ Dentro / fuera de la organización   □ Dentro / fuera de las escuelas   □Residencial

□ Otro:

Q5: Califique las siguientes declaraciones. Coloque una "X" en el cuadro de su respuesta.

	Muy en desacuerdo	Discrepar	Neutral	Estar de acuerdo	Totalmente de acuerdo
Disfruto viendo / experimentando el arte en mi tiempo personal.					
Creo arte en mi tiempo personal.					
Busco experiencias de arte público.					
Creo que el arte público tiene la capacidad de unificar comunidades.					
Creo que Wisconsin Rapids se beneficiaría *más* de oportunidades de arte público similares a las que existen actualmente.					
Siento que Wisconsin Rapids se beneficiaría de *diferentes* oportunidades de art público que las que están disponibles actualmente.					
Apoyo el financiamiento del gobierno para el arte público.					

Q6: ¿Ha creado (o intentado crear) arte público en Wisconsin Rapids?   □ Sí   □ No

Si marcó Sí, favor de responder a dos preguntas adicionales:

Q7a: Califique su acuerdo con la siguiente declaración: El proceso para implementar el arte público en Wisconsin Rapids fue fácil.

□ Muy en desacuerdo   □ Discrepar   □ Neutral   □ Estar de acuerdo   □ Totalmente de acuerdo

Q7b: ¿Cuáles son algunas de las barreras que experimentó con las que le gustaría recibir más ayuda o elementos que ayudaron a que el proceso fuera más fácil?

_____

_____

Las siguientes preguntas son opcionales. Toda la información demográfica que proporcione permanecerá anónima y no se compartirá.

Q1. Seleccione su grupo de edad: □0-17 □18-24 □25-34 □35-44 □45-54 □55-64 □65-74 □75+

Q2. ¿Cuál es su género? □ Mujer □ Masculino □ no binario / no conforme □ Prefiero no decirlo □ Otro:

Q3. ¿Cuál de las siguientes te describe? Seleccione todas las que correspondan.

□ Afroamericano o negro   □Hispano o Latina / Latino   □Asiático (isleño del Pacífico, Hmong, etc.)

□Multicultural o birracial   □Nativo americano o nativo de Alaska   □Blanco o caucásico

□Prefiero no decirlo   □Una raza / etnia que no figura aquí:

Q4. ¿Cuál es su código postal? (Esta pregunta es solo para el análisis de la encuesta y no se utilizará para rastrear su ubicación). _____

Q5. ¿Cuántos años ha vivido en el área de Wisconsin Rapids? _____

Q6: ¿Te consideras un artista de cualquier forma de arte (aficionado o profesional)?   □ Sí   □ No

Opcional: Si está interesado en obtener más información sobre este proyecto, las oportunidades de arte público en nuestra comunidad y / o cómo podría apoyar este trabajo, proporcione su información de contacto (esta información no se compartirá con el público y su encuesta permanecer en el anonimato):

¡Gracias por tu tiempo!

Duab /Yeeb Yam Rau Ib Tsoom Pej Xeem
Saib nyob hauv Nroog Wisconsin Rapids

Ua koj tsaug rau pom zoo teev daim lus nug no. Koj cov lus teb yuav pab ntsuam xyuas saib ib tsoom xav thiab txaus siab kom muaj cov duab los yeeb yam li cas hauv nroog Wisconsin Rapids. Daim lus nug no yuav siv tsis tshaj 10 feeb thiab tag nrho cov lus teb yuav qhia tsis tau koj yog leej twg. Ua tsaug rau koj lub caij.

Q1: Tso 1-5 rau cov hom duab pej xeem kos no (1 tsis txaus siab txog rau li, 5 rau txaus siab heev) raws qhov koj yuav txaus siab npaum cas saib txhua daim nyob hauv koj lub zej zog. Khij vaj voog rau qhov koj xaiv hauv qab no:

