

MEMORANDUM

TO: Health and Human Services Committee

FROM: Justina J. Ferber,  Legislative Analyst

SUBJECT: Recommended FY17-22 CIP, Culture and Recreation, Public Arts Trust

The following individuals are expected to attend:

Suzan Jenkins, CEO, Arts and Humanities Council of Montgomery County (AHCMC)
Gabe Albornoz, Director, Department of Recreation
Deborah Lambert, Analyst, Office of Management and Budget (OMB)
Mary Beck, CIP Manager, Office of Management and Budget

Executive Recommendation

The Executive recommends a total 6-year expenditure of \$840,000 to fund the Public Arts Trust (PAT) for the FY17-22 Capital Improvements Program. He recommends \$140,000 be appropriated in current revenue for the FY17 and FY18 Capital Budgets. The PAT PDF No. 729658 is attached at ©1.

Arts and Humanities Council of Montgomery County (AHCMC) Materials

The PAT is managed by the AHCMC. The AHCMC submitted materials beginning at ©2 with the following information:

- a. Memo with background narrative
<https://app.box.com/s/3pbi4sabjdpv87mthhv0v50qq8yfpe21> ©2
 - i) Request for Increased Funding for FY17/18 CIP ©3
 - ii) Overview ©3
 - iii) Public Art Roadmap Discussion ©4
- b. Case Study, G. Greenamyre, Old Germantown, 1991, Conservation Assessment ©6
- c. Public Art Trust, 2015 Calendar Year Report ©18
- d. FY16 PAT Conservation and Maintenance Budget ©22
- e. AHCMC Conservation and Maintenance Report ©23
- f. Public Art Roadmap Slides ©27
- g. Public Art Roadmap Report ©73
- h. Press Release – Selection of Master Artist for Wheaton Town Square and Office Building Redevelopment Project ©101
- i. Press Release – NEA Awards \$50,000 for Arts-Based Community Development in Wheaton, Maryland ©103

The AHCMC materials are a detailed report on the activities of the PAT. For the worksession, AHCMC CEO Suzan Jenkins will provide a brief oral report on the PAT and will be available to respond to Committee questions.

Public Arts Trust Program

The PAT was established in 1995 to buy and display works of art on public property in the County and to sponsor privately-funded temporary or permanent displays of art on public property in the County. The Trust is established under County Code Chapter 8, Article VI, "Works of Art in Public Architecture".

By law the CAO or a designee must administer the Trust in consultation with the AHCMC, MCPS, Montgomery College, and M-NCPPC. The CAO has designated the Department of Recreation as the County's point of contact with the PAT. The County contracts with the AHCMC to manage the program.

§8-45: Each year the County Council should consider appropriating funds for the next fiscal year to the Public Arts Trust in an amount equal to .05% of the combined total approved programmed capital expenditures for the then current fiscal year for County Government, Public Schools, Montgomery College, and Maryland-National Capital Park and Planning Commission.

This non-binding language is intended as a guideline for appropriations, and permits the Council to appropriate at a level other than the formula amount. The law says that each year the Council should consider funding the PAT at the formula level. The PAT is funded with current revenue.

Excerpts from the Public Art Roadmap

Public Art Roadmap - Approved and Adopted by the Board of the Arts and Humanities Council of Montgomery County February 9, 2016

Montgomery County, Md., was an early adopter of the idea that local government should incorporate public art into facilities that are used and enjoyed by people throughout the county — libraries, parks, schools, urban places.

It was the first locality in the Washington metropolitan area to create an "Art in Architecture" program, based on models that were taking root at the time in communities around the country and in federal agencies. It was one of the first communities anywhere in the U.S. to ask developers to provide public art, through a mechanism that was common then, making public art an amenity in exchange for zoning benefits.

These commitments, dating back some forty years, have resulted in significant public art investments from many County departments and developers, with more than 350 permanent pieces now on view.

For the last twenty years, these activities have been overseen by the Arts and Humanities Council of Montgomery County, through its Public Arts Trust. Recently, the Trust completed a set of guidelines that reflect current best practices in the implementation of public art programs. Over the last year, the Trust commissioned this Public Art Roadmap, or strategic plan, for its future work.

The Roadmap process took place from October 2014 through June 2015. It involved a review of program documentation; numerous interviews with staff of County agencies involved with public art, infrastructure development and planning; visits to most of the non-school artworks in the collection; a public internet survey; “lunch and learn” presentations with planning and transportation staff; review of numerous County planning documents, including the general plan, growth management plan, and area or sector plans; and monthly meetings with either the full Trust Steering Committee or a special Roadmap committee.

The research reveals a public art program that is at a turning point:

- The County’s commitment to funding public art is minimal, a fraction of what its ordinance allows.
- The County’s public art approach, once a national leader, is lagging in terms of the innovation it is bringing to its work and in terms of some of its internal practices.
- The County’s public art collection is not widely understood or appreciated by the public at large.
- The County’s “public art ecology” – its network of artist and arts organizations that produce public art – is not strongly developed.

However:

- Key elements of a vision for public art, as expressed by the public and stakeholders, align with the development and infrastructure opportunities that exist in the County.
- The Public Arts Trust has strong relationships with several County partners, including the Maryland–National Capitol Parks and Planning Commission, the Department of General Services and Montgomery County Public Schools.
- The Public Arts Trust has a great deal of flexibility in how it can work, which gives it flexibility in how it can shape its future.

The first half of this Roadmap is devoted to exploring the context for public art in Montgomery County— broad trends in the County’s economy, demographics and development patterns; an assessment of the existing collection; and a survey of County residents.

The second half is devoted to discussing how the Trust can shift from a reactive to a pro-active posture — how it can start the long and patient process of working strategically and connecting the public agencies and communities it works with the most innovative practices that can be found in public art.

Overall, the key recommendations of the Roadmap are:*

- The Public Arts Trust must re-build the public case for public art through outreach and engagement with communities and stakeholders.
- The Public Arts Trust should work more proactively and more selectively in seeking and shaping project opportunities with County agencies and other entities.
- The Public Arts Trust should work with M-NCPPC’s planning division to strengthen linkages between public art, planning and development.
- The Public Arts Trust should strengthen the County’s “public art ecology” through its information, networking and creative development strategies.
- In following these recommendations, the Public Arts Trust should build a constituency of County agencies, public art stakeholders and the community at large that can advocate for funding the Trust at the full level contemplated by the County’s public art ordinance.

* These priorities are in addition to the important priority of conservation and maintenance of the existing collection. To address these needs, in 2011, the AHCMC implemented a collection database, inventoried the collection, and began a collection assessment and treatment program.

Budget Background and CE Recommendation

The approved FY10 Capital Budget included expenditures of \$140,000 for the PAT and for fiscal reasons, the PAT Capital Budget was suspended. The AHCMC agreed to the suspension due to the extreme and unusual fiscal situation with the understanding that the program would soon be restored and returned to level expenditures of \$140,000 per year. Restoration of some funding began in FY11.

For the FY17 and FY18 Capital Budgets, the Executive has recommended \$140,000 in current revenue for each year. The same as FY15 and FY16.

Fiscal Year	FY10	FY11	FY12	FY13	FY14	FY15	FY16	Rec FY17	Rec FY18
Total PAT Expend	\$0	\$17,000	\$115,000	\$129,000	\$129,000	\$140,000	\$140,000	\$140,000	\$140,000

In CIP discussions for FY15 and FY16, the AHC noted the need for additional funding in the future in order to provide for a viable PAT program. However, no additional funding has been recommended by the Executive for FY17 and FY18.

Council Staff Recommendation

The AHCMC has requested consideration of additional funding in the CIP at the recommended .05 percent of combined total approved capital expenditures. Funding the PAT at the .05 percent formula level would be over \$400,000.

Consider additional funding for the PAT after discussing with the AHCMC CEO the critical needs of the program. An additional \$100,000 would provide funding for a full-time staff person to implement the recommendations of the PAT Roadmap listed on page 4 of this memo and assist with the management of the PAT program. Funding in increments of \$50,000 would provide resources for additional restoration projects.

An additional \$150,000 for the PAT program would be below the recommended .05 percent but would double the budget to \$290,000 allowing the AHCMC to address the recommendations outlined in the PAT Roadmap.

At a minimum, Council staff recommends funding the Public Arts Trust as recommended by the County Executive for a total 6-year expenditure of \$840,000 for the FY17-22 Capital Improvements Program with \$140,000 in current revenue for the FY17 and FY18 Capital Budgets. The Committee should elicit a commitment from the Executive that he will review the PAT funding level and provide a CIP amendment for FY17 to provide additional funding.

Public Arts Trust			
Cost Element	CE FY17 Rec	CE FY18 Rec	With \$150,000 Additional Funding
Planning, Design and Supervision	\$50,000	\$50,000	\$150,000
Other	\$90,000	\$90,000	\$140,000
Total	\$140,000	\$140,000	\$290,000

This packet contains:
FY15-20 CE Recommended PDF
AHCMC Materials

circle #
1
2

Public Arts Trust (P729658)

Category	Culture and Recreation	Date Last Modified	11/17/14
Sub Category	Recreation	Required Adequate Public Facility	No
Administering Agency	Recreation (AAGE19)	Relocation Impact	None
Planning Area	Countywide	Status	Ongoing

	Total	Thru FY15	Est FY16	Total 6 Years	FY 17	FY 18	FY 19	FY 20	FY 21	FY 22	Beyond 6 Yrs
EXPENDITURE SCHEDULE (\$000s)											
Planning, Design and Supervision	400	0	100	300	50	50	50	50	50	50	0
Land	0	0	0	0	0	0	0	0	0	0	0
Site Improvements and Utilities	0	0	0	0	0	0	0	0	0	0	0
Construction	0	0	0	0	0	0	0	0	0	0	0
Other	771	165	66	540	90	90	90	90	90	90	0
Total	1,171	165	166	840	140	140	140	140	140	140	0

FUNDING SCHEDULE (\$000s)											
Current Revenue: General	1,171	165	166	840	140	140	140	140	140	140	0
Total	1,171	165	166	840	140	140	140	140	140	140	0

APPROPRIATION AND EXPENDITURE DATA (000s)

Appropriation Request	FY 17	140
Appropriation Request Est.	FY 18	140
Supplemental Appropriation Request		0
Transfer		0
Cumulative Appropriation		331
Expenditure / Encumbrances		165
Unencumbered Balance		166

Date First Appropriation	FY 96
First Cost Estimate	
Current Scope	FY 17 1,171
Last FY's Cost Estimate	1,157
Partial Closeout Thru	2,129
New Partial Closeout	165
Total Partial Closeout	2,294

Description

Effective April 12, 1995, the County Council enacted legislation providing for the creation of a Public Arts Trust. The purpose of this program is to incorporate art into public facilities and sponsor privately-funded temporary or permanent displays of art on public property. As written, the County Chief Administrative Officer (CAO) administers the trust in consultation with the Arts and Humanities Council of Montgomery County (AHC MC), Montgomery County Public Schools, Montgomery College, and the Montgomery County Parks Commission. The request for County funds for this project will be determined annually. The guidelines state that the annual request for the next fiscal year will be 0.05 percent of the total approved programmed capital expenditures for the current year Capital Improvements Program of the County Government, Public Schools, Montgomery College, and the Maryland-National Capital Park and Planning Commission. Each year, the County Council should consider appropriating this amount but may appropriate any amount.

Cost Change

Funding has been added for FY21 and FY22, partially offset by capitalization of prior year costs.

Justification

Bill 12-94, a revision to the Art in Public Architecture law, provides for the creation of a Public Arts Trust. The Public Arts Trust is administered by the County Chief Administrative Officer.

Fiscal Note

The Public Arts Trust is implemented through the Department of Recreation via an outside contract with the AHC MC.

Disclosures

Expenditures will continue indefinitely.

Coordination

Arts and Humanities Council of Montgomery County, Montgomery County Public Schools, Montgomery College, M-NCPPC, Department of General Services, County Executive, Chief Administrative Officer



MEMORANDUM

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To: Councilmember George Leventhal, Chair, HHS Committee
CC: Gabe Albornoz, Director, Department of Recreation
Justina Ferber, Legislative Analyst

From: Suzan Jenkins, CEO, Arts and Humanities Council 

Re: FY17-FY18 CIP Allocation for the Public Arts Trust #P729658

Date: February 15, 2016

Thank you for the opportunity to highlight the contributions and activities of the Public Arts Trust (PAT), a program managed by the Arts and Humanities Council of Montgomery County (AHCMC) under contract with the County Department of Recreation. I write today to request an increase of funding for the Public Arts Trust in accordance with Chapter 8 of the Montgomery County Code, Article VI, "Works of Art in Public Architecture," Section 8-45.

BACKGROUND

The Public Arts Trust is currently guided by a Steering Committee (PATSC) comprised of private sector representatives with expertise in public art, representatives of government agencies including the Department of Recreation, the Department of Housing and Community Affairs, the Department of Public Works and Transportation, City of Gaithersburg, City of Rockville, Maryland-National Capital Park and Planning Commission, and community representatives.

The mission of the Public Arts Trust is to build and inspire communities through place-making, to nurture artists engaged in public art, and care for the County's extensive collection of public art. Artwork under the jurisdiction of Trust may be found throughout the County - in schools, parks, plazas, libraries, and in office buildings like the EOB, the COB, the Judicial Center and Health and Human Services. The people of Montgomery County interact with the County's Public Art collection every day.

Among the County's notable works are sculptures and installations by world renowned artists such as Louise Nevelson, Martin Puryear, Jim Sanborn, Heidi Lippman, and Vicki Scuri, and many by significant regional artists, representing a rich cultural legacy that must be preserved for future generations. Through our recent work we have identified that there are 868 works of art in the Public Art Collection including 568 works on paper and 350 sculpture/murals.

Since 1995 when the law creating the Trust was enacted, the Public Arts Trust, in its current form, has been managed by the Arts and Humanities Council. Chapter 8 of the Montgomery County Code, Article VI, "Works of Art in Public Architecture," Section 8-45 states that, "Each

year the County Council should consider appropriating funds for the next fiscal year to the Public Arts Trust in an amount equal to 0.05% of the combined total approved capital expenditures for the then-current fiscal year for County Government, Public Schools, Montgomery College and Maryland-National Capital Park and Planning Commission.” In recent years, the allocations for the Public Arts Trust have been less than half of that.

REQUEST

Were the Public Arts Trust to receive full funding under the County’s public art ordinance, funding would amount to \$300,000 to \$400,000 a year.

AHCMC takes its collection stewardship role seriously, but with limited funds, only two major conservation projects, averaging \$40,000 each, and several smaller ones can be undertaken annually. This barely puts a dent in the work required to bring this extensive collection to a state of good condition.

Reaching the recommended level of public art funding would enable the Trust to pursue agency collaborations, partner with developers in the private sector, improve the outcomes of the Optional Method program, hire and retain expert staff for administrative oversight and build a new infrastructure of public art in Montgomery County to help transform traditional and lagging communities with a vigor that has not been seen for many years.

OVERVIEW

Montgomery County, Md., was an early adopter of the idea that local government should incorporate public art into facilities that are used and enjoyed by people throughout the county — libraries, parks, schools, urban places. It was the first locality in the Washington metropolitan area to create an “Art in Architecture” program, based on models that were taking root at the time in communities around the country and in federal agencies. It was one of the first communities anywhere in the U.S. to ask developers to provide public art, through a mechanism that was common then, making public art an amenity in exchange for zoning benefits. These commitments, dating back some forty years, have resulted in significant public art investments from many County departments and developers, with more than 350 permanent pieces now on view. Since these initial investments Montgomery County has evolved beyond its role as a bedroom community to the nation’s capital, becoming a diverse, dynamic jurisdiction in its own right making necessary the continued robust investment in Public Art and placemaking.

Economically, the County is a net importer of workers. Its economy is based on knowledge-based businesses, with a high concentration in research and development as well as government contracting, and it is one of the nation’s leading bio-tech centers. However, while long-run projections are for steady population and employment growth, in terms of job growth, the County has been recovering more slowly from the recession than the nation as a whole. **The Public Arts Trust has the potential to strengthen the County’s workforce through deeper support of the creative economy, small, entrepreneurial local artists and arts organizations.**

Environmentally, Montgomery County has charted a steady path of growth management over the last half century, focusing development in corridors separated by green “wedges” and surrounded by an agricultural reserve. This pattern has been reinforced by investment in parks and open space, transportation infrastructure, and policies that concentrate growth around transit nodes and urban centers. The County’s challenges now are to focus development on infill sites, to expand its sub-regional transit infrastructure and to continue to refine its urban development patterns. **The Public Arts trust has the potential to further its role in serving as a planning tool by informing urban design that reflects the quality of life that people are seeking, particularly in denser, mixed-use, pedestrian-oriented areas.**

Demographically, the County's population is remarkably diverse; it is now a "majority minority" jurisdiction. County residents are among the most highly educated in the country, and their per capita income is one of the highest. Yet disparities exist: a surprisingly large percentage of school-age children in the County are eligible for free and reduced meals assistance. And new dynamics will soon emerge: over the next fifteen years, the population of senior citizens is projected to rise dramatically in relation to other age groups in the County. **The Public Arts Trust has the potential to support the County's goals for place-making that respond to the needs of new immigrant and aging populations.**

All of these conditions — the County's economic base, its planning directions and its demographic trends — suggest fresh contexts, and potentially fruitful directions, for public art projects. These projects can both support the urban fabric that the County believes it needs to be successful, and can stretch the definition of how artists work in the public realm.

THE PUBLIC ART ROADMAP

For the last twenty years, activities related to public art have been overseen by the Arts and Humanities Council of Montgomery County, through its Public Arts Trust. Recently, the Trust completed a set of national award-winning guidelines that reflect current best practices in the implementation of public art programs. In 2015 the Trust commissioned this Public Art Roadmap, or strategic plan, for its future work.

The Roadmap process took place from October 2014 through June 2015. It involved a review of program documentation; numerous interviews with staff of County agencies involved with public art, infrastructure development and planning; visits to most of the non-school artworks in the collection; a public internet survey; "lunch and learn" presentations with planning and transportation staff; review of numerous County planning documents, including the general plan, growth management plan, and area or sector plans; and monthly meetings with either full the Trust Steering Committee or a special Roadmap committee. The research reveals a public art program that is at a turning point:

- The County's commitment to funding public art is minimal, a fraction of what its ordinance allows.
- The County's public art approach, once a national leader, is lagging in terms of the innovation it is bringing to its work and in terms of some of its internal practices.
- The County's public art collection is not widely understood or appreciated by the public at large.
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However:

- Key elements of a vision for public art, as expressed by the public and stakeholders, align with the development and infrastructure opportunities that exist in the County.
- The Public Arts Trust has strong relationships with several County partners, including the Maryland–National Capitol Parks and Planning Commission, the Department of General Services and Montgomery County Public Schools.
- The Public Arts Trust has a great deal of flexibility in how it can work, which gives it flexibility in how it can shape its future.

The first half of the Roadmap is devoted to exploring the context for public art in Montgomery County — broad trends in the County’s economy, demographics and development patterns; an assessment of the existing collection; and a survey of County residents.

The second half is devoted to discussing how the Trust can shift from a reactive to a pro-active posture — how it can start the long and patient process of working strategically and connecting the public agencies and communities it works with the most innovative practices that can be found in public art.

Overall, the key recommendations of the Public Art Roadmap are:¹

- The Public Arts Trust must re-build the public case for public art through outreach and engagement with communities and stakeholders.
- The Public Arts Trust should work more *proactively* and more *selectively* in seeking and shaping project opportunities with County agencies and other entities.
- The Public Arts Trust should work with M-NCPPC’s planning division to strengthen linkages between public art, planning and development.
- The Public Arts Trust should strengthen the County’s “public art ecology” through its information, networking and creative development strategies.

Today, looking broadly at the national practice of public art, the evolution beyond traditional percent for art or developer programs is the rule, not the exception. The overall breadth and strength of related public art organizations in Montgomery County is weak, compared to peer communities, and a sector that should be nourished to advance the creation of public art in the County. The Trust also wants to ensure flexibility so that funding for the Trust can support staff, conservation, and a pro-active program of permanent commissions, temporary commissions, collaborations with County agencies, and collaborations with other arts organizations and artists throughout the County. Currently, the budget for administrative staff, maintenance and conservation is low, and has resulted in the inability to retain expert full-time staff and the ability to fully maintain and conserve the County’s existant collection.

Given the County’s significant investment in public art over the last three decades, it is imperative for the AHCMC to oversee the conservation and maintenance of these heritage assets. An increase of County funding, in accordance with the legislation, is essential to support this effort.

¹ These priorities are in addition to the important priority of conservation and maintenance of the existing collection. To address these needs, in 2011, the AHCMC implemented a collection database, inventoried the collection, and began a collection assessment and treatment program.



