

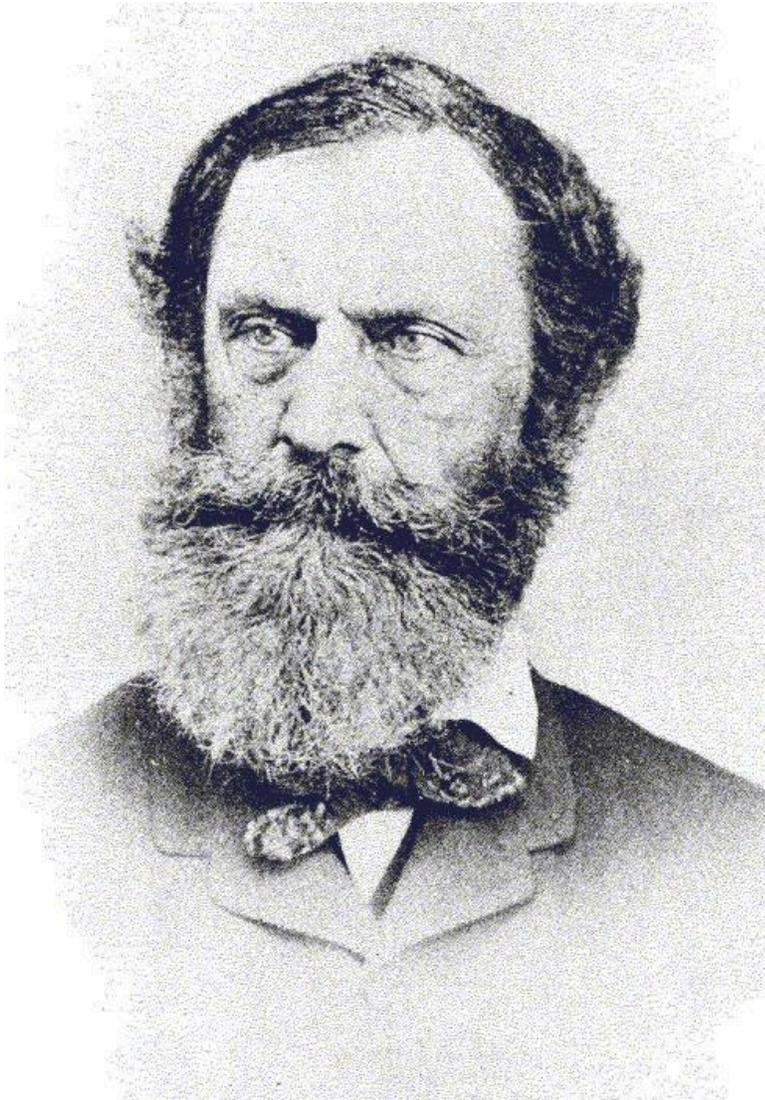
# City of Clemson Public Arts Plan 2016

ARTS AND CULTURE COMMISSION

Adopted XXXX, 2016

1250 Tiger Boulevard  
Clemson, SC 29631





“The beautiful  
arts [are] ... the  
magic bonds  
which unites all  
ages and  
nations.”

—Thomas Green  
Clemson

Founder, Clemson  
University

Excerpt from a lecture delivered  
at the Second Festival of the  
Washington Art Association,  
1859.



# ACKNOWLEDGEMENTS

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# I. EXECUTIVE SUMMARY

*It is a great time  
to be talking  
about planning  
for public art in  
the City of  
Clemson.*



## INTRODUCTION

In the last 15 years, the City of Clemson (City) and the surrounding community has experienced significant growth and change. Through its increased enrollment, Clemson University has contributed to the growth and change; the University's growth is evidenced in the new construction throughout the campus – its largest building wave in the University's history.

As the City's leadership has planned for growth, it has provided them with the opportunity to include public art in the overall vision for the Clemson community. In planning for the future growth and development of the City, the Clemson City Council (Council) adopted the City of Clemson 2024 Comprehensive Plan (2024 Plan) in December 2014. Components of this plan include:

- 1) The establishment of the Clemson Arts and Culture Commission (CACC); and
- 2) Development of a formal public art plan for the City.

The CACC was established to develop and oversee a process for commissioning and siting public art projects that would be respectful and inclusive of the community. The 2024 Plan integrates public art recommendations throughout, and notes public art as one of many assets that could promote Clemson, boost cultural tourism, cultivate innovation, develop a new generation of arts participants, and support the development of cultural clusters within our community.