Duab kos rau pha ntsa tsev, laj kab, lwm qhov(*Murals*)	1	2	3	4	5
Siv pob zeb, ntoo los lwm yam txua ua ib yam	1	2	3	4	5
Ua yeeb yam (xws li, ua lab qhua, yees cev, hais lus, hu nkauj rau neeg mloog, lwm yam.)	1	2	3	4	5
Muaj kiag tus neeg ua rau sawv daws saib	1	2	3	4	5
Kaw cia rau sawv daws saib	1	2	3	4	5
Tej yam kom muaj tas li mus ntev	1	2	3	4	5
Tej yam muaj ib nyuag ntu xwb	1	2	3	4	5
Tej yam muaj rau sawv kawm koom ua	1	2	3	4	5
Kev qhia kab li kev cai los keeb kwm	1	2	3	4	5
Lwm yam (ntxiv tau tej yam tsis muaj saum no):	1	2	3	4	5

Q2: Tso 1-5 rau cov hom duab rau pej xeem saib hauv qab no (1 tsis txaus siab txog rau li, 5 rau txaus siab heev) raws qhov koj yuav xav mus koom:

Duab kuv mus saib thaum twg los tau (xws li tej qhov txua eb saib nraum zoov, duab muaj cia ntev.)	1	2	3	4	5
Duab los yeeb yam kuv mus saib tau muaj caij (xws li ua yeeb yam, ib yam rau koom tau, lwm yam)	1	2	3	4	5

Q3: Thov muab tej yam koj ho txhawj txog qhov caij nthuav dav muaj duab los lwm yam rau pej xeem saib nyob hauv Wisconsin Rapids:

_____

_____

_____

Q4: Koj yuav xav kom muaj cov duab los yeeb yam rau pej xeem saib no nyob rau qhov twg hauv Wisconsin Rapids? Xaiv txhua qhov koj nyiam.

□ Hauv/nraum *City Buildings* &   □ Hauv/nraum cov lag luam hauv   □ Tom cov tshav ua si

□ Hauv/nraum cov tsev koos haum   □ Hauv/nraum cov tsev kawm

□ Lwm qhov: 27

Q5: Thov qhia saib koj pom zoo/tsis pom zoo ntau npaum cas rau cov sob lus no. Tso tus "X" rau ntawm kab koj xaiv.

	Tsis Pom Zoo Kiag	Tsis Pom Zoo	Nyob Nruab Nrab	Pom Zoo	Pom Zoo Ntau Heev
Kuv nyiam saib/kawm txog cov duab/yeeb yam thaum kuv khoom.					
Kuv kos los tsim tej yam duab/yeeb yam no thaum kuv khoom.					
Kuv mus saib cov duab pej xeem kos los tsim kawm.					
Kuv ntseeg tias tej duab/yeeb yam no rub tau sawv daws ua ke.					
Kuv xav tias cov duab/yeeb yam rau pej xeem saib yuav pab Wisconsin Rapids txog cov teeb meem tam sim no muaj.					
Kuv xav tias muaj cov duab/yeeb yam txawv cov tam sim no muaj yuav pab Wisconsin Rapids.					
Kuv txhawb kev muab nyiaj pab qhov kev tsim cov duab/yeeb ya.					
Kuv nyiam saib/kawm txog cov duab/yeeb yam thaum kuv khoom.					
Kuv kos los tsim tej yam duab/yeeb yam no thaum kuv khoom.					

Q6: Koj puas tau kos los tsim tej yam duab/yeeb yam rau hauv Wisconsin Rapids? □ Tau □ Tsis tau

Yog koj khij tias Tau, Thov teb ob nqes lus nug ntxiv:

Q7a: Khij saib pom zoo raws sob lus no li cas: Qhov kev ua raws kos/tsim tej duab/yeeb yam nyob Wisconsin Rapids yooj yim.

□ Tsis pom zoo kiag   □ Tsis pom zoo   □ Nyob nruab nrab   □ Pom zoo   □ Pom zoo ntau heev

Q7b: Tej yam ua nyuaj rau koj uas koj xav tau kev pab rau, los tej yam uas tau pab koj ua raws yooj yim yog dabtsi?

_____

_____

Ntaub ntawv qhia txog tus neeg teb: Koj tsis teb cov lus nug nram no los tau.

Q1. Thov khij vaj voog qhia koj lub hnub nyoog: 0-17   18-24   25-34   35-44   45-54   55-64   65-74   75+

Q2. Thov khij vaj voog qhia yog pojniam/txivneej: Pojniam   Txivneej   Tsis xav tso nyob rau qhov twg li   Tsis xav qhia
Lwm yam:

Q3: Thov khij vaj voog qhia yog haiv neeg twg: *African American* los Dub   Esxias (*Pacific Islander*, Hmoob, lwm yam neeg) *Hispanic* los *Latina/Latino*   Neeg tsuam tsoov   Neeg ib txwm nyob teb chaws Asmeskas los Alaska
      Neeg tawv dawb   Tsis xav qhia   Haiv neeg tsis muaj nyob nov:

Q4. Koj tus lej *zip code* yog li cas? (Nqe lus no siv nug xwb, yuav tsis siv ntsuam saib nyob qhov twg.