CASE STUDY – CONSERVATION OF PUBLIC ART

George Greenamyer, *Old Germantown*, 1991

This sculpture, marking the entrance to the Germantown Up-County Regional Services Center, is representative of the collection of outdoor sculpture assembled by Montgomery County in the 1980s and 1990s. **In 1991 the County purchased it for \$27,800; 25 years later it would cost about \$350,000 to commission a replacement sculpture.** In 2015, AHCMC led a conservation effort at a cost of \$35,950, which effectively extended the life span of this sculpture another 25 years. The entire sculpture was disassembled, removed from the site, sand blasted to bare metal, repainted and reinstalled with new footings and electrical wiring. Fortunately, the artist was still available to consult on appropriate paint colors and details that had been lost. (See the attached assessment.) The Assessment recommends that ongoing maintenance by a professional conservator should take place every three years at a cost of \$2,000. This is small price to pay to protect this investment and ensure the community's enjoyment of this beloved neighborhood landmark and civic sculpture.

In 2015, the AHCMC hired Maryland conservator, Howard Wellman, to assess 16 artworks of various scopes and in various materials that have been identified as being in fair or poor condition. Conservation estimates range from \$2,500 to \$41,270. Following conservation, artworks should be regularly maintained, at least on a three year cycle, at an average cost of \$1,000. Ideally one third of the 350 County-owned artworks should be maintained each year.

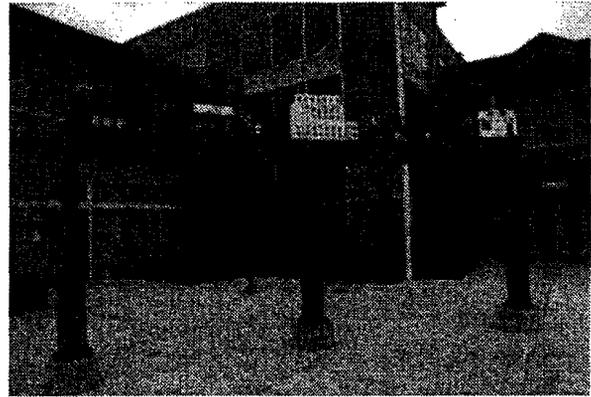


HOWARD WELLMAN
CONSERVATION LLC

Conservation Assessment

Date: April 13, 2015
Site Visit: April 6, 2015
Assessor: Howard Wellman

Object: *Old Germantown-1920* by
Greenamyre, George & Mossman, George,
1991
Inventory #: PA1092
Materials: painted steel and plastic on
concrete and steel pilings.



Location: Up-Country Regional Services
Center, 12900 Middlebrook Rd, Germantown, MD 20874
Dimensions: approximately 20' long by 14' high by 1' wide.

Client: Arts & Humanities Council of Montgomery County (AHCMC)
Contact: Michele Cohen, Public Art Contractor

Description:

The sculpture consists of ten models approximately one to two feet high of figures, buildings, and vehicles mounted on a curved steel box beam, which in turn is mounted on three steel pillars set onto concrete bases.

The pillars and box beam are painted black; the models are painted with a palette of colors detailed in the attached memo from the artist.

While all the components are made of steel, most have at least one plastic element (a lantern, windows, etc.) made of translucent plastic that emit light coming from light bulbs inside the box beam.

The box beam has sliding panels on the underside that allow access to the electrical fixtures.

The figures are welded to the box beam. The box beam is bolted to the pillars and the pillars are bolted to the concrete bases. All fasteners are readily available.

Research:

See the attached document from the artist's studio on the paints and colors used. The artist approves of using higher quality paint systems (Tnemec) to achieve the same appearance.

Condition:

The sculpture is in fair condition. It is structurally sound.

The painted surfaces are failing throughout the piece. All surfaces show signs of corrosion staining through pin-hole corrosion. Rust forming on steel beneath the paint is pushing paint off in several areas. The white surfaces of the Mill show clear rust streaking and pitting corrosion.



HOWARD WELLMAN
CONSERVATION LLC

The black paint of the box-beam and pillars is faded, chalky, and shows rust stains.

Paint is failed and there are losses where details are painted on the building windows.

Recommendations:

- Remove the sculpture to a qualified paint and metal working shop for repainting.

Proposed Treatment:

- Deinstallation of the sculpture and supporting pillar by qualified subcontractor and transport to a qualified paint and metal working shop; an electrician will be require to disconnect the internal wiring and make it safe for passers-by until the piece is returned.
- Document thoroughly all paint colors and placement;
- Strip all paint layers; prime with zinc-rich primer; repaint with appropriate colors; recreate the "artist's hand" as much as possible in the hand-painted elements.
- Reinstallation by qualified subcontractor.
- Before and after treatment photographs and treatment report will be provided

Time Estimate: One conservator supervising subcontractors for one to two months.

Conservation Cost Estimate:

- Conservator supervising subcontractors: \$ 4,000
- Subcontractor (ASCO) Deinstallation, transport and reinstallation (including electrical connections); stripping, priming, repainting base coats: \$21,950.00
- Subcontractor (Painting Conservator) Repainting details: \$10,000.00
- **TOTAL: \$35,950.00**

Maintenance Recommendations:

The sculpture should be inspected by a professional conservator every three years for basic cleaning and reapplication of sacrificial wax coating if needed.

Estimated maintenance cost: one day of labor for one conservator plus technician plus travel, materials and incidentals, not to exceed \$2,000.00.

Notes:

1. Cost estimates for conservation sculpture is valid for fiscal 2015.



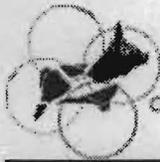
HOWARD WELLMAN
CONSERVATION LLC



Detail: Train conductor; note failed paint overall



Detail: train station; note failed light colors and failed details on plastic windows



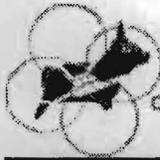
HOWARD WELLMAN
CONSERVATION LLC



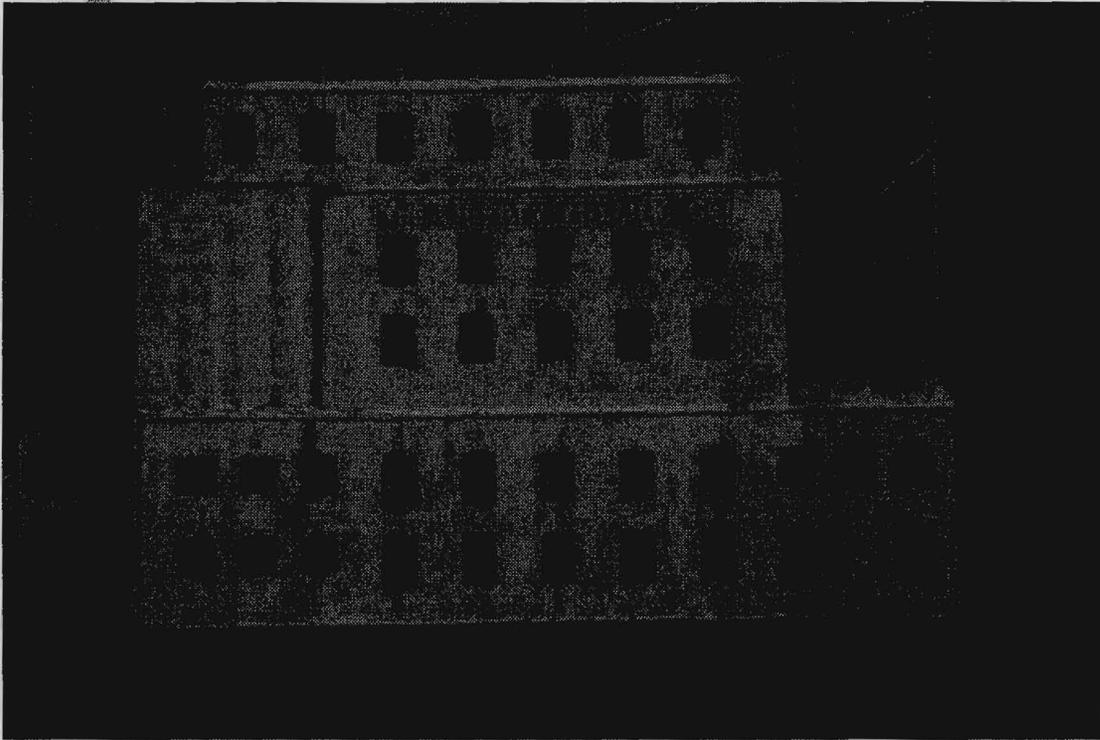
Detail: townspeople; note rust around base joints, pitting and corrosion.



Detail: locomotive; note faded black paint, corrosion streaking on box beam



HOWARD WELLMAN
CONSERVATION LLC



Detail: grist mill; note corrosion streaking overall.



Detail: farmer; paint failing and corrosion streaking.



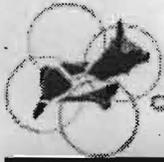
HOWARD WELLMAN
CONSERVATION LLC



Detail: delivery truck ditto failure of paint.



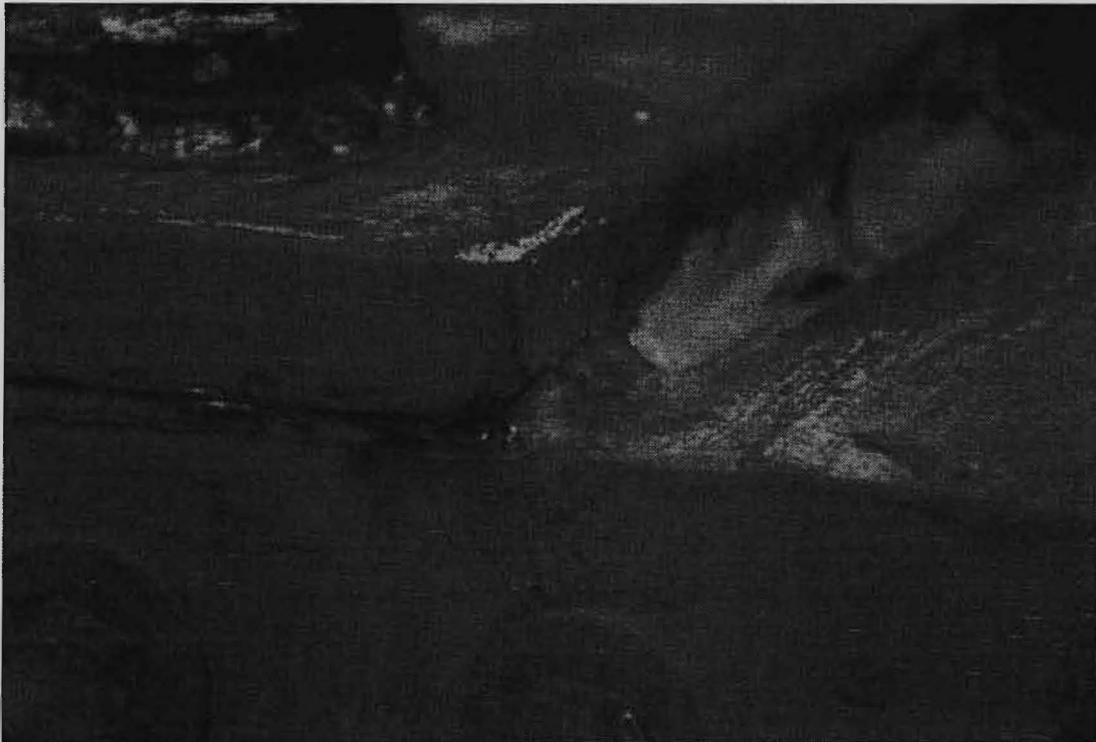
Detail: townswoman; failure of paint



HOWARD WELLMAN
CONSERVATION LLC



Detail: shop; failure of most paint details, corrosion streaking.



Welded joints with failed paint and active corrosion.



HOWARD WELLMAN
CONSERVATION LLC

ASCo

AMERICAN STRIPPING CO.

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Wellmanconservation@comcast.net

RE: "Old Germantown" by George Greenmyer

5/19/2015

Revised 5/21/2015

Scope of work:

Mobilize men and equipment to the Up-County Regional Services Center, 12900 Middlebrook Rd, Germantown, MD 20874. Sculpture is approximately 20'-4" long x 14'-7" High x 1'-0" wide. ASCo will remove main bridge shaped painted metal and (10) elements that make up this sculpture. Electrical will be tagged out at the circuit breaker box in the off position then exposed wires that remain in site will be made safe. Sculpture will be transport it to our Manassas Virginia facility. All exposed surfaces of each component will be blast cleaned to conform to SSPC-SP5 "White Metal Clean". Prepared steel surfaces will be primed using zinc rich primer applied @ 2-4 mils DFT. One intermediate coat of epoxy will be applied to all previously coated surfaces @ 2-4 mils DFT. One intermediate coat of epoxy will be applied to all previously primed surfaces @ 3-5 mils DFT. One finish coat of aliphatic polyurethane will be spray applied to all previously coated surfaces. Some of the small elements and figures will be manually brush painted. Completed sculpture components will be returned to site and re-installed on the original foundation. Electrical wires will be reinstalled and energized.

Price for the above described work is

\$ 21,950.00

Project notes

1. Project conservator will be responsible to paint details on the people and rail road objects. ASCo will apply the base or dominant color on each of these items
2. Work may be performed any time of the year. Remove of the sculpture will be during normal business hours.

Sincerely,

James Seidl

INDUSTRIAL/COMMERCIAL COATING APPLICATION & REMOVAL
MULTI-MEDIA BLAST CLEANING • POWDER COATING • TRENCH REPAIR/MAINTENANCE, PARKING & RECONSTRUCTION



March 13, 1991

617-934-9688

MAINTENANCE SCHEDULE

Sculpture - 1990

All metal surfaces were sandblasted and primed. The narrative section was primed with Rustolium #968 Rust Inhibitive Primer. The lower part was primed with Tru-Test XO-1280G Gray Primer and given two coats of Tru-Test XO-18 Wrought Iron Black. The figurative part is given one undercoat of Rustolium #2764 Flat White, and at least 2 coats of High Gloss Rustolium Industrial Enamels (color list below). Some colors require 3 coats for maximum density of color (reds).

Due to normal weathering and possible vandalism the paint on the sculpture would need occasional touch-up for appearance and also to prevent the steel from rusting. Once a year the sculpture should be visual inspected for any signs of rust. If any is found it should be wire brushed and sanded off, primed, and repainted with the correct color, minimum 2 coats. (The figurative part would also require the white undercoat.)

Due to higher public exposure the lower black part would probably need touch-up every few years. The figurative portion should last significantly longer. The Rustolium Company would not give exact figures due to varying conditions but another piece painted with Rustolium Industrial Enamels 4 years ago has not shown any deterioration.

Colors used:

- | | |
|--------------------------|----------------------------|
| #470 Aluminum | #977 Chestnut Brown |
| #906 Silver Gray | #634 High Gloss Black |
| #2766 High Gloss White | #935 Viata Green |
| #865 Dunes Tan | #964 Federal Safety Red |
| #975 Navy Gray | #866 Marlin Blue |
| #659 Yellow | #868 Cascade Green |
| #725 Federal Safety Blue | #956 Federal Safety Orange |

Continued on Next Page



HOWARD WELLMAN
CONSERVATION LLC

Tints available at the Rustolium dealer:

#1422-skin color #1121-pale cream
#1524-Dark Orange #1814-blue

Mixes:

Chimney Mix - 2/3 Federal Safety Orange and 1/3 Chestnut Brown
Pink Mix - 1/10 Fed. Safety Red and 9/10 White
Dark Brown Mix - 1/10 Black and 9/10 Chestnut Brown
Purple Mix - 1/2 Fed. Safety Red and 1/2 Fed. Safety Blue

Truck: White, Black, Vista Green, Aluminum, Navy Gray, Fed.
Safety Blue, Chestnut Brown, Dunes Tan; Truck Driver: Marlin
Blue, Black, #1814

Mill: White, Aluminum, Black, Avocado, Chimney Mix (see above)

Store: White, Silver Gray, Black, Chimney Mix, #1814, Cascade
Green; Details: #1422, Fed. Safety Red, Fed. Safety Blue, Fed.
Safety Orange, Black, Dunes Tan

Station: White, Chestnut Brown, Navy Gray, Black, Chimney Mix,
Cascade Green, Pink Mix, Dark Brown Mix; Details: Dunes Tan,
Yellow

Steam Engine: Black, White, Aluminum, Silver Gray, Fed. Safety
Red, Navy Gray; Engineer and Fireman: #1422, Chestnut Brown,
Marlin Blue, Black

Conductor: Black, #1422, Chestnut Brown, Fed. Safety Red, Dark
Brown Mix

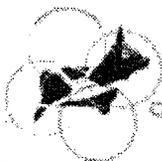
Old Man: Black, #1422, #1814, Navy Gray, Silver Gray, Chestnut
Brown

Mill Worker: #1422, Marlin Blue, Dark Brown Mix, Aluminum,
Black, Chestnut Brown, #1814, Navy Gray

Old Lady: #1121, #1814, Black, Navy Gray, Dark Brown Mix, Dunes
Tan, #1524, Vista Green

Mother: #1121, Black, White, Pink Mix, Fed. Safety Red, Purple
Mix, Silver Gray, Dark Brown Mix, Navy Gray

Child: #1121, Chestnut Brown, Fed. Safety Blue, Black, Marlin
Blue



HOWARD WELLMAN
CONSERVATION LLC

The Plexiglas Windows are set in Silicone Household Glue and Seal, Clear GE #361

Lanmps are 50 watt Par20, with a nominal average life expectancy of 2,000 hours or about 6 months of all night burn or one year at 6 hours per night. This will be extended with the addition of a dimmer switch to operate the lamps at a reduced output. The lamps can be changed by means of doors in the bottom of the box.



Public Art Trust, 2015 Calendar Year Report

Submitted To the Public Arts Trust Steering Committee January 11, 2016

Introduction

The highlights of the Public Art Trust activities for calendar 2015 were:

- Completion of the Public Art Roadmap, a strategic plan that is a companion to the Public Art Guidelines adopted in 2012
- Completion and/or initiation of three new commissions, and the presentation of one temporary commission
- Completion of three conservation projects

A. Public Art Roadmap and Follow-Up

Roadmap Report

The Public Arts Trust Steering Committee approved a "Public Art Roadmap" for Montgomery County, after an eight-month process led by consultant Todd W. Bressi.

The key recommendations of the Roadmap are:

- The Public Arts Trust must re-build the public case for public art through outreach and engagement with communities and stakeholders.
- The Public Arts Trust should work more *proactively* and more *selectively* in seeking and shaping project opportunities with County agencies and other entities.
- The Public Arts Trust should work with M-NCPPC's planning division to strengthen linkages between public art, planning and development.
- The Public Arts Trust should strengthen the County's "public art ecology" through its information, networking and creative development strategies.
- In following these recommendations, the Public Arts Trust should build a constituency of County agencies, public art stakeholders and the community at large that can advocate for funding the Trust at the full level contemplated by the County's public art ordinance.

Roadmap Implementation

1. The Roadmap was used as a guide to shape two RFQs for new commissions at Wheaton Headquarters / Town Square and Woodside Urban Park.



2. The AHCMC retained consultant Todd Bressi to work with M-NCPPC to implement recommendations related to incorporating public art in long-term plans, and to revise the procedures by which public art is included as part of Optional Method development projects.
3. In November, 2015, Bressi met with Don Zeigler to discuss public art recommendations for the Rock Springs area planning process.
4. The commissioning process for the Wheaton Headquarters / Urban Plaza indicated a need to address conflict of interest guidelines for artists who are on the Public Art Review committee and also competing for developer commissions.

B. New Commissions

The Public Art Trust completed and/or initiated three new commissions. The M-NCPPC completed one temporary commission.