Q5. Koj nyob rau thaj tsam ntawm Wisconsin Rapids tau tsawg xyoo lawm?

Nyob ntawm yeem: Yog koj txaus siab xav paub txog qhov kev ntsuam no, caij kos los tsim duab/yeeb yam rau pej xeem saib hauv peb zej zog, thiab/los koj ho txhawb qhov no tau li cas, thov muab kev cuag tau koj li cas rau nov (qhov ntaub ntawv no yuav tsis muab rau pej xeem pom, thiab koj cov lus teb yuav tsis pub paub koj yog leej twg):

Ua tsaug rau koj lub caij!

Appendix 7 - Initial Benchmark Questions

- Who would you describe as the stakeholders for public art policy in your city?
- What does a typical public arts process look like in your city?
- What economic benefits does public art bring to your city? How does this inform public art policy?
- What common barriers do your public artists face and what policies do you have in place to address those barriers?
- How are artists selected to work on public art projects?
- How is public art funded?

Reedsburg
Art in Public Places
Policy

Table of Contents

1. Introduction

Guidelines have been created to oversee the public display of art and to serve as a road-map for future decisions related to public art in Reedsburg. The guidelines also provide an understanding of what constitutes public art and the aesthetic, economic and cultural benefits of it.

1.1 What is Public Art?

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

1.2 Why Public Art?

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

Public art is part of our history, part of our evolving culture and our collective memory; it reflects and reveals our society and adds meaning to our cities. Public art is intended to attract attention and in doing so it provides aesthetic beauty, cultural interpretation, education, inspiration, and general improvement to the civic environment. Public art provokes thought, stimulates conversation, and/or inspires movement.

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

1.3 Types of Public Art (See Appendix):

Public art can include a wide variety of media, ranging from static sculptures to live performance.

2. The Reedsburg Arts Committee (RAC)

The Reedsburg Arts Committee (RAC) is responsible for implementing the Art in Public Places Policy in Reedsburg. RAC is a volunteer advisory board that works to help the arts, culture and humanities grow and thrive in the City of Reedsburg. Along with supporting art and cultural initiatives, the RAC promotes strategic arts planning and develops guidelines for City funding of public art.

2.1 Vision

Reedsburg integrates culture and creativity into the public sphere. This invigorates the community by inviting interaction and participation, inspiring a sense of discovery, stimulating

cultural awareness, and encouraging development to further Reedsburg's reputation as a unique place to visit and a desirable place to live.

2.2 Mission

In order to enrich the lives of both citizens and visitors, the Reedsburg Arts Committee integrates public art considerations into city planning, services, design and infrastructure. RAC offers a comprehensive approach on public art and reviews and recommends projects under the City's Capital Improvement "Funding for the Arts" program. RAC will also be a resource to other committees and organizations to help integrate art and arts funding into new projects.

2.3 Goals:
- Increase public awareness, appreciation, and contribution of public art
- Promote an understanding of the economic value of the arts to the community
- Increase cultural tourism and grow Reedsburg's reputation as an arts destination
- Build capacity and cooperation between public and private sectors, artists, local and regional arts organizations, members of the creative economy and community members
- Foster artistic creativity in the community and broaden public participation in the planning and creation of public artworks
- Ensure artistic integrity by recognizing the creative rights of artists and involving artists directly in concept, design and creation of artworks.
- Broaden the role of the artist in the community

3. Public Art Guidelines

Objectives
To provide guidelines by which proposed public art will be evaluated.

3.1 Guidelines

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

Proposed public art shall be reviewed by the RAC. Recommendations will be requested from affected boards, commissions, organizations, and associations when appropriate. Updates to City Council will be given as needed. Temporary art may be approved directly by affected committees if they comply with RAC Guidelines. Appeals will be heard by the City Council as needed.

Proposed public art will be evaluated on the following:

- Artistic Quality. The strength of the artist's concept, vision and execution of the artwork.