1. **Wheaton Headquarters / Town Square project** - The Public Art Trust was invited to collaborate on the commissioning of an artwork for the Wheaton Headquarters / Town Square project, near the Wheaton Metrorail station. The program for the project involves a County office building and a public plaza between the office building and the Wheaton WMATA station and bus transfer center. The ultimate occupants of the building are M-NCPPC and the East County Regional Services Center, while the agency managing the project is MC-DOT. The project is being built by a private developer, StonebridgeCarras, on behalf of the county. The public art budget was set at \$250,000 by the developer. The developer made two presentations to the Public Art Review committee, to obtain guidance for project direction. After the second meeting with the PAR, the AHCMC / Public Art Trust assumed responsibility for the public art component of the project, on behalf of the developer. The AHCMC did this in light of the project's importance to the implementation of the Wheaton Art and Entertainment District. After lengthy consultation with the development team, and consideration of both the Public Art Roadmap and the community outreach undertaken in the Wheaton Arts and Entertainment District, in fall, 2014, the AHCMC established goals for the project and began an invitational selection process, managed by consultant Todd W. Bressi. The invitational approach, consistent with the PAT Guidelines, was chosen because of the tight timeframe for the project. An RFQ was developed in collaboration with the MC-DOT project manager. In October, the AHCMC invited 16 artists to consider the project, taking into consideration recommendations from the project team, and 10 responded with interest. After two rounds of selection, artist Norie Sato, of Seattle, was chosen for the commission. StonebridgeCarras will hold the contract with her, and Bressi will continue to oversee the project on behalf of the AHCMC and the PAT. AHCMC hosted a Meet and Eat reception for the artistic community and Ms. Sato on Monday February 8th; over 20 community artists attended. The expectation is that the artist will create one or more artworks that incorporate the voice of artists from the Wheaton community. The process of identifying those artists, and of incorporating their voice into the project has yet to be determined.
2. **Woodside Urban Park** - In January, 2015, the M-NCPPC informed the Public Art Trust of an upcoming renovation of Woodside Urban Park. The Public Art Trust recommended the inclusion



of public art in the project, especially pointing out the possibility for an integrated storm water project, building on the findings that were emerging in the Public Art Roadmap at the time. In fall, 2015, the AHCMC established goals for the project and began an invitational selection process, managed by consultant Todd W. Bressi. The invitational approach, consistent with the PAT Guidelines, was chosen because of the tight timeframe for the project. An RFQ was developed in collaboration with the M-NCPPC project manager. In October, the AHCMC invited 12 artists to consider the project, taking into consideration recommendations from the project team, and seven responded with interest. After two rounds of selection, finalists Jann Rosen-Queralt, Mark Parsons and Buster Simpson were invited to refine initial concepts. On February 2 Buster Simpson was chosen for the commission. The process of identifying and of incorporating community concerns into the project has yet to be determined.

3. **Red Orchard Wall** - In the fall of 2015, the PAT installed *Red Orchard Wall* in downtown Silver Spring by local artist Michael Enn Sirvet. The powder coated aluminum sculpture is approximately 10'h x 12' l. The artist says it is a "contemporary homage" to the apple orchard that formerly graced this site. The PAT selected Sirvet through an open call, commissioning the piece with funds acquired through the sale of *Criss-Cross* by Albert Paley. *Criss-Cross* had been moved from its original location off Ellsworth Drive to a near-by traffic island off Fenton Street and was in need of major repairs. The local community preferred a piece that would be more compatible with the community garden and the overall site. On his website, Sirvet describes himself as a "contemporary sculptor, designer and structural engineer who creates two and three-dimensional works using metals, hardwoods, plastics and other materials. Michael's vision makes use of industrial and hand processes to restructure and fuse the organic chaos of nature with the crafted precision of manmade construction. His works and structures are reflections of his musing upon nature, science and sensuality."
4. **Big Burr** - In June, 2015, New York artist Mark Parsons installed a site-specific, temporary environmental sculpture, *Big Burr*, in Little Bennett Regional Park, marking the completion of phase one of a long-term project to develop a day-use area in the county's largest park. The installation was created from invasive bamboo materials that were removed from the site during construction.

C. Conservation and Maintenance

During the 2015 calendar year, the focus has been on assessing, maintaining, and conserving exterior sculptures in Montgomery County's public art collection. We targeted pieces for assessment, maintenance or conservation based on the condition rating listed in the 2014 AHCMC Conservation and Maintenance Report. The PAT has also been responsive to requests made by County officials to treat two artworks: *Old Germantown*, the condition of which was noticeably deteriorated, located at the



entrance to the Up County Regional Services Center, and the mosaic columns at Holiday Park Senior Center, damaged by an automobile.

- 18 Completed Assessments
 - Conservator Howard Wellman assessed 16 exterior public art projects in a variety of media. (See attached list.)
 - Artist Lisa Kaslow assessed two of her projects, *Gateway of Esteem* and *the World Around Us*.
- 3 Completed Maintenance Treatments on previously conserved sculptures:
 - *Space Horse*, *Mallards*, and *Untitled* by Tom Askman
- 5 Completed Conservation Projects
 - *Old Germantown*
 - *Ultimate Swimmers*
 - *Chilkoot Totem Pole*, stabilizing treatment
 - *Bear and Cub* (1988) by Azriel Awret
 - *The Reading Bench* (1989) by Marcia Billig

The conservation budget for FY16 builds on the completed assessments. The emphasis is on rehabilitating two major sculptures, as both artists are still available and can either undertake and/or advise on the projects. Both sculptures, *Wind Harps* (1993) by Rodney Carroll and *Gateway of Esteem* by Lisa Kaslow are in poor condition. (See FY16 Conservation Budget Proposal attached.)

D. Kramer Gallery

The most recent exhibition was curated and installed at Kramer Gallery on December 18th. The opening reception of *Abstractions: From the Sky Down*, features local abstract artists Laurie Breen, Tom Block, Roslyn Cambridge and Bobbi Shulman was attended by more than 60 community members.

Respectfully Submitted,

Todd Bressi, public art consultant

Michele Cohen, Phd., public art consultant

Suzan Jenkins, CEO



FY16 PAT Conservation and Maintenance Budget			\$90,000
Kaslow assessment: Gateway to Esteem and The World Around Us			\$1,000
Gateway to Esteem, Lisa Kaslow contractor	PA1127	Conservation, phase 1	\$20,740
Ultimate Swimmers, change order for CO2 cleaning, Stromberg	PA1139	Conservation	\$3,124
Wind Harps, Howard Wellman with subcontractors ASCO and artist	PA1045	Conservation	\$41,420
Old Germantown - Wellman, contingency for addressing failing studs	PA1092	Conservation	est. \$1,956
Layhill Phoenix - Wellman, basic conservation	PA1216	Conservation	\$8,500
Misc. Projects carried over from FY15			\$3,260
Penguin Rush Hour		Installation	\$5,000
Kramer Gallery			\$5,000
Total Conservation and Maintenance			\$90,000

AHCMC Conservation and Maintenance Report

Tuesday, March 04, 2014

Source

+ Estimate based on written conservation assessment

Inv. #	Artist	Title, Date	Media	Location	Condition	Price Paid	Conserv. Estimate	Maintenance Estimate	Maintenance Recommendation
Source-Executive Branch									
PA1020	Billig, Marcia F.	<i>Lion</i> , 1989	Cast bronze on concrete base	Silver Spring Library	Fair	+	6,000.00	7,080.00	0.00 Research if this piece will be relocated to new library.
PA1062	Davita, Victoria	<i>Frieze of Doves</i> , 1991	Fiberglass reinforced cement	Aspen Hill Library	Good		6,500.00	2,000.00	0.00 Assess and clean. Black crusts, dirt.
PA1088	Gardner, Chris	<i>Routes</i> , 1988	Stainless steel sheet metal, 1/8" thick, on concrete base	DOT Service Park/Fleet Management	POOR	+	25,000.00	35,600.00	0.00 This building is scheduled for demolition. Will sculpture be relocated? where? This est. includes cost of deinstallation, relocation, and new pedestal. There may be additional work required on internal armature once exposed. Quote for monthly storage is \$
PA1092	Greenmyer, George & Mossman, George	<i>Old Germantown -1920-</i> 1991	Painted steel sculpture on concrete footings	Up County Regional Services Center	Good		27,800.00		0.00 Assess and treat.
PA1139	LaRose, Ann	<i>Ultimate Swimmers</i> , 1990	Bronze	Montgomery Aquatics Center	Fair	+	45,000.00	3,000.00	1,500.00 Assessed FY14 by C. Stromberg. Treat FY15.
PA1153	Lonn, Ken	<i>Starting a New Life</i> , 1989	Painted steel	Pre-Release Center	Fair		17,700.00	5,000.00	0.00 Needs treatment; flaking paint, bird guano; assess FY15.
PA1189	Razvan, Michail	<i>Aspirer</i> , 1986	Cast bronze on concrete pedestal	Stella Werner Office Building	Fair		26,000.00	500.00	0.00 Assess FY15; mountings show evidence of rust; clean and apply protective coating
PA1195	Rodgers, Terry	<i>Out of Service</i> , 1988	Acrylic on Canvas	DOT Service Park/Fleet Management	POOR		10,000.00	2,000.00	0.00 Assess and protect FY15; need mural conservator
PA1239	Suchman, Hy	<i>The Rescue</i> , 1989	Stainless steel	Rockville Fire Station #31	POOR		12,700.00	750.00	0.00 Assess FY15
						176,700.00	\$55,930.00	\$1,500.00	

Source-Parks

PA1007	Awret, Azriel	<i>Bear and Cub</i> , 1988 b. 1910	Cast bronze on concrete base	Martin Luther King Recreational Park	good	+	12,000.00	3,000.00	1,250.00 Assign to C. Stromberg for treatment FY15; wax min. every 2 years. Recommend for FY14
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AHCMC Conservation and Maintenance Report

Source

+ Estimate based on written conservation assessment

Inv. #	Artist	Title, Date	Media	Location	Condition	Price Paid	Conserv. Estimate	Maintenance Estimate	Maintenance Recommendation
PA1019	Bequist, Terry & Reitan, Hobart	Camp Seneca Totem Pole (Camp Seneca Totem Pole), 1988	Wood, possibly cedar	Camp Seneca Special Park	POOR	12,000.00	500.00	0.00	Assess to determine if this can be stabilized in exterior location. FY15.
PA1031	Billig, Marcia F.	The Juggler, 1989	Cast bronze on concrete base	Woodside Urban Park	POOR	7,500.00	4,000.00	1,000.00	Replace missing hoops; clean and wax; assign to C. Stromberg FY15
PA1045	Carroll, Rodney	Wind Harps, 1992-3	Aluminum, painted steel, stainless steel, concrete	Damascus Recreational Park	POOR	0.00	500.00	0.00	Assess FY15; degraded paint coating, deteriorating concrete base. Contact artist.
PA1140	LaRose, Ann	Made in the Shade, 1989	Cast bronze on concrete base	Lake Needwood-Visitor Center	Good	15,000.00		0.00	Recommend protective coating; touched frequently
PA1216	Saal, Stefan	Layhill Phoenix, 1991	Wood, white oak, carved and painted or stained; Base: quartz in concrete	Wheaton Regional Park	Fair	0.00	500.00	0.00	Assess infestation and long-term preservation. FY15.
PA1319	Chilkoot Indian Tribe of Haines, Alaska	Chilkoot Totem Pole, 1966	Wood	Cabin John Regional Park	Fair	0.00		0.00	Assess for long-term preservation. FY15.
						46,500.00	\$8,500.00	\$2,250.00	

Source-Public Arts Trust

PA1039	Bodnia, Leonid	Ross J. Boddy, 2002	Plaster composite	Ross Boddy Comm. Cntr	POOR	15,500.00		0.00	Was treated in 2008. Material is not suitable for exterior location. Susan Hoffman confirmed that as part of renovation of this recreational center, the piece will be relocated inside.
PA1050	Carter, Stevens	New Beginnings, 2006	Painted aluminum	Eastern M.S.	Excellent	10,500.00		0.00	Inspect annually for paint loss and rusted attachments.
PA1057	Cohen, Robert	Untitled, 2001	Keim paint on concrete	Bauer Drive Comm. Cntr	Endangered	+ 12,500.00	12,500.00	0.00	Painted with Keim paint on substrate that was exposed and absorbed water, causing large sections of flaking paint. As per request of the Dept. of Recreation, piece will remain in situ and artist has agreed to inpaint missing sections. Cost will be for ma

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AHCMC Conservation and Maintenance Report

Tuesday, March 04, 2014

Source

+ Estimate based on written conservation assessment

Inv. #	Artist	Title, Date	Media	Location	Condition	Price Paid	Conserv. Estimate	Maintenance Estimate	Maintenance Recommendation
PA1244	Teichberg, Cheryl & Foster, Cheryl	<i>Upper County: Past, Present, and Future</i> , 2001	Mixed media, ceramic tile	Upper County Comm. Cntr.	Endangered	+	15,500.00	25,000.00	0.00 PATSC voted to replace this mural rather than conserve it. Project to be planned FY15.
PA1313	Moore, Judy, Sutton	<i>The Windows on Arts Alley</i> , 2005	Stainless steel wire cloth, stainless piesteel, colored plexi-glass	Arts Alley	Good		0.00	500.00	0.00 Arrange for minor repairs with artist, FY15.
							54,000.00	\$38,000.00	\$0.00
Source-Schools									
PA1009	Awret, Azriel and Irene	<i>Untitled</i> , 1986	Ceramic tile	Flower Hill E.S.	Good		17,000.00	800.00	0.00 Touch up chipped glaze; annual dusting.
PA1014	Awret, Azriel and Irene	<i>"School Activities"</i> , 1990	Glazed and shaped ceramic tile	Highland E.S.	Good		5,000.00	1,000.00	0.00 Glaze appears discolored in places; suggest assessment by ceramic expert, FY15. Frame should not be repainted without protecting ceramic mural.
PA1015	Awret, Azriel b. 1910	<i>Children Playing</i> , 1988	Cast bronze on concrete base	Bannockburn E.S.	Fair		15,000.00	3,000.00	0.00 Needs treatment; assign to Stromberg FY15
PA1022	Billig, Marcia F.	<i>The Reading Bench</i> , 1989	Cast bronze on granite base	Strawberry Knoll E.S.	Fair	+	20,000.00	3,000.00	1,000.00 Recommend treatment by Stromberg FY15
PA1035	Bittinger, Ned	<i>Untitled</i> , 1987	Oil on canvas	S. Christa McAuliffe E.S.	Good	+	14,000.00	5,500.00	0.00 Cracking paint should be addressed. Remove dirt and dead insects under glazing. In 2013 artist was contacted and he provided estimate. FY15
PA1081	Fichter, David	<i>When All Knowledge Is Delight</i> , 1990	Acrylic on canvas with wood frame	Cloverly E.S.	Good		12,000.00		0.00 Remove debris accumulation under frame. FY15
PA1082	Fichter, David	<i>Untitled</i> , 1990	Acrylic on canvas	Rolling Terrace E.S.	Good		3,000.00		300.00 Clean glazing; conservation technician FY15.
PA1103	Hoil, Tara	<i>Untitled</i> , 1990	Stained glass	Watkins Mill H.S.	POOR		16,000.00	2,000.00	0.00 Repair cracks; assess FY15
PA1114	Johansen, Tove, 1932-2009	<i>Untitled (second of 6 composite mosiacs)</i> , 1986	Stone, slate, ceramic tile.	Silver Spring International E.S. and Sligo Creek M.S.	Fair		34,000.00	2,000.00	0.00 Assess and treat by ceramic expert, FY 15.. Recommend A. Rinaldo, former Johansen collaborator.

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AHCMC Conservation and Maintenance Report

Tuesday, March 04, 2014

Source

+ Estimate based on written conservation assessment

Inv. #	Artist	Title, Date	Media	Location	Condition	Price Paid	Conserv. Estimate	Maintenance Estimate	Maintenance Recommendation
PA1115	Johansen, Tove, 1932-2009	Untitled, 1989	Ceramic tile, stone, and copper	Gaithersburg M.S.	Fair	10,000.00	500.00	0.00	Needs treatment. Mixed media issues. Recommend assessment by Wellman FY15
PA1155	Martens, Christine T.	Untitled, 1990	Painted metal	Rolling Terrace E.S.	POOR	1,500.00	500.00	0.00	Needs Assessment FY15. Extensive peeling paint and rusting. Staff regularly hoses.
PA1227	Shulman, B.	Untitled, 1988	Clay	Rolling Terrace E.S.	Fair	9,000.00		0.00	Repair chips, remove graffiti; FY15
PA1232	Sherman, Rosalie	Untitled, c. 1990	Painted metal and wood	Monocacy E.S.	Fair	12,000.00		0.00	Needs cleaning, paint touch up FY15
PA1275	Vail, Lorraine	The Olney Dragon, 1991	Bonded bronze with green/gray patina; on concrete base.	Olney E.S.	Good	9,000.00	500.00	0.00	Inspect annually; monitor exposed seam. Recommend assess FY15.
PA1288	Weitzman, Steven	Untitled, 1988	Mixed media	Waters Landing E.S.	POOR	23,000.00	500.00	0.00	Poor condition. Recommend assessment FY15
PA1327	Telch, Julio	Untitled, 1988	Ceramic tile	S. Christa McAuliffe E.S.	Endangered	0.00	5,000.00	0.00	Contact ceramic expert for assessment and treatment. FY15
						200,500.00	\$24,300.00	\$1,300.00	
Springbrook H.S.									
PA1301	Wheeler, Tom	Unknown,	Stained glass	Springbrook H.S.	Endangered	0.00	2,000.00	0.00	Assess and treat FY15; numerous cracks; unstable.
						0.00	\$2,000.00	\$0.00	
Total:						477,700.00	\$128,730.00	\$5,050.00	

Public Art Roadmap

Arts and Humanities Council
of Montgomery County

Public Art Trust Steering Committee
June 23, 2015

Todd W. Bressi
Urban Design ■ Place Planning ■ Public Art

Agenda

1. Key Findings
2. Recommendations: Artistic Priorities
3. Recommendations: County Agencies
4. Recommendations: Planning, Private Development
5. Recommendations: Creating a Public Art Ecosystem
6. FY2016 Roadmap

Key Findings

Key Findings

- The County's public art approach, once a national leader, is lagging in terms of practices and the types of projects that it is producing.
- The County's public art collection is not widely understood or appreciated.
- The County's "public art ecology" is not strongly developed or networked.
- The County's legislative goal for public art funding is a fraction of what peer municipalities provide, and the County funds public art at only about 30% of that level.

Key Findings

- Key elements of a vision for public art, as expressed by public and stakeholders, align with the development and infrastructure opportunities in the County.
- The Public Arts Trust has strong relationships with key County partners and a framework for strengthening other relationships.
- The Public Arts Trust has flexibility in how it can work and set its path for the future.

Key Findings: Montgomery at this Moment

- No longer a bedroom community but a dynamic jurisdiction in its own right
- Net importer of workers, economy based on knowledge-based business, recovering from recession more slowly than nation as a whole
- Next half century of development will focus on infill and redevelopment
- Majority--minority jurisdiction
- Income disparities may play out in gentrification, reverse migration
- Aging population; seniors fastest growing segment

Key Recommendations

- The Public Arts Trust must re-build the public case for public art through awareness, outreach and engagement with communities and stakeholders.
- The Public Arts Trust should work more *proactively*, and *selectively*, in seeking and shaping project opportunities.
- The Public Arts Trust should work with M-NCPPC planning to strengthen linkages among goals for public art, placemaking, planning and development.
- The Public Arts Trust should strengthen the County's "public art ecology" through information and networking strategies, and supporting public artists and public art organizations.

Artistic Priorities

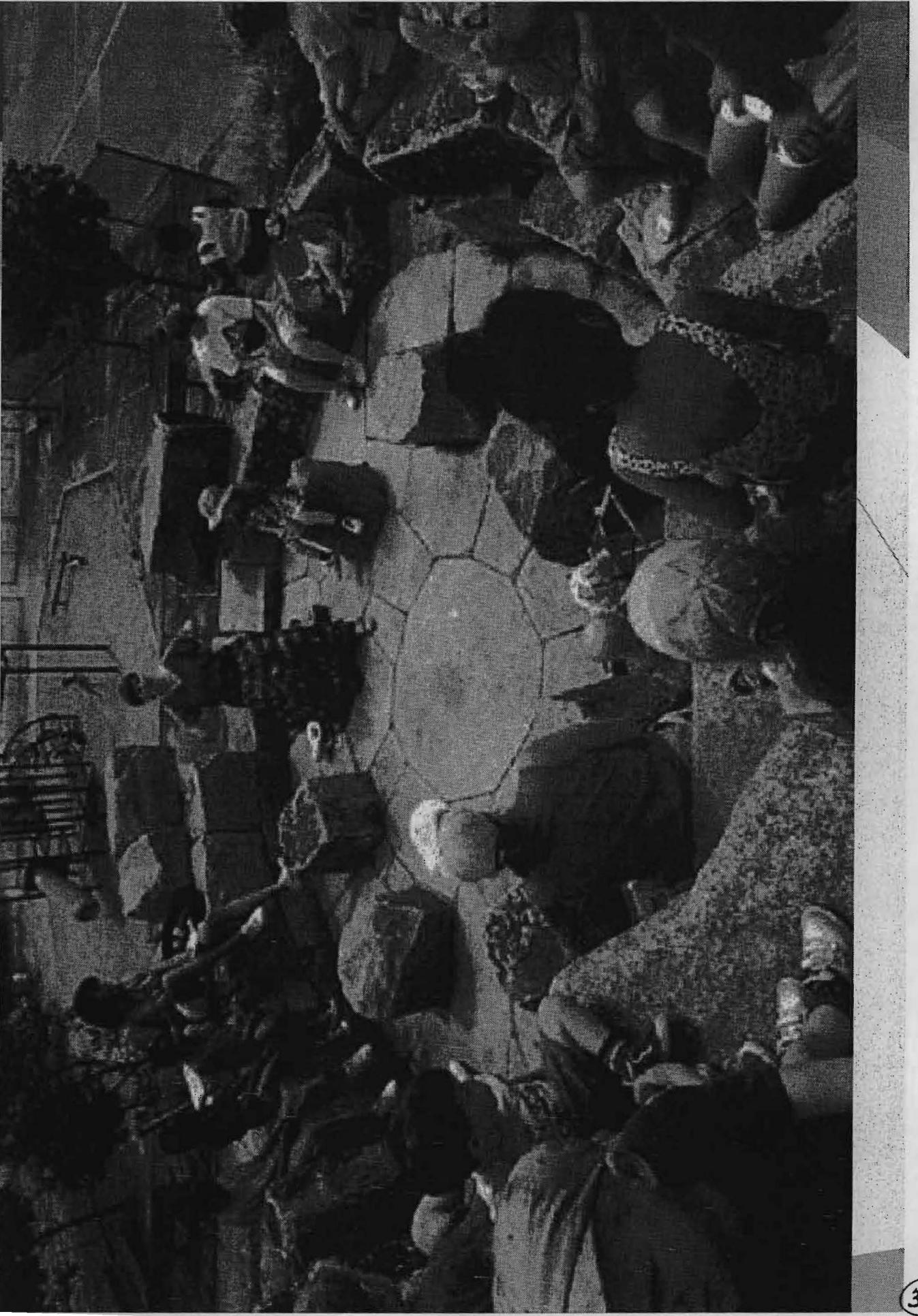
Artistic Priorities

- Placemaking
- Infrastructure
- Social Projects
- Science and Technology
- Temporary
- Non-traditional Media