- Artistic Merit. The extent to which the project deepens and extends the arts' value, including the ability to foster new connections and to exemplify creativity and innovation.
- Context. The architectural, historical, geographical, geological, and socio-cultural context of the site where the artwork will be installed or displayed.
- Structural Soundness. The resistance to theft, vandalism, weathering, and/or excessive maintenance or repair costs.
- Public Safety. Artwork shall not present a hazard to public safety.
- Diversity. A range of style, scale, and exploratory as well as established art forms.
- Feasibility. Evidence of the artist's ability to successfully complete the work as proposed including: project budget, timeline, artist's experience, soundness of materials, and zoning, construction, and design guidelines.
- Donor conditions. If applicable.

Other Considerations:

- Unrestricted monetary donations to help fund public art will be accepted at any time. Donations with conditions or restrictions such as use for acquisition of a specific artwork or theme will be reviewed and accepted in accordance with this policy, and declined if the conditions or restrictions are not approved.
- If applicable, loaned artwork can be purchased if there is sufficient public support to acquire it via public fundraising, City Funding for the Arts Program, or City Council action.

3.2 Temporary Art Exhibits

Objectives

To provide guidelines for the temporary exhibit of artwork.

Guidelines

- Temporary art is artwork exhibited for 6 months or fewer.
- Temporary public art installations do not require the approval of RAC. Proposals for temporary public art may be brought before and reviewed directly by the affected committee responsible for the proposed site. Committees will follow the guidelines established by the RAC to guide their decision-making process. At their discretion, committees may request RAC review of any proposal.
- A written agreement between the artist and responsible committee will be required.

3.3 Guidelines for Accepted Artwork

Objectives
To provide guidelines for accepted art proposals.

- After the decision is made, the artist is informed and a contractual agreement is drafted setting forth the length of the loan and other terms such as location, maintenance requirements, insurance, value of artwork, installation and removal responsibility, payment schedule and other conditions pertinent to the agreement.
- Artwork may be declined at the discretion of the City Council consistent with the criteria in the public art policy guidelines.

3.4 Deaccession & Relocation of Artwork

Objectives
To provide guidelines for the relocation or withdrawal of City owned artwork.

Guidelines
Deaccessioning and Relocating should be applied by RAC only after careful evaluation including input from interested parties. Appeals may be directed to City Council.

Deaccessioning and Relocating of artwork may be considered for one or more of the following reasons:

- The condition or security of the artwork cannot be reasonably guaranteed in its present location.
- The art work presents a public safety risk.
- The artwork is damaged and repair is not feasible.
- Significant changes in the use, character or actual design of the site require a re-evaluation of the artwork's relationship to the site.
- The artwork requires excessive maintenance or has failures of design or workmanship.
- The artwork no longer meets the mission and goals of the Public Art Policy.
- A more suitable location for the artwork has been proposed.
- Note: All accepted donated works become part of the City art collection and, as such, may be relocated.

Procedures for possible deaccessioning or relocation of artwork shall be initiated by a majority vote of the RAC, affected committee, or direction from the City Council.

Procedures for deaccessioning or relocating of artwork:

- Review of any restriction which may apply to the specific work.
- Assessment of options for storage or disposition of artwork, which may include sale, trade, return to the artist, or gift.
- Analysis of reasons for deaccessioning/relocating. The RAC may seek additional information regarding the artwork from the public, the artist, local arts agencies, art galleries, curators, appraisers, or other professionals prior to making a decision.