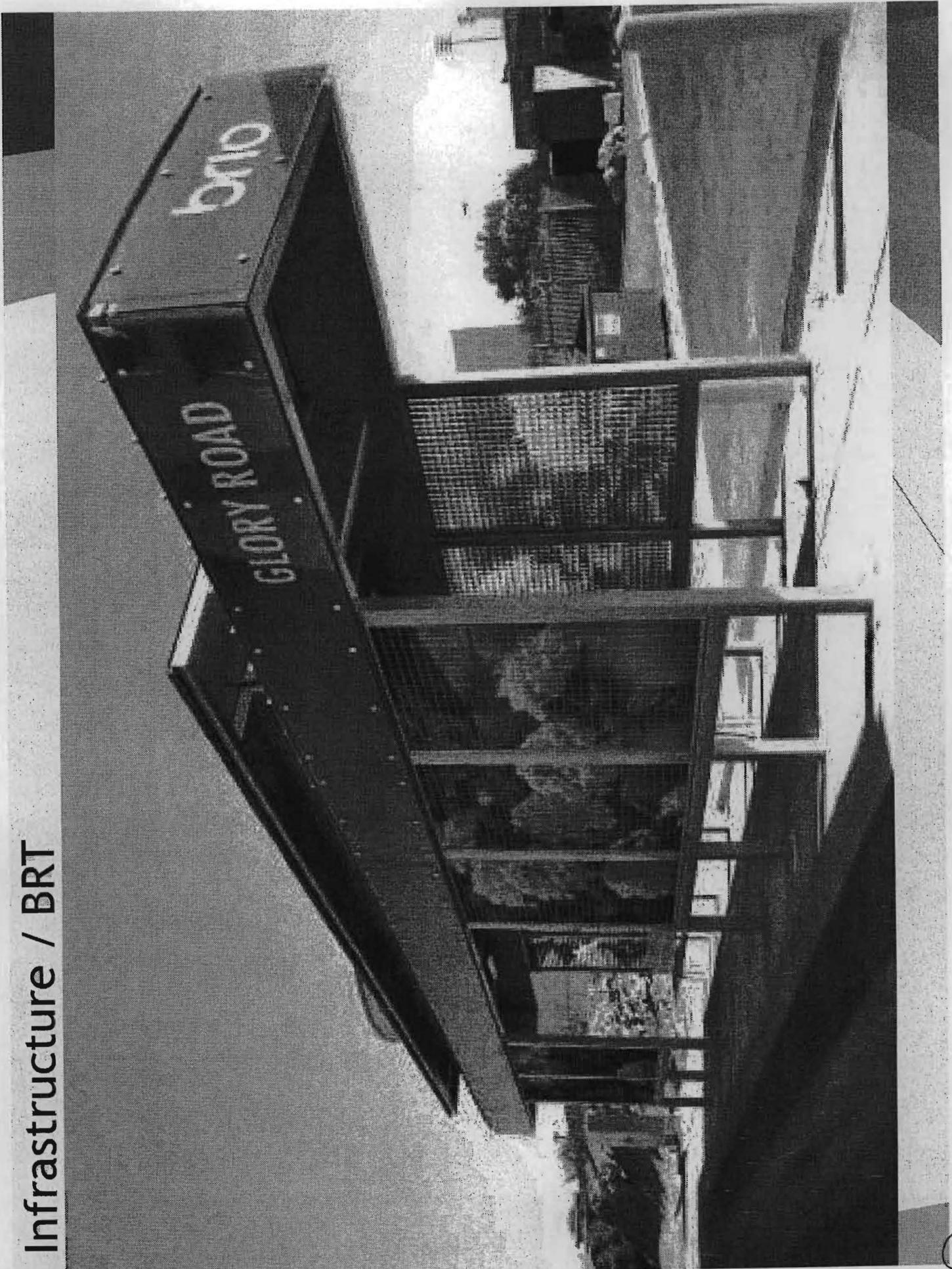
Placemaking



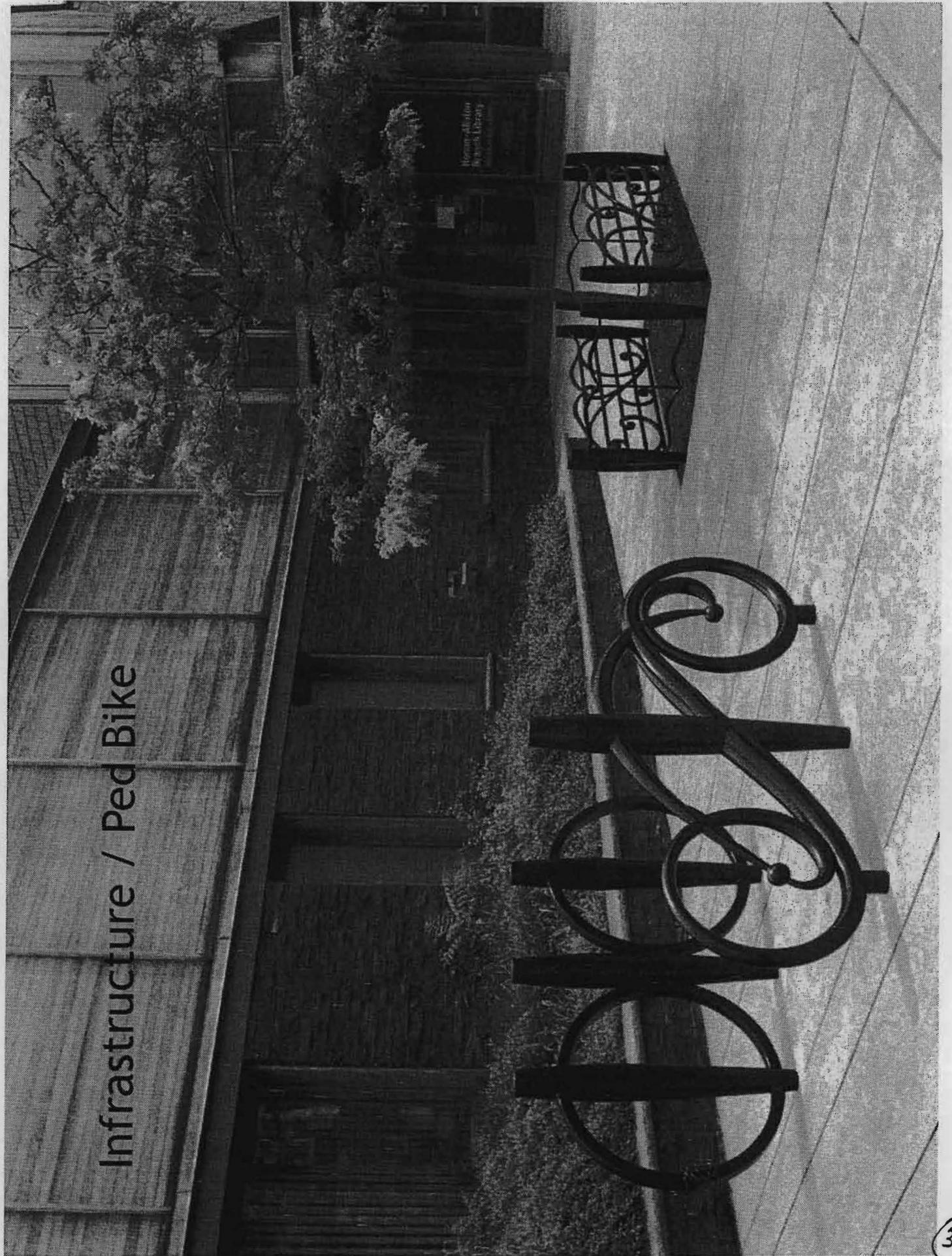
Placemaking



Infrastructure / BRT



Infrastructure / Ped Bike



Infrastructure / stormwater



Social practice

Financial

Physical

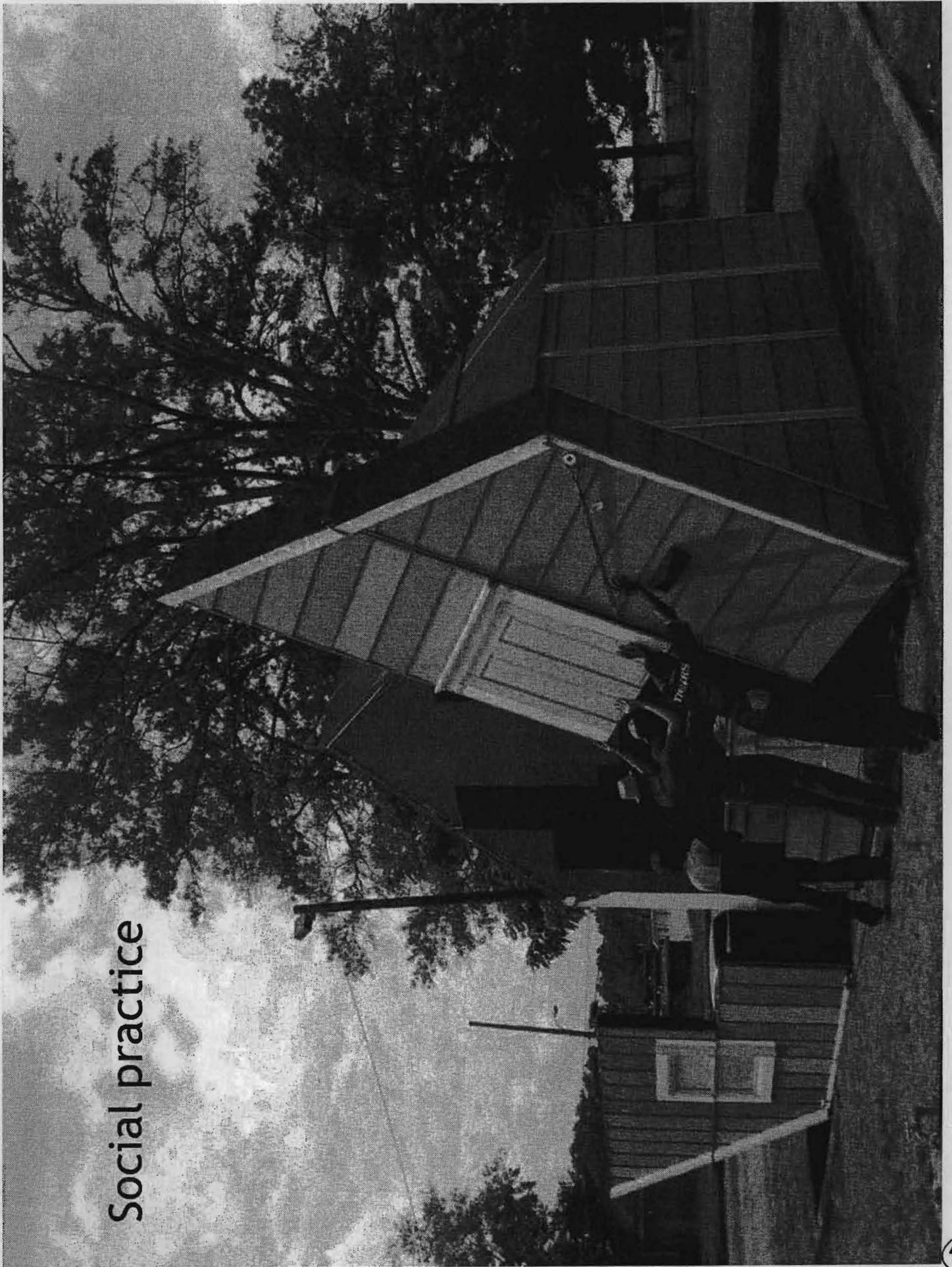
Occupational

Intellectual

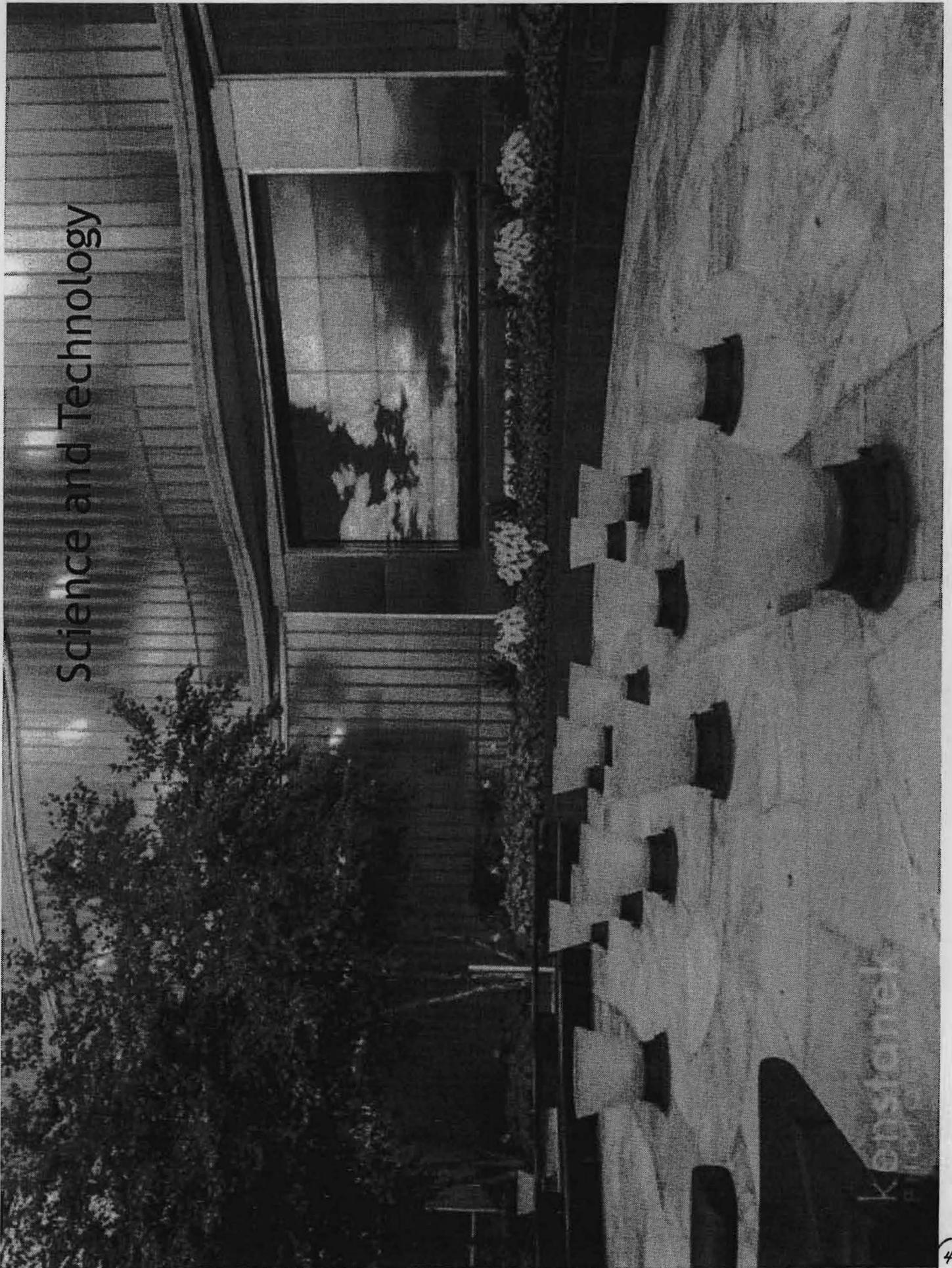
Spiritual



Social practice



Science and Technology



ABORTION AND GAY RIGHTS

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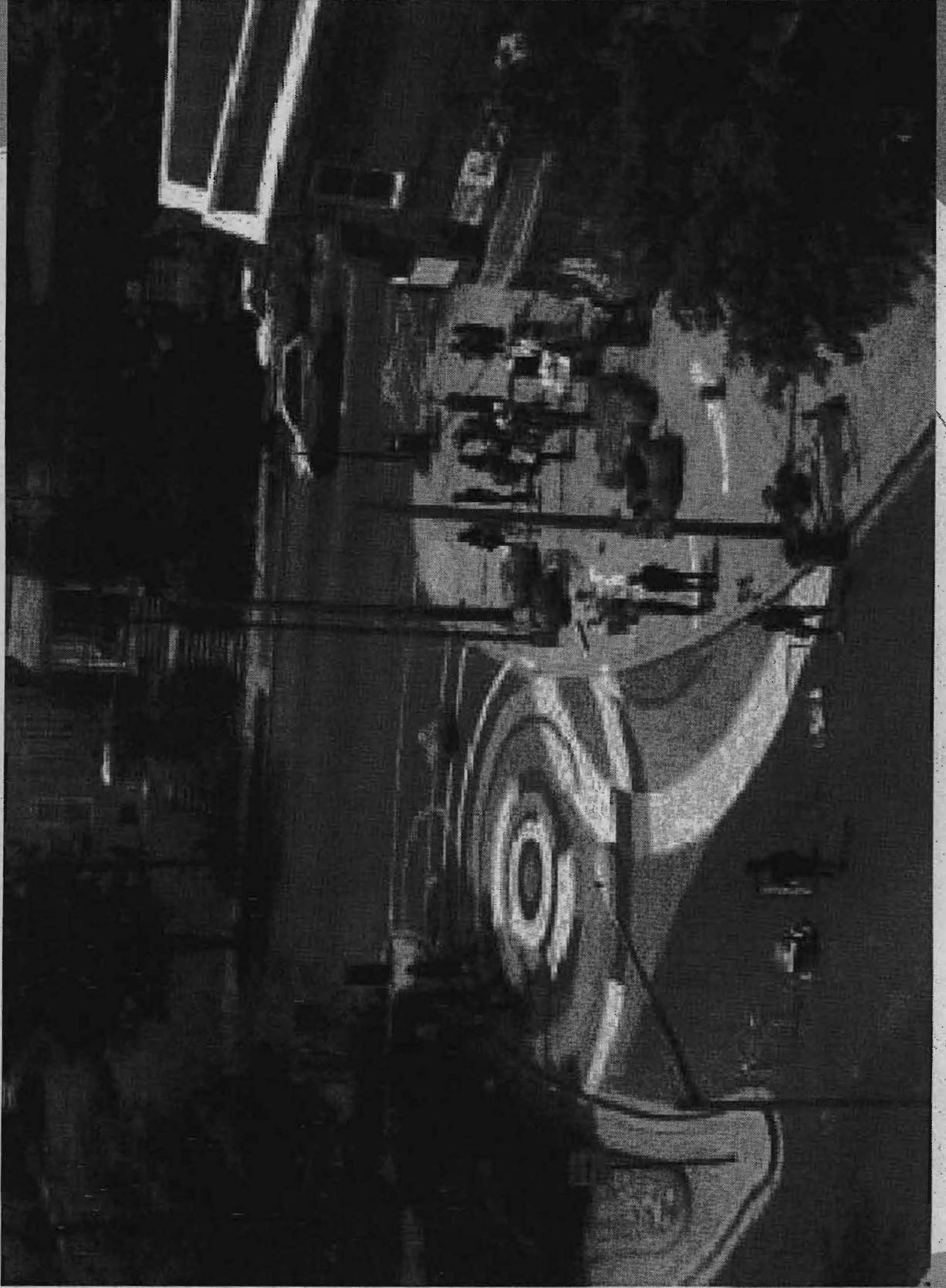
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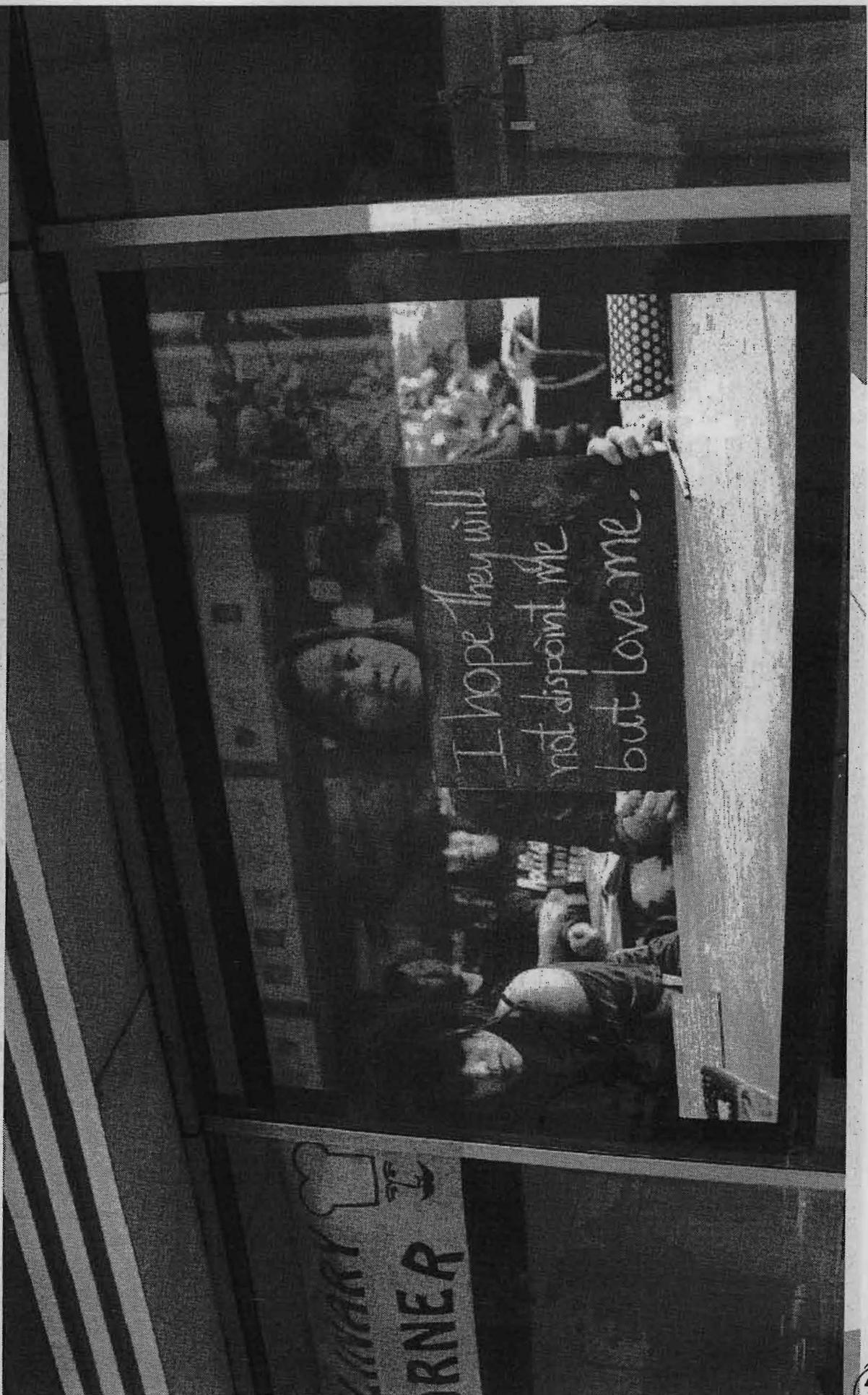
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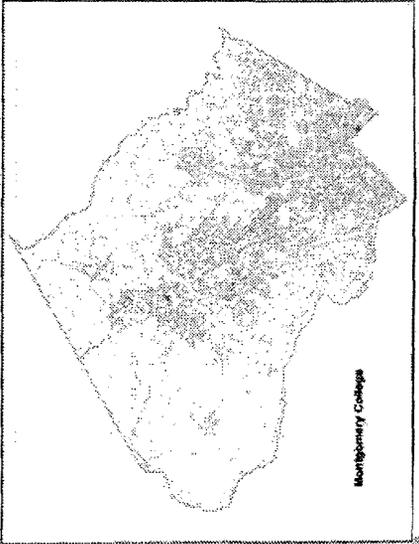
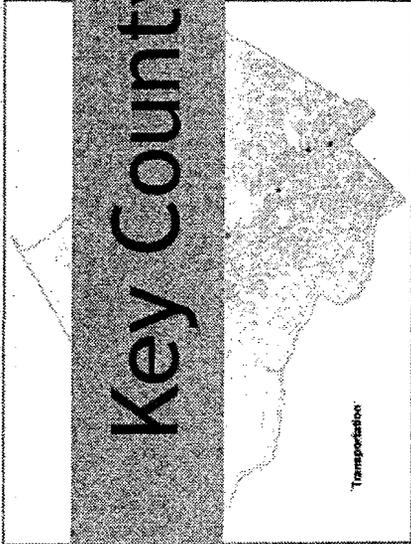
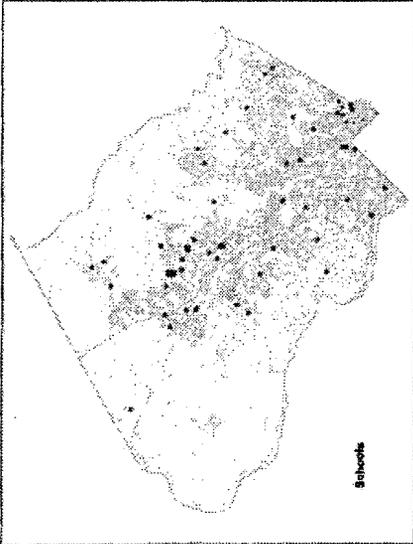
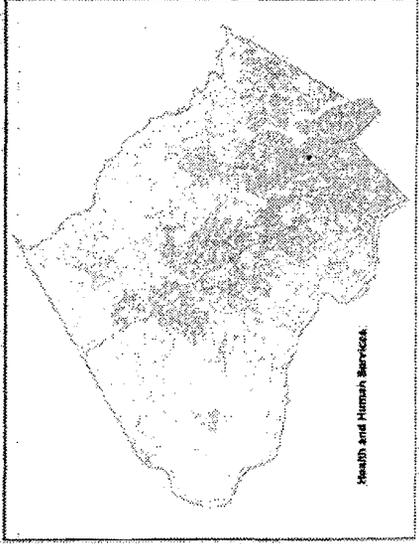
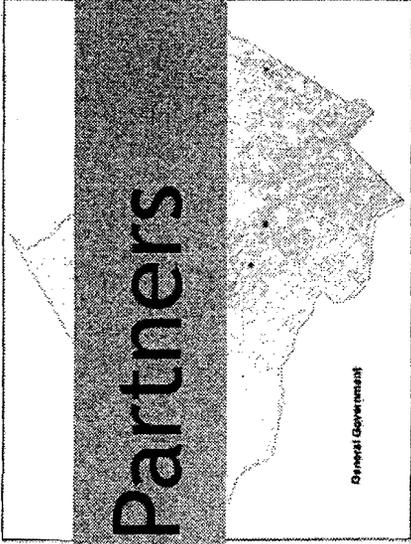
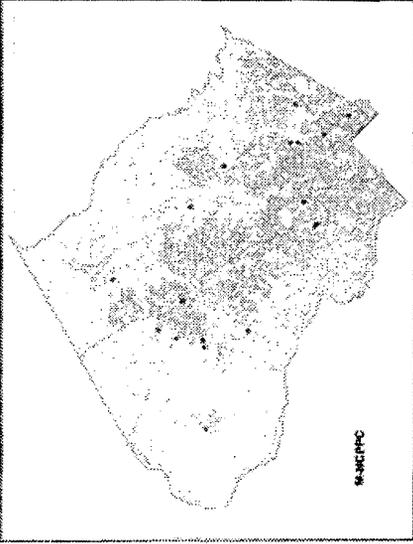
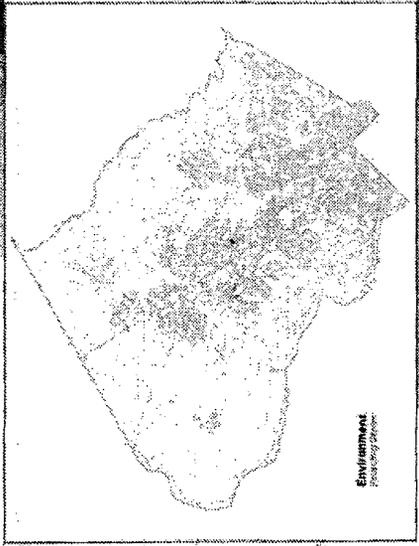
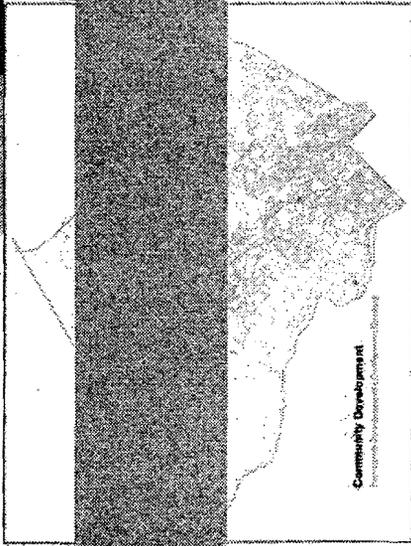
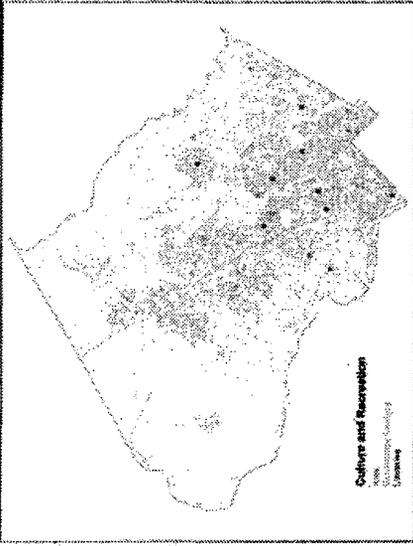
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Focal Areas and Issues

- Urban Centers
- Second--Ring Suburbs
- East County
- Aging
- Cultural and Economic Diversity

Key County Partners



County Agencies

M-NCPPC

Transportation

General Services

Montgomery County Public Schools

Montgomery College

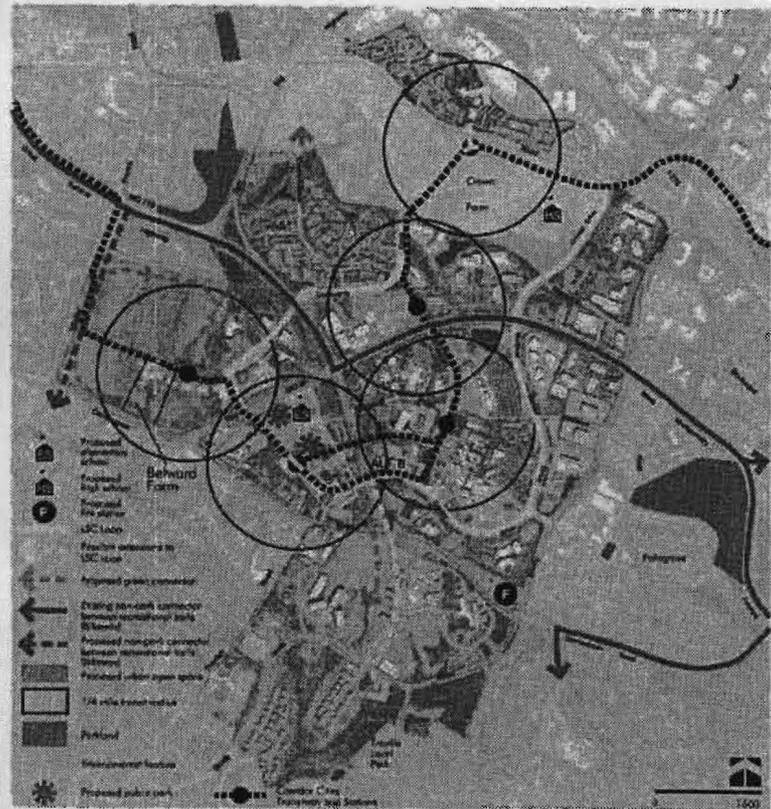
Community Development / Economic Development

Health and Human Services

Planning and Private Development

Incorporate public art recommendations into new area plans "Retrofit" existing plans with public art recommendations

map 11. Community Facilities and Open Space Network

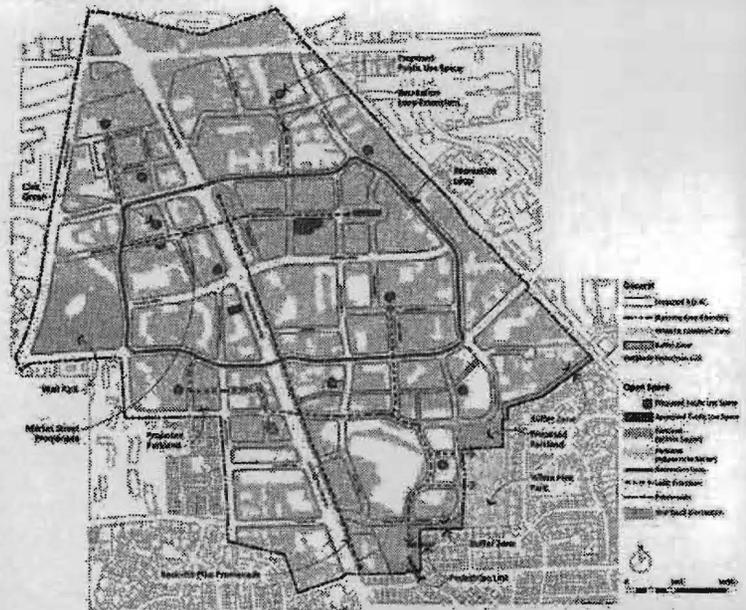


Public Use Space

The Plan recommends a hierarchical public use space system in which each space contributes variety in function and setting (Map 9). A recreation loop connects the public use spaces.

- For Everyone**
Well Local Park
 swimming, sports, recreation, and fitness activities
- For the Sector Plan Area**
a central civic green
 gathering, commerce, and celebrations
- For Each Block**
an urban plaza
 at south cluster of offices, residences, and shops provide plazas, pocket parks, green streets
- For Each Neighborhood**
a neighborhood green
 meeting place and landmark
- For Each Building**
private recreation space
 public use space, community garden, green roof

Map 9: Public Use Space Plan



Recommendations

Coordinate the public art review process and the development approval process

A2: PUBLIC ART IN PRIVATE DEVELOPMENT PROCESS

What is the City trying to accomplish with Public Art at this phase?	Next: Public Art Process for Commissioned Artworks	Next: Correspond to DSUP Process
<p>How is the public art opportunity developed/managed?</p> <p>1.a. What policies, outlined in the policy, will the developer follow?</p>	<p>Projects are identified in the Public Art System, a document developed annually by the Office of the Arts staff from the Project Task Force. The Public Art Workplan is approved by the Arts Commission and by City Council.</p>	<p><u>Concept Plan Review</u> Pre-concept/Outline</p>
<p>How is the public art opportunity developed/managed?</p> <p>1.b. If a commission, what is the opportunity for the artist to work out?</p>	<p>Office of the Arts and P+Z meet with applicants to explain public art requirements and the process related to each option.</p> <p>Applicants determine option that they will follow for funding requirement (e.g. on-site commission, revitalization, cultural space, programming). The Commission approves or encourages the application.</p>	<p><u>Concept Plan Review</u> Concept 1</p>
<p>How is the public art opportunity developed/managed?</p> <p>2.a. If a commission, what is the opportunity for the artist to work out?</p>	<p>Successful</p> <p>Office of the Arts staff and P+Z meet with applicant (and consultant) to discuss (a) planning and urban design content for public art and (b) preliminary options for public art (location, approaches, goals).</p> <p>Afterwards, Office of the Arts staff orders with the Art in Private Development Task Force to discuss content and goals for the artwork.</p> <p>Interdepartmental Review</p> <p>Office of the Arts and P+Z staff comment on applicant's preliminary options for public art, if they have been submitted, or outline the planning and urban design content for public art at the site.</p>	<p><u>Concept Plan Review</u> Investigational Review</p>
<p>How is the public art opportunity developed/managed?</p> <p>2.b. If a commission, what is the opportunity for the artist to work out?</p>	<p>Successful</p> <p>Applicant presents to the community one or more options for public art (location, approaches, goals). Community advised. For major projects, a separate meeting about public art is encouraged.</p>	<p><u>Concept Plan Review</u> Concept 2</p>

A2: PUBLIC ART IN PRIVATE DEVELOPMENT PROCESS

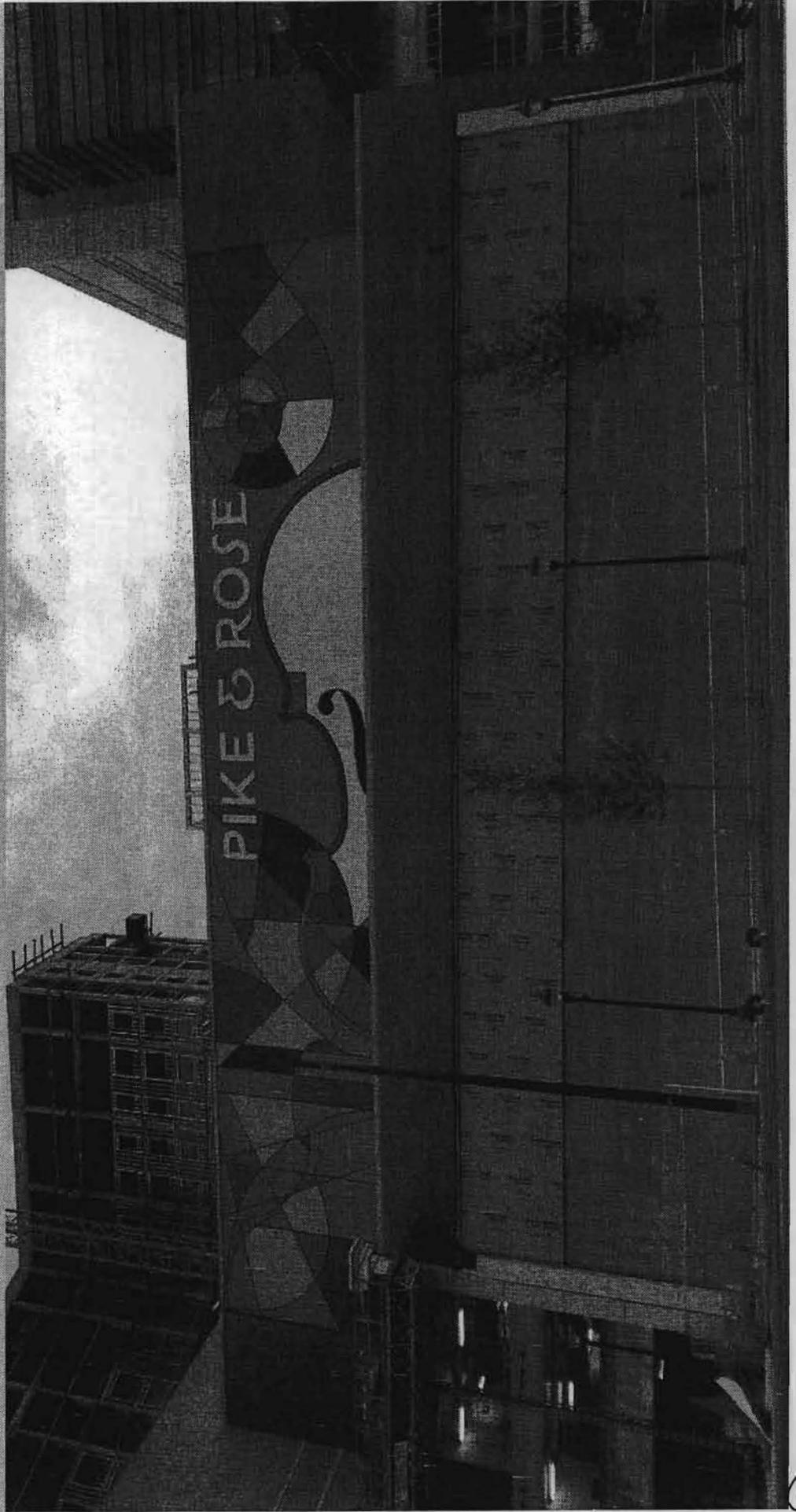
What is the City trying to accomplish with Public Art at this phase?	Next: Public Art Process for Commissioned Artworks	Next: Correspond to DSUP Process
<p>How is the public art opportunity developed/managed?</p> <p>3.a. What policies, outlined in the policy, will the developer follow?</p>	<p>Office of the Arts and P+Z staff review with Project Task Force a final public art approach (type, location, approach, process, budget) that is consistent with the community goals, goals and policies, the Project Task Force, and applicable laws and regulations.</p>	<p><u>Public Art Review</u> Public Art Commission Review</p>
<p>How is the public art opportunity developed/managed?</p> <p>3.b. If a commission, what is the opportunity for the artist to work out?</p>	<p>Successful</p> <p>Office of the Arts staff approves the Art in Private Development Commission to approve public art proposals.</p> <p>Office of the Arts and P+Z staff develop location and approach content on the basis of the public art approach, location, approach, process, budget.</p> <p>If applicant has not submitted a public art proposal, the applicant is encouraged to submit a public art proposal.</p>	<p><u>Public Art Review</u> Public Art Commission Review</p>
<p>How is the public art opportunity developed/managed?</p> <p>3.c. If a commission, what is the opportunity for the artist to work out?</p>	<p>Successful</p> <p>Public art approach, location and approach is approved by the Commission and Council or other relevant project approval process.</p>	<p><u>Public Art Review</u> Public Art Commission Review</p>
<p>How is the public art opportunity developed/managed?</p> <p>3.d. If a commission, what is the opportunity for the artist to work out?</p>	<p>Successful</p> <p>Applicant presents to the community one or more options for public art (location, approaches, goals). Community advised. For major projects, a separate meeting about public art is encouraged.</p>	<p><u>Public Art Review</u> Public Art Commission Review</p>

A2: PUBLIC ART IN PRIVATE DEVELOPMENT PROCESS

What is the City trying to accomplish with Public Art at this phase?	Next: Public Art Process for Commissioned Artworks	Next: Correspond to DSUP Process
<p>How is the public art opportunity developed/managed?</p> <p>4.a. What policies, outlined in the policy, will the developer follow?</p>	<p>Office of the Arts and P+Z staff review with Project Task Force a final public art approach (type, location, approach, process, budget) that is consistent with the community goals, goals and policies, the Project Task Force, and applicable laws and regulations.</p>	<p><u>Public Art Review</u> Public Art Commission Review</p>
<p>How is the public art opportunity developed/managed?</p> <p>4.b. If a commission, what is the opportunity for the artist to work out?</p>	<p>Successful</p> <p>Office of the Arts staff approves the Art in Private Development Commission to approve public art proposals.</p> <p>Office of the Arts and P+Z staff develop location and approach content on the basis of the public art approach, location, approach, process, budget.</p> <p>If applicant has not submitted a public art proposal, the applicant is encouraged to submit a public art proposal.</p>	<p><u>Public Art Review</u> Public Art Commission Review</p>
<p>How is the public art opportunity developed/managed?</p> <p>4.c. If a commission, what is the opportunity for the artist to work out?</p>	<p>Successful</p> <p>Public art approach, location and approach is approved by the Commission and Council or other relevant project approval process.</p>	<p><u>Public Art Review</u> Public Art Commission Review</p>
<p>How is the public art opportunity developed/managed?</p> <p>4.d. If a commission, what is the opportunity for the artist to work out?</p>	<p>Successful</p> <p>Applicant presents to the community one or more options for public art (location, approaches, goals). Community advised. For major projects, a separate meeting about public art is encouraged.</p>	<p><u>Public Art Review</u> Public Art Commission Review</p>

Recommendations

Develop guidelines related to public art and commercial expression / branding.



Provide more resources to guide developers about project conceptualization, implementation, maintenance. Guide them to Roadmap priorities.

Value Art

A public art resource guide for developers

Introduction

URA

Design Teams

FEATURED PROJECTS:
Original Garden, 2008, Tempe, AZ
 by Laura Jordan, OSA, Architects, A, Ore Design, Michael Baker Engineering, Natural Systems, and David Lighting

Allegheny Riverfront Park, 2001, Pittsburgh, PA
 by Bob Standish and Michael Van Valkenburgh

SECTION III

Public Art Resources

ARTIST REGISTRIES

TECHNICAL ASSISTANCE

CONTACTS

PUBLIC ART COMMISSION LEADS

Office of Public Art

Recommendations

Formalize agreements for and documentation of Optional Method projects

Standardize close-out requirements

GUIDELINES FOR DEVELOPMENT OF PUBLIC ART SIGNS

Purpose:
The purpose of Arlington County's public art sign is to provide the basic and minimum standards for public art projects under the County's program and to ensure the public's enjoyment of Arlington's public art program. Such projects include County-related projects, but also for privately initiated projects and community-related projects and require County approval for any location to participate in the County's Public Art Fund.

Types of Public Art Projects Eligible for Public Art Signs

- Arlington County
- Projects fully funded by Arlington County
- Public-Private Partnerships
- Projects partially funded by Arlington County or public-private partnerships
- Private Development Site Plans
- Projects eligible for private development through Arlington County's site plan review process

Content
Public art signs that will include the following information:

- Artist Name(s)
- Project Title
- Project Year of Completion
- Medium
- Installation Date
- Funding Source
- Arlington County Sign in Installation and Sign in Process of Public-Private Partnership
- Arlington County Cultural Affairs website

Logos:

- Projects fully funded by Arlington County will include only Arlington County logos
- Projects partially funded by Arlington County or public-private partnerships may also include second logo
- Sign must be approved by Arlington County sign

Specifications:

Material:
Public art signs will be made of either enhanced aluminum or aluminum. Arlington County signs, except for signs that are made of stainless steel, will be made of aluminum. Signs for public-private partnerships will be made of aluminum. Signs for private development projects will be made of aluminum. Signs for public-private partnerships will be made of aluminum. Signs for public-private partnerships will be made of aluminum. Signs for public-private partnerships will be made of aluminum.

Signage Style:
Signage will be fabricated by the artist and installed by the County.

Material Specifications:
Public art signs will be made of either enhanced aluminum or aluminum. Arlington County signs, except for signs that are made of stainless steel, will be made of aluminum. Signs for public-private partnerships will be made of aluminum. Signs for private development projects will be made of aluminum. Signs for public-private partnerships will be made of aluminum. Signs for public-private partnerships will be made of aluminum.

Size:
All signs must be made of 1/2" x 12". There will be some exceptions for projects that are a lighter color, and require a larger sign. Installation. Generally, the sign will be placed in a location that is visible to the public. If the sign is placed in a location that is not visible to the public, the sign will be placed in a location that is visible to the public.

SIGN TEMPLATE

Font: Trade Gothic
Background Color: PMS 486
Font Color: PMS 202

Artist(s) Name(s)

Artwork Title: 2008

1. Artist Name(s)

2. Project Title

3. Project Year of Completion

4. Medium

5. Installation Date

6. Funding Source

7. Arlington County Sign in Installation and Sign in Process of Public-Private Partnership

8. Arlington County Cultural Affairs website

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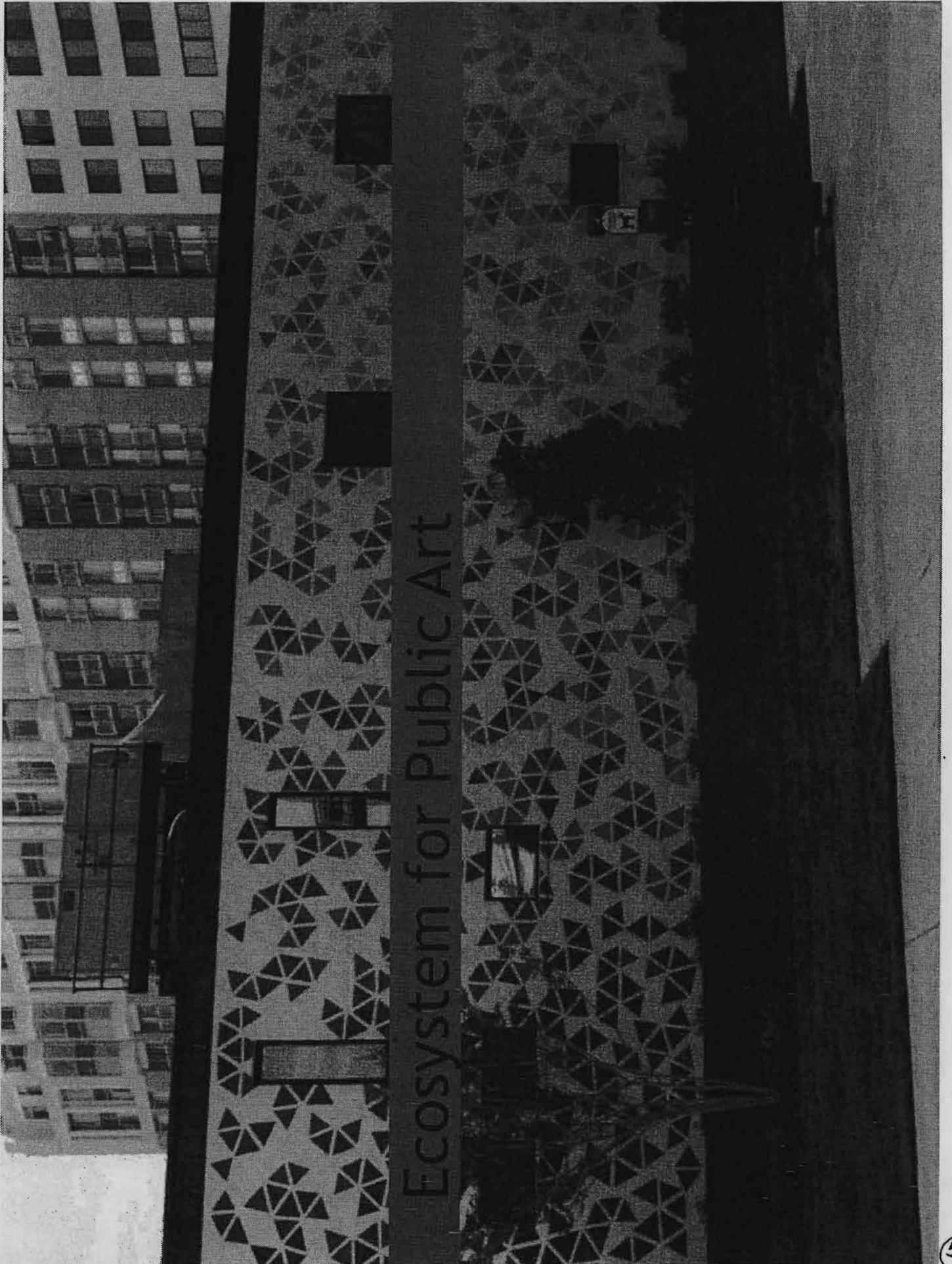
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Ecosystem for Public Art

Public Art Ecosystem

Developers
Businesses

Non-profits

Cities

AHCMC /
Public Arts Trust

Arts and
Entertainment
Districts

Artists

Regional
Resources

County
Agencies

Reinventing AHCMC Role

Constituency Building for Public Art

Build on existing MCATLAS and AHCMC web resources.
Add information about municipal collections and public art in private development projects

Continue adding supplemental content about specific projects when possible

Build a “public art newswire” for artists, public and arts administrators in the County

Sponsor thematic public events related to public art

Reinventing AHCMC Role

Capacity Building

Foster intra--County and regional professional public art networking and sharing of resources

Link project development resources to organizational and artist development

Reinventing the Public Art Trust

Push the message out, initiate

- Staff conducts ongoing direct consultations with key partners: M-NCPPC Planning, M-NCPPC Parks, Transportation, College, Schools, DGS
- Staff organizes periodic “lunch and learns” in partner agencies to inform and learn from project managers
- Staff builds constituencies for public art for targeted CIP projects, so the project managers hear about it
- Trust “Executive Committee” meets quarterly
- Trust Steering Committee meets annual in a “summit conference” mode to discuss workplan

FY2016 Roadmap

FY 2016 Roadmap

Current Projects

- New Commissions
- Web, Blog,
- PATSC Convening

Long-Range Planning

- Art Review Panel
- Area Plans
- New Partnerships
- Long-Term Capital

Maintenance
Conservation

Current Projects

M-NCPPC

- Wheaton Redevelopment
- Woodside, Caroline Freedland, Hillandale Local Park

Transportation

- Wheaton "BPPA" projects, Met Branch Trail

General Services

- Wheaton Library, Good Hope Road Recreation Center

Current Projects

Public Engagement

- Complete MCAAtlas / AHCMC web updates
- Launch public art newswire
- Organize public “summit conference” on a public art topic

Long--Range Planning

Art Review Panels

Coordinate art review and development review

Develop guidelines about commercial expression

Long--Range Planning

Bethesda, Lyttonsville, Westbard, Montgomery Village,
Sandy Spring

Completed Plans

Long Branch, Silver Spring, Wheaton

White Oak Science Gateway

White Flint, Great Seneca Science Center, Shady Grove

Germantown

Long--Range Planning

New Partnerships

- Montgomery College
- Economic Development
- Health and Human Services

Long-Term Capital Projects

- Bus Rapid Transit Corridors
- Corridor Cities Transitway
- Trails

Public Arts Trust Steering Committee

Create “executive committee” that meets quarterly

Continue “lunch and learns” with partner agencies

Develop regular staff liaisons with partner agencies

Organize annual Steering Committee “summit conference”

Montgomery College

Germantown Student Center

Rockville Student Center

Takoma Park Math and Sciences Center

Economic Development

Great Seneca Science Corridor

White Oak Science Gateway

UMD at Shady Grove Parking

General Services

Wheaton Library

Good Hope Road Recreation Center

Recommendations

Include recommendations about public art in area and sector plans.

Area 1

Bethesda

Lyttonsville

Westbard

Area 2

Montgomery Village

Area 3

Sandy Spring

Recommendations

Overlay recommendations about public art in areas with recently completed plans.

Long Branch

Silver Spring

Wheaton

White Flint

Great Seneca Science Center

Shady Grove

White Oak Science Gateway

Germantown

Public Art Roadmap

Public Arts Trust Arts and Humanities Council of Montgomery County

Approved and Adopted by the Board of the Arts and Humanities Council of Montgomery County February 9, 2016

Submitted by
Todd W. Bressi June, 2015
Urban Design • Place Planning • Public Art



Public Art Roadmap - Approved and Adopted by the Board of the Arts and Humanities Council of Montgomery County February 9, 2016

About the Roadmap

Montgomery County, Md., was an early adopter of the idea that local government should incorporate public art into facilities that are used and enjoyed by people throughout the county — libraries, parks, schools, urban places.

It was the first locality in the Washington metropolitan area to create an “Art in Architecture” program, based on models that were taking root at the time in communities around the country and in federal agencies. And it was one of the first communities anywhere in the U.S. to ask developers to provide public art, through a mechanism that was common then, making public art an amenity in exchange for zoning benefits.

These commitments, dating back some forty years, have resulted in significant public art investments from many County departments and developers, with more than 350 permanent pieces now on view.

For the last twenty years, these activities have been overseen by the Arts and Humanities Council of Montgomery County, through its Public Arts Trust. Recently, the Trust completed a set of guidelines that reflect current best practices in the implementation of public art programs. Over the last year, the Trust commissioned this Public Art Roadmap, or strategic plan, for its future work.

The Roadmap process took place from October 2014 through June 2015. It involved a review of program documentation; numerous interviews with staff of County agencies involved with public art, infrastructure development and planning; visits to most of the non-school artworks in the collection; a public internet survey; “lunch and learn” presentations with planning and transportation staff; review of numerous County planning documents, including the general plan, growth management plan, and area or sector plans; and monthly meetings with either full the Trust Steering Committee or a special Roadmap committee.

The research reveals a public art program that is at a turning point:

- The County’s commitment to funding public art is minimal, a fraction of what its ordinance allows.
- The County’s public art approach, once a national leader, is lagging in terms of the innovation it is bringing to its work and in terms of some of its internal practices.
- The County’s public art collection is not widely understood or appreciated by the public at large.
- The County’s “public art ecology” – its network of artist and arts organizations that produce public art – is not strongly developed.



However:

- Key elements of a vision for public art, as expressed by the public and stakeholders, align with the development and infrastructure opportunities that exist in the County.
- The Public Arts Trust has strong relationships with several County partners, including the Maryland–National Capitol Parks and Planning Commission, the Department of General Services and Montgomery County Public Schools.
- The Public Arts Trust has a great deal of flexibility in how it can work, which gives it flexibility in how it can shape its future.

The first half of this Roadmap is devoted to exploring the context for public art in Montgomery County— broad trends in the County’s economy, demographics and development patterns; an assessment of the existing collection; and a survey of County residents.

The second half is devoted to discussing how the Trust can shift from a reactive to a proactive posture — how it can start the long and patient process of working strategically and connecting the public agencies and communities it works with the most innovative practices that can be found in public art.

Overall, the key recommendations are:¹

- The Public Arts Trust must re-build the public case for public art through outreach and engagement with communities and stakeholders.
- The Public Arts Trust should work more *proactively* and more *selectively* in seeking and shaping project opportunities with County agencies and other entities.
- The Public Arts Trust should work with M-NCPPC’s planning division to strengthen linkages between public art, planning and development.
- The Public Arts Trust should strengthen the County’s “public art ecology” through its information, networking and creative development strategies.
- In following these recommendations, the Public Arts Trust should build a constituency of County agencies, public art stakeholders and the community at large that can advocate for funding the Trust at the full level contemplated by the County’s public art ordinance.

¹ These priorities are in addition to the important priority of conservation and maintenance of the existing collection. To address these needs, in 2011, the AHCMC implemented a collection database, inventoried the collection, and began a collection assessment and treatment program.

Montgomery at this Moment

Montgomery County, part of the Washington, D.C., metropolitan area, long ago evolved beyond its role as a bedroom community to the nation's capital, becoming a diverse, dynamic jurisdiction in its own right.

Economically, the County is a net importer of workers. Its economy is based on knowledge-based businesses, with a high concentration in research and development as well as government contracting, and it is one of the nation's leading bio-tech centers. However, while long-run projections are for steady population and employment growth, in terms of job growth, the County has been recovering more slowly from the recession than the nation as a whole.

Environmentally, Montgomery County has charted a steady path of growth management over the last half century, focusing development in corridors separated by green "wedges" and surrounded by an agricultural reserve. This pattern has been reinforced by investment in parks and open space, transportation infrastructure, and policies that concentrate growth around transit nodes and urban centers. The County's challenges now are to focus development on infill sites, to expand its sub-regional transit infrastructure and to continue to refine its urban development patterns so they reflect the quality of life that people are seeking, particularly denser, mixed-use, pedestrian-oriented areas.

Demographically, the County's population is remarkably diverse; it is now a "majority minority" jurisdiction. County residents are among the most highly educated in the country, and their per capita income is one of the highest. Yet disparities exist: a surprisingly large percentage of school-age children in the County are eligible for free and reduced meals assistance. And new dynamics will soon emerge: over the next fifteen years, the population of senior citizens is projected to rise dramatically in relation to other age groups in the County.

All of these conditions — the County's economic base, its planning directions and its demographic trends — suggest fresh contexts, and potentially fruitful directions, for public art projects. These projects can both support the urban fabric that the County believes it needs to be successful, and can stretch the definition of how artists work in the public realm.



How Public Art Works in Montgomery County

Today Montgomery County builds its public art collection in two ways, relying on a framework that dates back more than four decades.

Public art in County facilities, such as parks, schools and recreation centers, is commissioned collaboratively by County agencies and the Public Arts Trust, a committee of the Arts and Humanities Council of Montgomery County. Generally, projects have been initiated and funded by the agencies that host them, and the Trust has facilitated the commissioning process. In many cases, the scope and relationship of the art to the facility is determined through the agency's planning process, with oversight by the Trust Steering Committee but minimal involvement from professional public art staff.

Public art in private development is commissioned voluntarily by developers through provisions of the zoning code that require them to provide amenities related to their development. These projects are directly by developers and guided by M-NCPPC staff, with oversight by the Art Review Panel, which includes representatives of the Trust as well as local artists and designers.

This approach to working with developers dates back to 1974, when the County established a process by which developers in certain areas could commission public art as a way of fulfilling their open space requirements.² At the time, this was a highly innovative twist on policies being experimented with in other jurisdictions, such as New York City, which offered generous zoning bonuses to developers who included public art.