Appendix: Types of Public Art

The table below is a general representation of various types of public art. These categories are not mutually exclusive and not necessarily controlled by the Reedsburg Arts Commission.
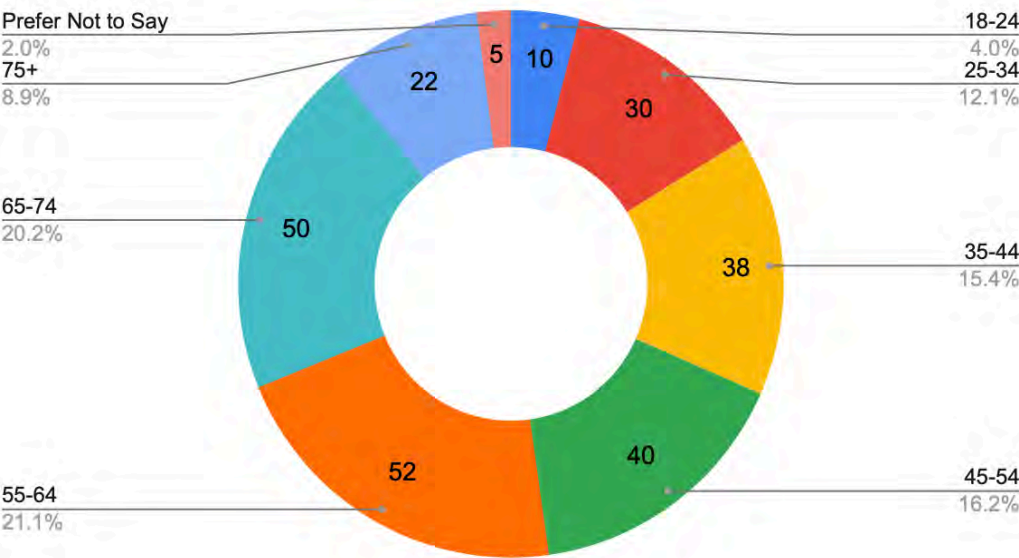.

Category	Description	Examples
Functional	The primary purpose is functional or utilitarian, and serves a purpose in the public realm. It could be an embellishment of an object or a piece created entirely by the artist.	Benches, bicycle racks, bus shelters, fences, and gates.
Object (or sculpture)	Freestanding, physically independent of other site elements. Can consist of a variety of materials, including metals, wood, concrete, fiberglass, landscape, glass, etc.	**Reedsburg Examples:** Ruminant
Integrated	Fully incorporated into the design of a larger project or existing element in the community. The process is often collaborative; artists work with design professionals to create and install a work of art.	Bridges, retaining walls, walkways and buildings.

Reedsburg Examples: Community First relief (private) |
| **Interpretive** | Primary purpose is educating the public. The artwork might be self-explanatory or require a panel explaining the project. | **Reedsburg Examples:** Millie Zantow Memorial in Harvest Park |
| **Monument** | A statue, building, or other structure created to commemorate a famous or notable person or event. | Monuments are typically cast in or sculpted from granite, bronze, or marble.

Reedsburg Examples: Veteran's Memorial, Bicentennial Spire, Main St. meridian |
| **Murals** | A painting or other work of art created or mounted on a wall, often with messages unique to the area. | **Reedsburg Examples:** Corner Pub's Hops Mural (private), Blue Wing Mural, Post office mural |
| **Sensory Art** | Appeals to the senses - visual, auditory, touch, or a combination of | Water fountains have auditory and visual features that enliven a space. Lighting has |

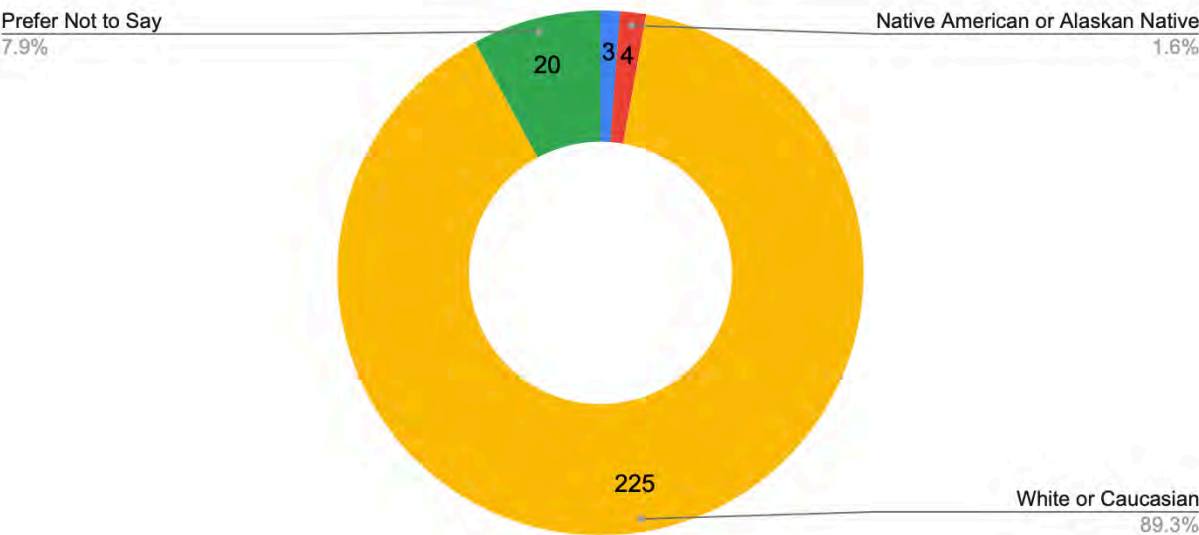|	these. Often a crowd pleaser, drawing people to the area.	been popular as an art form in public spaces.
Digital	A technologically based public art form where technology becomes an essential part of the creative and/or presentation process.	Videos projected on the exterior walls of buildings.
Temporary, Performances, Events, or Festivals	Art projects shown for a specified period of time. Events/performances that occur in public places. Temporary art creates possibilities for experimentation without long-term obligation, and for topics or forms that might not hold up well over time. Temporary projects allow for revolving pieces of artwork, creating a dynamic place and encouraging return visits.	Temporary art projects can be in virtually any form. **Reedsburg Examples:** City Park Sculptures, Fermentation Fest, Reedsburg Players, Reedikulus Art Crawl, CAL Center Performances, Concerts in the Park, Cowbow Mural, Peace Posts, Wolf,
Serial art	A collection of artworks that reflect meaning through their relationship to one another.	Can be installed in succession, delineating paths and borders, or can be presented as an installation of multiple objects.

Appendix 9: Demographic Survey Results

Age

Prefer Not to Say — 2.0%
75+ — 8.9%
65-74 — 20.2%
55-64 — 21.1%
18-24 — 4.0%
25-34 — 12.1%
35-44 — 15.4%
45-54 — 16.2%

5, 10, 22, 30, 38, 40, 50, 52

Gender

Prefer Not To Say — 2.8%
Male — 15.0%
Female — 81.8%

7, 37, 202

Race

Prefer Not to Say — 7.9%
Native American or Alaskan Native — 1.6%
White or Caucasian — 89.3%

20, 3, 4, 225
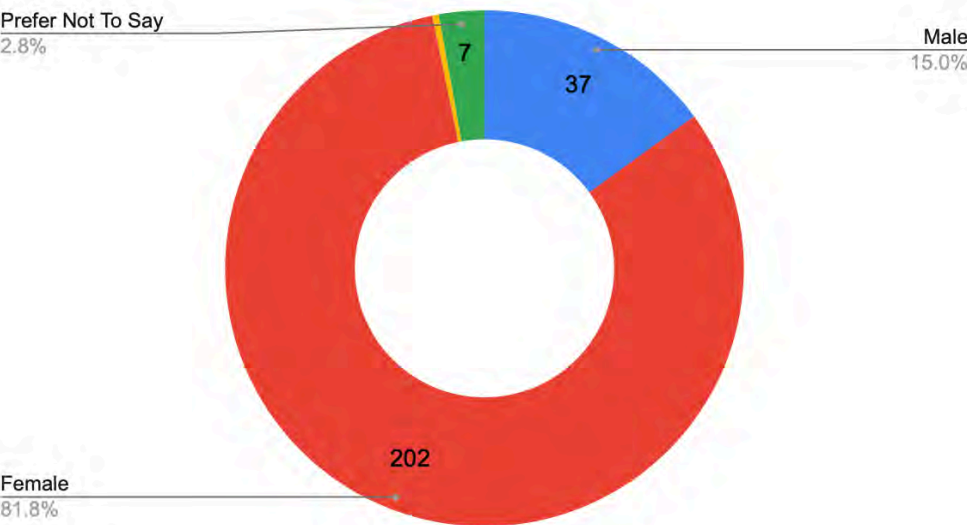
STATEMENT OF PURPOSE:

Proposed Best Practices For Public Art Projects

Throughout the United States, agencies and organizations have been using art to expand constituents' experience of the public realm. With so many entities involved in managing public art projects in varying manners, the Public Art Network (PAN) Council and Americans for the Arts (AFTA) established these Best Practices out of a desire to establish a baseline for public art practices. The starting place, or baseline stage, must provide general principles that are equally relevant and agreeable to administrators, artists and other public art professionals. Once established, the baseline will provide a framework for more in-depth conversations to tease out the more complex underlying issues.