A decade later, the County established its own public art program at the urging of Council member William Hanna, who had been mayor of Rockville when that city created its public art program in 1978.³ By then, other public agencies — Montgomery County Public Schools, M-NCPPC, and Montgomery College — were already operating their own percent for public art programs.

In 1995, all of the programs were consolidated under the umbrella of the Public Arts Trust, which was funded at a level of up to 0.05% of the County's capital budget, though

² This process was established in 1974 under the optional method standards of the Zoning Ordinance. Originally, optional method development only applied to central business district zoning in Bethesda, Silver Spring, Wheaton, and Friendship Heights. These provisions have been continued through various forms of zoning since then; currently developers have several options for supporting public art, including contributing cash to the Public Arts Trust.

³ Originally called an "Art in Architecture" program, it mandated that one percent of the budget of certain capital projects be set aside for acquiring and commissioning. This amount was amended twice—to 0.5 percent in 1988 and then to 0.25 percent in 1990. For more information, see the background provided in the Public Arts Trust Guidelines.



agencies were welcome to include public art costs in their own project budgets. A comprehensive set of guidelines was completed in 2012.

Montgomery County's public art approach is decentralized in comparison to most programs elsewhere. In most places, the majority of the funding for public art and the responsibility for commissioning projects is put in the hands of a professional public arts staff, with public art curatorial and project management backgrounds. While Montgomery County's approach is derived from decades of tradition, it makes it more difficult for the AHCMC to keep Montgomery County's public art program responsive to broad opportunities and community needs, and current in terms of public art practices.

It also is important to note that Montgomery County's public art infrastructure also extends beyond the efforts of County government and developers:

- The cities of Rockville (the County seat) and Gaithersburg both facilitate their own public art programs, commissioning new work and managing extensive collections.
- The Arts and Entertainment Districts in Bethesda and Silver Spring actively promote public art in their service areas, and have facilitated small-scale projects such as murals. The Arts and Humanities Council is helping to enhance and augment the cultural offerings in the Wheaton Arts and Entertainment District.
- The non-profit organization Arts on the Block has produced several projects in the Silver Spring / Takoma Park area, including an ongoing series of projects at Carroll Gardens–Quebec Terrace.
- “Long Branch: Exploring Sites in Transition” is an ongoing initiative headed by three artists and University of Maryland faculty members, in collaboration with business and civic groups in Long Branch, that has initiated small-scale, community-based projects for about two years.
- Silver Spring Placemaking, a partnership of M-NCPPC and Council Member Hans Riemer, has organized charrettes to study placemaking and public art strategies for various sites in Silver Spring over the last year. It has influenced thinking about how “creative placemaking” relates to long-term planning throughout the County.

Today, looking broadly at the national practice of public art, the evolution beyond traditional percent for art or developer programs is the rule, not the exception. The overall breadth and strength of related public art organizations in Montgomery County is weak, compared to peer communities, and a sector that should be nourished to advance the creation of public art in the County.



The Public Art Collection

The public artworks commissioned in Montgomery County can be thought of as a collection, just like the artworks that are owned and shown by a museum. In that light, we can consider the mix of artworks that have been commissioned, their location throughout the County, and how they relate to current ideas about public art and urban design.

Montgomery County's public art collection includes 258 artworks, not including its substantial collection of works on paper. In addition, 84 projects have been commissioned by private developers or through public-private partnerships.⁴

These are some of the highlights of the collection:

- The collection speaks largely of a particular period in time, dating back to a quarter-century ago. The bulk of Montgomery County's artworks, about 60 percent, were commissioned in the late eighties or early 1990s. There has been a smaller but steady pace of new commissions recently; about 15 percent of the collection dates from the last decade.
- Public and private commissions are clustered in three main places: public schools and the urban centers of Bethesda and Silver Spring. Half of the County's artworks are in one of those locations.⁵ Beyond that, the collection is fairly well dispersed throughout the urbanized areas of the I-270 corridor, but less well represented on older arterial corridors in East County and in second-ring residential areas just outside the Beltway.
- Most of the artworks commissioned by the County have been traditional in their approach, with about 70 percent being sculpture, statues, murals or other wall-mounted art. Among developer projects, there has been a significantly higher percentage of fountains, functional artworks, light works, new media and urban space projects.
- The projects in the collection represent a diverse range of materials, consistent with the genres of work (sculptures, murals) that are predominant in the County. However, the preponderance of materials tends towards traditional and conventional in the practice of public art (such as bronze, steel, stainless steel, glass

⁴ This inventory does not include artworks commissioned by municipalities, by non-profits, or by private entities not required to do so under a benefit agreement, or by WMATA. It is possible that the records of public, private and partnership projects are not complete.

⁵ By far, most of the 258 projects commissioned by the County – more than half – are located at public schools (139). About 11 percent of the County's artworks are located in parks (29), about 7 percent are at community or recreation centers (17), and about five percent are at libraries (14). There are only nine projects related to transportation systems and only five related to Montgomery College.

and aluminum sculpture; acrylic, ceramic tile and mosaic murals). While light and digital media projects are slowly coming into the collection, there are other new media genres, such as video, that are not represented.

- There has been relatively little exploration of integrated or functional works, which are very typical in public art programs elsewhere. There are also few environmental works, natural materials, text-based projects, or those that incorporate dynamic elements (sound, motion and light). Nor are social practice, temporary or time-based pieces well-represented or well-documented in the collection.

These are some observations about the collection.

- Compared to other municipalities of the size of Montgomery County, there is a preponderance of projects at schools, and fewer projects related to infrastructure such as transportation and utility systems. (This reflects the historical pattern of County capital investments and the decentralized approach to managing public art, which is dependent on agency relationships.)
- Compared to other municipalities of the size of Montgomery County, there are relatively few projects related to infrastructure systems such as environment or transportation. (This is probably due to the structuring of environmental and transportation services into independent agencies.)
- There are fewer projects related to Montgomery College than might be expected, given the scale of its capital development.
- There has not been experimentation with temporary projects, especially those that cross genres with performing arts, or projects that are a way of testing new media work.
- Developers have taken on the most ambitious projects, both in terms of urban scale, and in terms of media.
- The collection is under-represented in East County and “second-ring” suburbs just outside the Beltway.

What People Say About Public Art

Montgomery County’s public art collection is at a crossroads, judging by the responses to an online survey conducted over the winter and spring as part of the Roadmap research process.⁶

⁶ Overall, 156 people responded — 50 from Silver Spring, 30 from Rockville, 17 from Gaithersburg, 14 from Bethesda, and 44 from elsewhere.



On the upside, survey respondents expressed the belief that public art had positive impact on the County's urban cores — because public art brings color, beauty and energy to the streets, making ordinary places a bit livelier. They said that public art made Montgomery County's urban centers inviting, interesting, attractive and vibrant, and conveyed the impression that art, artists and the public realm are valued.

But that is counterbalanced with the finding that many people don't have much awareness of the public art in the County. Only about half the survey respondents said they knew there is a public art program, and of 31 representative artworks shown, only one artwork was recognized by at least half of the respondents. This may be related to the finding that half of the County's collection is in Bethesda or Silver Spring, which might not be visited by most people in the County, or at schools, where artworks are not highly visible to the general public.

Respondents also expressed mixed feelings about the quality of public art in the County: Nearly half the people answering a question about how Silver Spring's public art affects their impression of the area said that the art was too much part of the background, not of high enough quality, or not cohesive enough. This may be related to the genres of work that are on view, or their scale or siting relative to surrounding development.

While Montgomery County consists of a wide variety of landscapes, from dense suburban cores to agricultural reserves, a strong majority of respondents nevertheless urged that public art continue to be focused on the urbanizing areas of the County. Beyond that, respondents urged a focus on community and civic facilities, and on gateways to the County and its various sub-areas.

The most important goals for public art, respondents said, would be to "create memorable, meaningful people places throughout the County" and "support the local arts community." The next group of goals received about the same weighting: "Enhance the appearance of parks, recreation centers, libraries, schools"; "increase awareness of arts districts," "create whimsy and delight in everyday places," and "create community interaction, strengthen social networks and connections."

The upshot: People prefer to see public art in urban cores, where art can be engaging and interactive and enhance the experience of the streetscape. They would be interested in projects that strengthen the local arts community, social networks and community connections. Secondarily, they are interested in projects that enhance community and civic facilities and arts districts.



[Roadmap: Artistic Priorities]

	What	Where	Why	Who (Partners)
Placemaking	<i>Silver Creek</i> (Deidre Saunder)	Urban Cores Urban Parks Optional Method	Placemaking projects are popular with public and with trust steering committee, according to survey. Good projects in Montgomery County have had impact. Placemaking projects can attract outside funding. There are many artists interested in this kind of work. They can cross-pollinate performing arts.	M-NCPPC Planning M-NCPPC Parks Developers Arts Districts
Infrastructure / Functional	Rock Creek Pedestrian Bridge (Vicki Scuri)	Transportation infrastructure (BPPA, transit corridors and centers) Urban parks Streetscapes Trails Optional method	The public is interested in functional projects, especially those that enhance the streetscape in pedestrian areas	MC-DOT M-NCPPC Parks
Social Projects	Wheaton A&E District NEA Grant (Matthew Mazzotta)	Anywhere	Can address goals of placemaking, supporting local arts, strengthening community connections	AHCMC Health and Human Services Arts Districts Non-profits
Science and Technology	<i>Coastline</i> (Jim Sanborn), United Therapeutics	Great Seneca Science Center, White Oak science center, Montgomery College, optional method	Represents an important part of the County's economy that is not reflected very strongly in public art. Represents a genre	Montgomery College Economic Development Developers



			that is popular with artists but under-represented in the collection. Discover and United popular in Silver Spring	
Temporary	<i>Big Burr</i> (Mark Parsons)	Anywhere	Can address goals of placemaking, supporting local arts, strengthening community connections Can allow for cross-disciplinary work, which allows for more innovation Can be flexible in location	AHCMC Arts Districts Non-profits

[Horizon: Capital Program and Agency Collaborations]

The Public Arts Trust was created in 1995 as an umbrella entity to advise the Arts and Humanities Council and other County agencies on the development and stewardship of the County's public art collection. Those agencies include departments directly managed by the County as well as quasi-independent entities such as the M-NCPPC, Montgomery County Public Schools and Montgomery College.

The Trust is structured as a steering committee of representatives of these agencies. It also includes several at-large members, including representatives of the Gaithersburg and Rockville public art programs.

The County does not have a formal percent-for-art program; therefore, County agencies take on projects voluntarily. Capital budget staff and agency project managers identify potential projects and bring them to the Trust Steering Committee for consideration, using criteria in the *Montgomery County Public Art Guidelines*.⁷ Then, agency project managers initiate, plan and manage the projects, with assistance from the Trust in artist selection. The Trust does not have full-time professional staff, and therefore it does not have the resources to track the CIP, develop projects or manage them once the artist has been selected.

In the future, the Public Arts Trust should be more proactive in urging departments to take on projects that meet its goals, more selective in taking on projects, and more active in managing the public art component of County projects. Generally, projects should be undertaken with County agencies if⁸:

- the project can help the agency advance its mission and achieve its goals for the project,
- there is expressed community or stakeholder interest for public art as part of the project
- the projects can help the Trust the meet its goal of making public art more accessible to areas or populations that are not well served by the existing collection,
- the project can help the Trust meet its goal of developing work in new genres,
- the agency is willing to maintain the artwork.

Following are the opportunities that have emerged during the Roadmap process for public art collaborations in capital projects.

⁷ "Site and Project Selection Criteria," *Montgomery County Public Art Guidelines*, p. 16. Adopted December, 2012.

⁸ The above criteria should supplement the Project Selection Criteria cited above.

M-NCPPC / Planning

- Develop tools for incorporating public art recommendations in area plans, and a protocol for aligning the public art review process with the development review process for Optional Method projects.
- Incorporate public art in the Wheaton Headquarters project. This is a private development being developed as a turnkey property for the County.

M-NCPPC / Parks

- Collaborate on incorporation of public art into Woodside Urban Park, Caroline Freedland Urban Park and Hillandale Local Park.
- Provide continued guidance in identifying opportunities and priorities, and technical support in developing projects.
- Explore opportunities for placemaking and environmental projects, particularly in underserved areas
- Explore opportunities related to M-NCPPC priorities of urban parks and trails.

Transportation

- Some short-term opportunities for pedestrian and bike zones have been identified. The Trust will have to play a strong hands-on role for these to happen.
- There is a near-term possibility for a two-dimensional work along the Met Branch Trail.
- The best long-term opportunities are bus-rapid-transit corridors, because they connect communities in areas of the County that are underserved by a public art. The Public Arts Trust should position public art to be an accepted component of program for these projects.

Schools

- Focus on the maintenance, conservation and, if necessary because of severe deterioration, de-accessioning of artworks in the existing collection, as appropriate. Do not actively pursue new opportunities.

Culture and Recreation

- Two current projects are in areas that are underserved by public art: Wheaton Library and Good Hope Road Recreation Center.

There are also opportunities to seek partnerships with County agencies that might result in collaborative art projects that are not directly related to new capital projects.



Montgomery College

- The College has not commissioned new works for several years, but there are large capital projects and potentially interesting public art opportunities in the works: Germantown Student Center, Rockville Student Center, Takoma Park Math and Sciences Center. These could be some of the more significant commissions in the coming years, and potentially could be linked to the goal of developing projects related to the County's science and technology sector.
- Clarify responsibilities for conservation and maintenance of existing artworks.

Economic Development

- The Public Arts Trust has not typically collaborated with the Economic Development Department. However, areas such as the Great Seneca Science Corridor, the Universities at Shady Grove and the White Oak Science Gateway are attracting businesses in the research and life sciences sector. The Trust should consider exploring a partnership with Economic Development to develop artworks that speak to that aspect of the County's economy.

Health and Human Services

- The Public Arts Trust has not collaborated recently with the Department of Health and Human Services. Economic Development. However, the Trust should consider exploring a partnership with Health and Human Services to develop artworks that speak to the issue of the County's aging population.



[Horizon: Planning]

Montgomery County has charted a steady path of growth management over the last half century, focusing development in corridors separate by green “wedges” and surrounded by an agricultural reserve. This pattern has been reinforced by investment in parks and open space, transportation infrastructure, and policies that concentrate growth around transit nodes and urban centers.

The County’s key challenge now is that it is running out of fresh land to develop, and new development, increasingly, will have to turn inward into already-built areas. A second challenge is that most of the County’s residential fabric is single-family homes, which may not be adequate for either its aging population or the young professionals it seeks to attract.

In terms of development, this means the County will be focusing on diversifying its housing stock (creating places for “active and creative living”) and refining its urban development patterns so they reflect a finer-grained mix of jobs and housing and so they offer the quality of life that people are seeking. Employment will also be focused on research and development campuses near White Oak and Gaithersburg.

In terms of infrastructure, that means the County is likely to be investing more in urban open space; alternative transportation modes, such as bus rapid transit, bicycling and walking; and “smart” infrastructure that is optimized by data-driven strategies. Investment in higher education research and teaching facilities is also likely, and investment in senior services and facilities could be anticipated.

Demographically, the County – already a minority-majority community – is expected to continue its diversification, though the ultimate geographic distribution of various populations is hard to project. A second key trend will be the aging of the population — the ratio of senior citizens to working population is expected to grow by 50 percent in the next fifteen years.⁹ A third trend is income stratification — if trends nationally and in Bethesda and Silver Spring are borne out elsewhere, the County can expect concentrations on higher-income households in urban cores, and the pushing of lower-income households into rings around the urban cores.¹⁰

Since development will trend toward denser, mixed-use developments, generally in urban cores and served by transit, the Public Arts Trust can expect to see a stronger emphasis on urban design and placemaking in area plans, and more developments that will come through Optional Method processes and are likely to include public art that supports placemaking goals. At the same time, the Trust can expect to see the County grappling with social dynamics related to cultural diversity, income inequality, aging

⁹ Montgomery County Planning Department, *Reducing Our Footprint: 2009-2011 Growth Policy*, page 26.

¹⁰ *Reducing Our Footprint*, page 18.

populations and suburban gentrification, suggesting new territories for artists interested in engaging with these issues. One challenge is that the denser, mixed-use, transit-oriented developments that are likely to provide public art opportunities may in fact serve the most affluent members of the community.

To address these dynamics, we recommend:

- Embed public art recommendations into ongoing area and sector plans where infill redevelopment is being encouraged. This includes Bethesda, Lyttonsville and Westbard (Area One); Montgomery Village (Area Two); Sandy Spring (Area 3).
- Consider approaches to overlaying public art recommendations into recently completed area and sector plans. This includes Long Branch and Silver Spring (Area 1); Wheaton, White Flint, Great Seneca Science Center, Shady Grove, White Oak Science Gateway (Area 2); Germantown (Area 3).
- Explore partnerships with County agencies and service providers that work with immigrant and aging populations.



[Horizon: Public Art in Private Development]

Montgomery County was one of the first local governments anywhere in the U.S. to encourage developers to create public art in exchange for zoning benefits — a process that has been in place for one way or another for more than forty years.¹¹

Public art is one of many community benefits that developers can provide under the County’s “Optional Method” of development, which grants extra density for projects that meet certain standards and provide certain amenities.¹²

Over the years, the process has added resulted in significant additions to the County’s public art collection. More than 70 artworks are completed or in the works, most of them in the urban cores of Bethesda and Silver Spring.

The process is managed by M-NCPPC planning staff and projects are approved by the Planning Board. The public art component is advised by an Art Review Panel, which consists of planners, architects, artists, developers and curators, and whose role is to make recommendations that “ensure that public art provides an appropriate public art amenity for the private development project.”¹³

While the “optional method” has been around long enough for developers, planners and artists to feel comfortable with how it works, the process has not kept up with best practices elsewhere, and new issues have recently surfaced.

In regard to the review process, the Public Art Trust’s engagement with the critical steps in the public art decision-making process is not structured in a way that allows the Trust, or the Public Art Review Committee, an opportunity to give very meaningful input. At a minimum, it is recommended that the Committee be consulted about:

- *Goal setting.* Often, developers and their design teams are required to consult on the early goal-setting phases of a project. This involves an articulation of the broader context for any particular developer’s public art and how that translates to the site. This would include a consideration of the site plan, the overall public realm strategies for the area in which the project is located, the overall goals for public art in Montgomery County, and the potential for overlap of branding and public art.

¹¹ The goals, history and structure of the Optional Method are outlined in the *Montgomery County Public Art Guidelines* and supplemental information that was presented while those guidelines were under review. See http://montgomeryplanning.org/development/public_art/index.shtm.

¹² Historically, the Optional Method has been used in urban cores like Bethesda and Silver Spring. Under the County’s recent rezoning, the optional method of development is allowed in the following zones: RC, RNC, RE-2C, RE-1, R-200, R-90, R-60, R-40, TLD, TMD, THD, R-30, R-20, R-10, CRT, CR, LSC, and EOF.

The process for reviewing Optional Method Projects is outlined in Section 7.3.4.B, C, D of the Zoning Code.

¹³ Cite



These considerations are important to ensuring that the public benefit from the artwork is defined and understood by all involved.

- *Artist selection.* Typically, developers are required to have competitive processes, work with consultants, involve members of the oversight committee in their selection process, and/or have artist selections approved. Some localities restrict artists from receiving multiple selections within a period of time. These considerations are important to building a fresh and vibrant collection, providing opportunities for a wider variety of artists, ensuring that artists with an established and distinguished artistic practice are selected, and maintaining a proper distance between public art, commercial expression and branding.

Also, the public art review process could be coordinated better with the overall development review process.

- *Development review.* There is no requirement for when the development team must meet with the panel and what facets of the project that Art Review Panel should comment on. Thus the Panel's role in guiding any given project is unpredictable, and its role as an overall steward of public art is inconsistent.¹⁴ The development team should be required to meet with the Art Panel at key stages in the public art development process.
- *Concurrent design reviews.* M-NCPPC is studying how to create an urban design review process for developments in the County. This process should be coordinated with the public art review, in terms of the areas of purview and the process.

In regard to management of the collection:

- As Optional Method projects age, and as the ownership of the properties changes, questions about ownership and maintenance of the public art arise. Sometimes subsequent owners aren't aware that they own the artwork, why it was created or how to maintain it. County records of the public art amenity have not been created, recorded or archived in a systematic way, and the County does not have a clear position for intervening in issues that arise.
- The guidelines adopted in 2012 include a process for de-accessioning Optional Method artworks. However, it is not clear that this process can be applied retroactively to past projects. Also, there is no requirement for a property owner to

¹⁴ The *Montgomery County Public Art Guidelines*, which were approved by the Planning Board in December, 2012, say this about the process: "The Art Review Panel seeks to review projects at the earliest possible design phase and may recommend that the applicant return with a revised concept or a more fully detailed design. After a thorough review of the artwork(s) within the public use space, the Art Review Panel must provide the Planning Board with its recommendations on the artwork(s) and specify recommended conditions of approval for the artwork(s) or the fee-in-lieu option."

provide compensation, or a corresponding public benefit, for an artwork that has been removed.