This more detailed exchange will clarify instances where different players in the public art field have diverse interests or specific pressures dictating their particular viewpoint. By parsing and articulating these diverse perspectives, the baseline principles will be annotated to provide a multi-dimensional look at public art practices.

These Best Practices are specifically drafted with discourse in mind. It is true that enforcement at this point can only be achieved through peer opinion, but Best Practices Standards will be a great resource for both developing and maturing programs. Administrators, artists and other public art professionals will be able to point to clear Best Practice Standards that have been developed and approved on a national level designed specifically to assist in the development, drafting and execution of public art policy at the local level.

In sum, our goals are:

1. To approve Best Practices recognized as the national standard by AFTA/PAN.
2. Disseminate the approved Best Practices through AFTA's outreach and supportive communication from Robert L. Lynch, President and CEO of AFTA.
3. Programs that adopt and follow these Best Practices will be recognized by AFTA/PAN.
4. A committee comprised of PAN Council members and general members shall meet regularly to discuss and draft annotated language to accompany these Best Practices.
5. Communications to AFTA/PAN membership regarding amendments and developments in the Best Practices will be regularly disseminated to the AFTA membership and public art community.

DEFINED TERMS

Administrator: includes public art administrators, public art program representatives, art consultants, developers and any other person or team working on behalf of a commissioning body or entity.

Agreement: includes any written agreement pertaining to the planning, design, development, fabrication, delivery and/or installation of an Artwork, including but not limited to letters of intent (LOIs), memoranda of understanding (MOUs), commission agreements, contracts and construction agreements.

Artist: includes individual artists as well as artist teams.

Artwork: unless otherwise restricted by the language of the particular statement, and excluding ancillary deliverables such as budgets and maintenance manuals, "Artwork" includes any permanent and/or temporary work as defined in the scope of work of an Agreement.

PROPOSED BEST PRACTICES FOR PUBLIC ART PROJECTS

1. Administrators should clearly represent the scope and budget of project in Calls for Artists and communications.

2. Artists should truthfully represent their role and the nature of past work when presenting portfolios.

3. Artists should design to available budgets and propose what they can realistically deliver within budget, especially during design competitions.

4. Administrators/Consultants should not ask Artists to appropriate or use designs proposed by other Artists in a competition (e.g. cherry pick from among other competitors). Nor should Artists use other Artists' ideas or concepts proposed during a competition.

5. Any organization or entity commissioning Artwork should pay Artists for design proposals.

6. Administrators should ensure a legal and fair process for developing projects and selecting Artists.

7. All organizations and entities commissioning Artwork should consider their process for developing projects and selecting Artists in light of the principles in Americans for the Arts Statement on Cultural Equity.

8. As reasonably possible and consistent with existing privacy policies and legal requirements, Agencies should protect Artists' private information.

9. Arts professionals should be involved in the Artist selection process.

10. Administrators/Consultants should not receive money from Artists being considered or awarded a project.

11. To avoid actual conflict or the appearance of impropriety, real or perceived conflicts of interest should be disclosed, and impacted decision-makers should abstain from involvement in the process.

12. All projects should have a written Agreement that includes a clear articulation of: scope of work, budget and schedule. *

13. All parties should have time to read and understand agreements prior to signing, and may seek legal and/or business counsel.

14. Agreements should clearly articulate the process by which project changes are approved and any changes should always be made in writing.

15. If substantial redesign of a contracted artwork or an entirely new proposal is requested, due to no fault of the Artist, the Artist should be compensated.

16. Realistic life span of an Artwork should be mutually agreed by all parties and written into the Agreement.

17. Artists should choose appropriate materials for artwork based on the expected life. Care should be taken when integrating components into the Artwork that are not warranted for the minimum warranty period required in the Agreement. Attention should be paid to integrated components that may void underlying warranties.

18. Artist warranties should not exceed two years.

19. With regard to manufacturer warranties for integrated components, Artists should be required to only pass along those warranties provided by the manufacturer.

20. Where reasonable, obtainable insurance is required by law, municipal policy and/or in an Agreement, Administrators should work with Artists to assess the true cost of this insurance so that Artists can budget. As only licensed professionals can obtain professional liability and/or errors and omission progressive insurance, Artists who are not licensed professionals should have this requirement waived. However, Agreements may require licensed sub-contractors carry professional liability or errors and omissions insurance.