Montgomery County's approach to encouraging developers to include public art was groundbreaking when it was created, and has helped enrich public spaces in the densest urban centers. Clearly, public art that enriches the pedestrian environments of urban areas is a high priority for County residents. However, to keep pace with these expectations, and to ensure sound management of artworks going forward, the Trust should consider the following:

- Area plans and urban design plans should include more specific expectations for public art in private development. In areas where plans have recently been completed, public art recommendations should be appended.
- The recommendations of the Roadmap, in regard to public art project types, should be considered in the conceptualization of future public art projects.
- Successful projects, such as North Bethesda Market and Pike and Rose, should be featured in materials given to developers.
- There should be clear coordination between the public art review process, the development approval process, and the emerging urban design review process. There should be a consideration of what the expectations of the Art Review Panel should be, and whether Public Arts Trust staff might play a role in certain stages of the process.
- Formalize documentation of Optional Method projects and agreements between the County and the developer.
- Consider whether developers must provide compensation, such as a contribution to the Public Art Fund, if they de-accession a project.

[Horizon: The Ecosystem for Public Art]

When Montgomery County began laying the groundwork for its public art programs in the 1970s and 1980s, the field was driven by public agencies that were establishing “percent for art” programs. These included cities such as Philadelphia, federal agencies such as the General Services Administration, and regional entities such as the New York Metropolitan Transportation Authority.

Today, the field of public art has expanded vastly. It has generated great interest not only in the arts and culture community, but also among designers and planners of all sorts, public-private partnerships that manage areas like downtowns and parks, and developers and property management companies. Museums, universities and galleries are programming art in the public realm. Artists in an increasingly wide range of disciplines – including music, dance, spoken word, literature and theatre – are developing public work. Public art curating is a fresh new field.

In short, the field of public art has evolved beyond government agencies including public art in their projects; it now embraces all manner of artists and arts organizations who see working in the public realm as an integral part of their practice.

Compared to localities its size, Montgomery County’s public art ecosystem is still in a nascent stage. And our public survey indicated that public awareness of and support of public art is not at the level that might be expected after having programs in place for as long as Montgomery County has. Not surprisingly, perhaps, County funding for public art falls far below the amount permitted in the County’s public art ordinance.¹⁵

In building its roadmap for the future, the Arts and Humanities Council and the Public Arts Trust should consider not only how to re-invigorate County government and developer public art initiatives, but also consider how to can cultivate the health of the County’s broader public art ecosystem.

The first step is to recalibrate and re-inspire relationships with County agencies by changing the way the Trust works. The Trust should orient itself toward pushing the message out and meeting agencies and communities on their turf.

¹⁵ While the legislation indicates a percent for art allocation (.05% or 1/20 of a one percent); this amount is not mandated. In 2002, the allocated amount peaked at \$201,000. Since FY 2003, the actual allocated amount has been significantly lower than the recommended amount. As an example, in FY 2007 the allocated amount was \$140,000; a .05% allocation would have yielded \$208,000. Rather than adhering to the recommended formula, the Trust’s budget has been held at \$140,000 since FY 2007, a decision made by the County when the Capital Improvements Budget is reviewed. Calculations based on the published FY16-FY21 capital budget show that if the County’s public art funding policy were fully followed (“up to 0.05 of 1% of certain capital budgets) that would result in \$300,000 to \$400,000 a year in funding.

- Emphasize ongoing one-on-one staff consultations with key partners – M-NCPPC Planning, M-NCPPC Parks, Transportation, Schools, General Services – tailored to the issues and projects specific to each partner’s needs.
- Develop new lines of communication with agencies like Montgomery College, Economic Development and Health and Human Services, to explore where new opportunities may be found.
- Organize periodic “lunch and learns” for project managers and leadership of County agencies to inform them about Trust activities and about the broad directions for public art in the County, and to discuss how public art can help them achieve their missions.
- Organize community-based constituencies for public art for CIP projects that are the priorities of the Trust, to connect better with the public and to give project managers confidence about building public art into their budgets.
- Convene the full Trust Steering Committee less frequently, about once a year, in a summit conference mode to discuss accomplishments, priorities and annual work plan.
- Maintain a small Trust Executive Committee of two or three people, including a liaison to the Art Review Panel, to meet as needed to navigate ongoing decision-making.

In addition to its core work of collaborating with County agencies on strategically important public art projects, the AHCMC and the Public Arts Trust should focus on the following strategies to cultivate the County’s broader public art ecosystem:

Create easily accessible baseline information about public art resources in Montgomery County.

- Build on existing MCATLAS and AHCMC web resources. First, clean up the databases and consolidate them. Second, add information about municipal collections and public art in private development projects. Where a good external platform exists (such the Silver Spring Arts and Entertainment District public art web page) connect to that rather than duplicating it.
- Continue adding supplemental content about specific projects when possible. The effort should focus on developing content related to current projects, and secondarily on backfilling content about the existing collection. In both cases, documentation that seeks out and incorporate audience voices will be an important way of connecting with the public.
- Create a “public art newswire” that becomes the place where artists, public, arts organizations and arts administrators turn for information about public art in the



County. Include news about initiatives by County agencies, developers and other public art entities that highlight case studies of desirable approaches.

Foster intra-County and regional professional public art networking and sharing of resources.

- Provide a method for sharing materials such as artist lists, contracts and evaluation mechanisms.
- Convene rotating gatherings in each public art hot-spot — Rockville, Gaithersburg, Silver Spring, Bethesda, Wheaton — that couple the business of the Public Arts Trust and site visits to County public art resources.
- Organize tours and events that connect the County's people in the public art ecosystem with regional resources, such as public art programs in other jurisdictions, art schools and exhibitions. Consider quarterly events related to the artistic directions described below.

Link project development resources to organizational and artist development.

- Activity support public art projects, whether commissioned by County agencies or by other entities that strengthen the capacity of local arts organizations and artists.
- Develop calls to artists or grant approaches for public art projects that are initiated by arts organizations or artists.



[Horizon: Funding]

The County's public art funding policy allows for an amount equal to up to 0.05 of 1% of certain capital budgets to be allocated for public art. In recent years, the allocations have been less than half of that. Even reaching that level of public art funding would enable the Trust to pursue these agency collaborations, improve the outcomes of the Optional Method program, build a new infrastructure of public art in Montgomery County with a vigor that has not been seen for many years.

In the near term, the Trust should seek to build the range of partnerships and public support that would enable it to advocate for full funding under the County's public art ordinance, which would amount to \$300,000 to \$400,000 a year. This will also enable the Trust to build the infrastructure, relationships and programs that would enable it to articulate how a more fully-funded program would benefit the County.

In the long-run, the current model of funding, rather than a strict percent-for-art program, would serve the trust best, because of the flexibility that it allows. The Trust will want to ensure flexibility so that funding for the Trust can support staff, conservation, and a pro-active program of permanent commissions, temporary commissions, collaborations with County agencies, and collaborations with other arts organizations and artists throughout the County.

[The Roadmap: A Summary]

1. Artistic Focus

The Public Arts Trust should focus its efforts on artworks that more broadly engage the economic and social dynamic in the County, reflect the best of current art practice, and create new excitement and energy around public art. The Trust's guidelines should be revised to prioritize the following types of projects:

Placemaking

Placemaking projects are more than objects, they are places that support gathering and other community activities. Montgomery County has a few projects of this sort, but some of them, such as *Silver Creek*, are the best-known and best-loved, and Trust Steering Committee members and the public think projects like this should be a priority. Placemaking projects can be pursued through the Optional Method, M-NCPPC urban parks projects, and partnerships with the Arts & Entertainment Districts and community-based arts non-profits.

Infrastructure

Integrated public art projects can beautify infrastructure projects, help the public become more aware of the function of infrastructure systems, and connect infrastructure the communities it serves. Montgomery County's major infrastructure investments are likely to be retrofits of pedestrian, transit and trail systems that optimize transportation infrastructure and contribute to the fine-grained pedestrian experience. Art-in-infrastructure projects can be developed through partnerships with MC-DOT and, potentially, Optional Method Projects. Public infrastructure projects, such as bus rapid transit, will have a long time horizon.

Social Projects

The County's cultural and demographic trends in regard to cultural diversity, income disparity and aging represent opportunities for the genre of artists who engage in issues like this through social practice. These issues should be explored not only through capital projects at community and social service facilities, but also through non-traditional approaches like artist residencies.

Science and Technology

The fact that Montgomery County is the nation's third-largest biotech research center is not reflected very much in its public art. The Trust should begin to build relationships with County agencies, Montgomery College and other universities, developers and science-related businesses to connect artists to this component of the County's economy.



Temporary

Temporary projects, though not highly prioritized in surveys, can be an effective approach to diversifying the approaches to public art, the locations for projects, and to linking to events and issues in the public eye. They deserve further consideration.

2. Key County Partners

The Public Arts Trust should approach its partnerships with County agencies strategically, looking for how the Trust's mission and each agency's mission best aligns. For the Trust, that means working with agencies to realize artistic and collection management goals.

M-NCPPC / Parks

The Trust's collaboration with M-NCPPC, should address the artistic goals outlined in this Roadmap. The Trust should look for opportunities to commission place-making, trail and environmental projects, particularly in underserved areas of the County. The Trust's role is likely to be providing guidance in identifying opportunities and priorities, and technical support in developing projects.

MC-DOT / Transportation

The Trust's collaboration with MC-DOT should address the artistic goals outlined in this Roadmap. There are short-term opportunities for pedestrian-scaled projects in "bicycle and pedestrian priority zones," particularly Wheaton. There are long-term opportunities with the Corridor Cities Transitway and bus rapid transit corridors in East County. For these projects, the Trust will need to play a catalytic, hands-on role, both in organizing commissions and ensuring that public art is an accepted part of the program for these corridors.

MCPS / Schools

The Trust should continue its partnership with Montgomery County Public Schools. In the coming years, that partnership should focus on maintenance, conservation and de-accession issues related to the existing collection.

General Services

The Trust should continue its partnership with the Department of General Services to identify County capital projects that are candidates for public art that meet the goals of the Roadmap.

Montgomery College

The Trust should pursue possibilities for significant projects related to the College's ongoing capital program, including science and technology projects. The Trust should



also continue to work with the College to address conservation and maintenance issues with the current collection.

Economic Development

The Trust should explore a partnership with Economic Development to develop artworks inspired by County's science and research sector. This might also involve partnerships with universities or developers, potentially in one of the County's science centers.

Health and Human Services / Aging

The Trust should explore a partnership with Health and Human Services to develop artworks that speak to the issue of the County's aging population. An artist residency or artist-led project might be considered.

3. Working with Planning and Development

The County's approach to incorporating public art in private development through the Optional Method has not consistently provided the public benefit that it is hoped public art can provide, and the aging of the earliest Optional Method projects has called attention to the need for considering the longevity of these investments. As it is likely that Optional Method projects will play an increasingly important role in placemaking in the County, the Trust should take the following steps to facilitate a closer linkage between priorities and strategies for urban design, urban open space and public art.

Long-Range Planning

- Incorporate public art recommendations into ongoing and future area plans. Link public art recommendations to urban design and open space strategies.
- Create public art recommendations or guidelines for areas with completed plans, and where Optional Method development is expected.

Optional Method Public Art Process

- Create resources that provide developers with better guidance about the process of public art project conceptualization, implementation and maintenance. Provide developers with information about Roadmap priorities.
- Establish a consultation and review process that ensures the Art Review Panel's role in reviewing in goal-setting and artist selection as well as concept review.

Optional Method Public Art Guidelines

- Strengthen guidelines and standard conditions for Optional Method public art projects in the following areas:



1. Require developers to provide goal statements that contextualize their projects in the goals and recommendations of area plans and the Roadmap.
2. Create guidelines for artist selection.
3. Articulate limitations on using public art for commercial expression / branding.
4. Fully document public art created through Optional Method, including drawings, photography and maintenance protocols.
5. Articulate long-term maintenance and conservation obligations.
6. Require property owners to contribute to public art fund if they de-accession works created under the Optional Method.

4. Building a Robust Public Art Infrastructure

The Arts and Humanities Council plays a unique, dual role in fostering public art in Montgomery County. AHCMC oversees the Public Arts Trust, which oversees public art commissions and the public art collection for County agencies. As a County arts council, AHCMC also looks to foster a vital arts environment in the County overall. In both of these roles, the AHCMC can play a leadership role in reviving Montgomery County's public art ecosystem.

Reinventing AHCMC Role

As the County's arts council, AHCMC should look toward building a "public art ecosystem" that extends beyond the focused role it plays in managing the County's public art collection.

- Serve as a clearinghouse for information about public art throughout Montgomery County. First, build links between the MCATLAS and AHCMC resources. Second, connect to external resources for Bethesda, Silver Spring, Rockville and Gaithersburg. Third, when possible, deepen content for existing projects.
- Create a consolidated newswire about public art news and topics in Montgomery County, and the region. Focus on exemplary projects, particularly in private development, and on building constituencies for projects. The audience at first would be artists and arts organizations, but could be broadened to include interested members of the public.
- Consider what professional resources the County, the cities, and others working on public art in the County, can share. These might include artist rosters, contracts, evaluation tools, public surveys and case studies. Consider as well what can be accomplished at the bi-county or regional level.
- Consider how to connect a broader range of artistic disciplines to the public art process through cross-disciplinary projects.



Reinventing the Public Art Trust

- Develop ongoing one-on-one consultations with key partners: M-NCPPC Planning, M-NCPPC Parks, Transportation, College, Economic Development, Health and Human Services, Schools, DGS
- Organize periodic “lunch and learns” in different partner agencies.
- Organize public events around topics of interest in public art practice, especially those outlined in this plan.
- Build community-based constituencies for public art for targeted CIP projects, so the project managers hear about it
- Convene the Trust Steering Committee annual in a summit conference mode to discuss annual work plan and explore special topics in public art.

Restoring Funding for Public Art

- Though focused successes and strengthened partnerships, build the case for full funding for Public Arts Trust under current ordinance.





PRESS RELEASE

For Immediate Release
February 10, 2016
Contact: Amina Cooper
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The Arts and Humanities Council of Montgomery County and Developer StonebridgeCarras Announce Selection of Master Artist for Wheaton Town Square and Office Building Redevelopment Project

SILVER SPRING, MD (February 10, 2016) - The Arts and Humanities Council of Montgomery County (AHCMC) is pleased to announce the selection of award-winning artist Norie Sato for the new Wheaton Town Square and County office building in the Wheaton Triangle. StonebridgeCarras, developer of the project on behalf of Montgomery County, has contracted Sato to create a concept for public art that integrates local artists and arts organizations into the process. Sato has contributed to award-winning projects across the nation, most recently completing commissions for the San Diego International Airport, Iowa State University, and University of Wisconsin/Madison.

"StonebridgeCarras is excited about the selection of Norie Sato as the Artist for the Wheaton redevelopment. We look forward to working with Norie as the art is realized and enhances this important civic project," says Jane Galbraith Mahaffie of StonebridgeCarras. The redevelopment project, managed by the Montgomery County Department of Transportation and expected to be delivered in 2019, will include a 265,000 square foot County office building, a below grade public parking garage, and a town square of approximately 35,000 square feet. The Town Square portion of the project will include Sato's commissioned artwork, as well as pedestrian spaces, an amphitheater, a water feature, and stage for performances.

AHCMC, on behalf of the Montgomery County Public Art Trust, will partner with StonebridgeCarras and Sato by providing funding support and assisting Ms. Sato in her outreach to local artists and arts organizations. "Norie Sato is a visionary artist with tremendous expertise in public art master planning," says Suzan Jenkins, CEO of the Arts and Humanities Council. "We are thrilled to work with our incredible partners and Wheaton's rich artistic community on what is certain to be a landmark public art project for Wheaton."



As the County's designated local arts agency and public art policymaker, AHCMC has been engaged in the development of urban design and creative placemaking projects for Wheaton since its designation as an Arts and Entertainment District in 2006. In October 2014, AHCMC announced the availability of the Wheaton Cultural Grants, a new competitive grant category that provides funding of up to \$10,000 to support artists, scholars, and cultural nonprofits with proposals for creative and cultural projects for Wheaton. These grants were funded by a \$90,000 appropriation by Montgomery County Government in both FY15 and FY16. AHCMC was also recently awarded a \$50,000 grant by the National Endowment for the Arts to support creative placemaking activities in the Wheaton Arts and Entertainment District, up for re-designation this year.

Wheaton's Regional Services Center Director Luisa Montero-Diaz believes the new redevelopment and creative projects will benefit the Wheaton Arts & Entertainment District, creating more opportunities for Wheaton's artists and cultural groups. "Norie comes to us with a proven capacity to work in tandem with local artists and arts organizations which is critical in capturing and building upon the authenticity and vibrancy of Wheaton."

About the Arts and Humanities Council of Montgomery County (AHCMC)

Established in 1976, the Arts and Humanities Council of Montgomery County is the County's designated local arts agency. Our vision is to provide leadership that sustains arts and humanities organizations, artists and scholars and inspires participation in Montgomery County's rich cultural assets. The Arts & Humanities Council of Montgomery County is an independent 501(c)(3) nonprofit organization. For more information about AHCMC, visit <http://www.creativemoco.com>



PRESS RELEASE

For Immediate Release
July 20, 2015
Contact: Amina Cooper
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301-565-3807

The NEA Awards \$50,000 for Arts-Based Community Development in Wheaton, Maryland

*The Arts and Humanities Council of Montgomery County's "We ART Wheaton" is one of
69 National Endowment for the Arts Our Town projects selected nationwide*

SILVER SPRING, MD (July 20, 2015) -- National Endowment for the Arts (NEA) Chairman Jane Chu announced 69 Our Town grant awards totaling almost \$5 million through the program's fifth year of funding. The Arts and Humanities Council of Montgomery County (AHCMC) is one of those recommended organizations and will receive \$50,000 to support *We ART Wheaton*, a celebration of Wheaton, Maryland's rich cultural diversity through public displays of visual and performing art in the Wheaton Arts & Entertainment District.

"The Arts and Humanities Council of Montgomery County demonstrates the best in creative community development and whose work will have a valuable impact on its community," said Chairman Chu. "Through Our Town funding, arts organizations continue to spark vitality that support neighborhoods and public spaces, enhancing a sense of place for residents and visitors alike."

With the \$50,000 award from the NEA, AHCMC will lead the cultural design and implementation of *We ART Wheaton*, a series of community-focused cultural events that will activate Montgomery County's most recently designated Arts & Entertainment District. This new initiative, supported in part by funds provided by Montgomery County for the arts and humanities, will also include "pop up" art exhibitions, public performances, and the creation of public art designed by award-winning artist Matthew Mazzotta.

"We are thrilled to have the support of the NEA for *We ART Wheaton*. This project will transform sites across Wheaton with creative works that reflect the distinctive character and spirit of one of the County's most culturally diverse communities," said Suzan Jenkins, AHCMC CEO.



AHCMC will collaborate with the Wheaton Urban District/ Mid-County Regional Services Center to manage the *We ART Wheaton* project. “The work that AHCMC is spearheading with the Wheaton Urban District is vital to Wheaton’s future,” said Montgomery County Executive Ike Leggett. “Fostering a creative arts community in Wheaton complements my efforts to redevelop the Wheaton Urban District. I am pleased that the National Endowment for the Arts has awarded a grant that will help put the wheels in motion for the Wheaton Arts and Entertainment District.”

“Wheaton has been an up and coming community for a few years now,” said Councilmember George Leventhal, President of the Montgomery County Council. “I am proud of the work that AHCMC is doing in that community and I am confident that the newly awarded \$50,000 will help continue that good work.”

The Our Town grant program supports creative placemaking projects that help to transform communities into lively, beautiful, and resilient places with the arts at their core. Since the program’s inception in 2011 and including these projects, the NEA will have awarded 325 Our Town grants totaling almost \$26 million in all 50 states, Puerto Rico, and the District of Columbia. The NEA received 275 applications for Our Town this year and will make grants ranging from \$25,000 to \$200,000.

For a **complete listing of projects** recommended for Our Town grant support, please visit the NEA web site at arts.gov. Project descriptions, grants listed by state and by project type, and resources are available as well. The NEA’s online resource, [Exploring Our Town](#), features case studies of more than 70 Our Town projects along with lessons learned and other resources.

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ABOUT AHCMC

Established in 1976, the Arts and Humanities Council of Montgomery County is the County’s designated local arts agency. Our vision is to provide leadership that sustains arts and humanities organizations, artists and scholars and inspires participation in Montgomery County’s rich cultural assets. For more information about AHCMC, visit www.creativemoco.com or www.CultureSpotMC.com