21. Administrators should not ask Artists to take on unreasonable or inappropriate liability.

22. Artists should have Agreements with their subcontractors, and include all relevant requirements of the prime contract in the sub-contract Agreement.*

23. Project payment schedule should meet the cash flow needs of the Artwork schedule of deliverables.

24. Artists should retain copyright to their Artwork. However, Artists should expect to grant license to the contracting agency or ultimate owner for reasonable use of images of the Artwork for publicity, educational, and reasonable promotional purposes upon which the parties agree.

25. Artists and commissioning bodies and/or owners should provide reciprocal credit for their respective roles in commissioned Artworks.

26. Maintenance and conservation plans should be discussed and mutually agreed

upon and Artists should prepare a detailed and feasible maintenance and conservation plan.

27. Commissioning bodies and/or ultimate owners should have collection management policies in place and notify Artists of these policies.

28. If an Artwork is damaged, Administrators should make a good faith effort to consult the Artist about repairs. Administrators are not obligated to work with Artists to make repairs, but should use best conservation practices.

29. If Visual Artist Rights Act (VARA) rights are waived, Agreements should nonetheless provide that, in the event of damage, alteration, or destruction of an Artwork that is not remedied to Artist's satisfaction, or relocation without Artist's approval, if the Artist believes the Artwork no longer represents his/her work, the Artist should have the right to remove his/her name from the Artwork.

*Look at the PAN resources available on the Americans for the Arts website for sample documents.

Toolkits and Resource Links

Cultural Planning

- Arts and Planning Toolkit: https://artsandplanning.mapc.org/cultural-planning/
  - Provides tips and resources on the cultural planning process.
- Americans for the Arts, Rethinking Cultural Districts for Small Towns in Small States: https://artsandplanning.mapc.org/cultural-planning/
  - Discusses cultural planning perspectives and creative placemaking opportunities with rural communities.
- Grantmakers in the Arts, Just Planning: https://www.giarts.org/article/just-planning
  - Discusses novel ways to approached municipal planning and thought in connection to public art.

Cultural Plan Examples

- Creative Watershed, Duluth Arts and Cultural Plan: https://duluthmn.gov/media/7577/creative-watershed-duluths-art-plus-culture-plan.pdf
- Madison Cultural Plan, 2013: https://www.cityofmadison.com/dpced/planning/documents/cultural_plan.pdf

Municipal Coding

- Madison Arts Commission, Code of Ordinances: https://library.municode.com/wi/madison/codes/code_of_ordinances?nodeId=COORMAWIVOIVCH32--45_CH33BOCOCO_33.35MAARCO
  - Provides an example of Madison Art Commission code.
  - Municode is an excellent resource for additional public art codes in various municipalities around the nation.

Funding

- National Endowment for the Arts: https://www.arts.gov/grants/our-town/program-description
- The Kresge Foundation: https://kresge.org/our-work/arts-culture/#funding, https://kresge.org/grants-social-investments/current-funding-opportunities/
- Wisconsin Arts Board: https://artsboard.wisconsin.gov/Pages/Community/CCP.aspx

Other

- Arts Midwest, Gather Round Series April Exploration (April 29, 2021): https://www.artsmidwest.org/news/2021/04-15/exploration-how-use-scenario-planning-make-strategic-decisions
  - An upcoming event that can provide insight for Wisconsin Rapids arts and cultural organizations and opportunities for learning how those organizations and the municipality can collaborate for funding efforts and action.
- ArtPlace America: https://www.artplaceamerica.org/
  - Although Wisconsin Rapids participated in ArtPlace, the municipal team may find the final reports valuable regarding successful placemaking projects and the strategies, funding, and partnerships utilized.

UniverCity Alliance
UNIVERSITY OF WISCONSIN–MADISON

About
UniverCity Year

UniverCity Year is a three-phase partnership between UW-Madison and communities in Wisconsin. The concept is simple. The community partner identifies projects that would benefit from UW-Madison expertise. Faculty from across the university incorporate these projects into their courses, and UniverCity Year staff provide administrative support to ensure the collaboration's success. The results are powerful. Partners receive big ideas and feasible recommendations that spark momentum towards a more sustainable, livable, and resilient future. Join us as we create **better places together**.