With a focus on the importance of arts and culture in the community and the inclusion of public art in the 2024 Plan, the CACC engaged in the process of developing a public art plan for the City. To assist in shaping the vision for public art in Clemson, CACC members recognized that it was essential to first seek input from members of the Clemson community. Community input was collected through the following means:

- 1) deploying community surveys;
- 2) hosting a public meeting;
- 3) conducting one-on-one interviews;
- 4) engaging in roundtable discussions with local artists, and
- 5) meeting with Clemson University art faculty .

The purpose of this Plan is to outline a vision for public art, offer recommendations for public art opportunities, and provide a formal structure and process for implementing and administering a public art program in the City of Clemson. The following pages detail how this Plan will be achieved.



***“Public Art resides in many locations across the City, for the enjoyment of residents and visitors alike”...***

## VISION FOR PUBLIC ART

Public art in Clemson will reflect the health, vibrancy, talent, and culture of its citizens, while promoting openness and cultural diversity within the community at large. The CACC envisions that public art will become an essential community element that contributes to the long-term vitality, health, and development of our community. Implementation of this vision will transform the City of Clemson from a special place where we work and live to an extraordinary place where residents and visitors alike can enjoy and celebrate our city’s vitality, aesthetic beauty, and creativity.

The vision for public art and components of this Plan are aligned with the components of the 2024 Comprehensive Plan: Cultural Resources Element (Chapter V: Section “N”). The components are as follows:

Goal 1: Commission public art that will enhance existing neighborhoods and public places.

Goal 2: Employ public art to support the preservation and restoration of the natural environment.

Goal 3: Develop public art projects that reflect the diverse identities of the Clemson community by acknowledging the past, celebrating the present, and looking to the future.

Goal 4: Create a public art program for private developments that positively contribute to cultural and economic health in the City of Clemson.

Goal 5: Create a unique cultural identity through public art projects.

Furthermore, this Plan provides a framework and process for commissioning public art in City parks, facilities, and in City infrastructure, assisting private developers in commissioning public art that aligns with the goals of this Plan, and fostering creative collaborations that result in the presentation of public art throughout our city.

## ADMINISTRATIVE FRAMEWORK

The Public Art Plan documents the formal administrative structure and processes that are necessary for implementing a comprehensive public art program for the City. The key recommendations in this Plan include:

- 1) Staffing for the public art program shall be provided through the City Administrator’s office;
- 2) The City Administrator’s office, through a staff liaison, shall facilitate budget and policy development, and be responsible for managing the day-to-day aspects of the program;

- 3) Ongoing oversight for the public art program shall rest with the CACC; and
- 4) The Council shall review and give final approval for proposed public art budgets, plans, artist selections and projects.

Additionally, this Plan addresses administrative procedures regarding the review of gifts and loans, the review of murals, and collection management.

## FUNDING

Funding for the design, acquisition, installation and maintenance of public art and the administration of the public art program shall come from a number of sources. To fund public art projects, proposed funding sources include the Accommodations and Hospitality Tax funds as well as the creation of a Percent for Art Fund. A portion of the Accommodations Tax and Hospitality Tax funds would be designated specifically for public art projects. For the Percent for Art Fund, two percent (2%) of all future bond propositions identified for parks, recreation, and other City facilities focused on interaction, would be set aside in this Fund for public art projects. Proposed support for the administration of the public art program shall come in part from the City's General Fund.

## NEXT STEPS

With the adoption of the Public Art Plan and allocation of resources, the CACC will start the process of implementation.

1. **Draft and finalize ordinances and resolutions related to public art.** The ordinance establishing the CACC shall be revised to update commission responsibilities.
2. **Adopt a resolution to create a Percent for Art funding mechanism.** The City shall take steps to formally adopt a policy or resolution to formalize a Percent for Art funding mechanism.
3. **Launch a communication plan.** The City shall publish the Plan on the City's website and produce promotional materials targeted for specific audiences, focusing first on private developers, that detail the public art program and how it works.
4. **Develop the first annual public artwork plan and budget.** The City Administrator's office, working with the CACC, shall develop the first public artwork plan and budget. The artwork plan and budget shall outline public art initiatives and available funds for

the coming year and will specifically identify General Fund allocations for conservation of existing public art, communications about the public art collection, and proposed allocations from the Accommodations and Hospitality Tax Funds to be dedicated to public art commissions.

5. **Identify sites suitable for public art.** CACC will collaborate with Clemson University's Atelier In Site Program, a Creative Inquiry project mentored by Clemson art faculty that implements public artwork on the Clemson campus, for assistance in creating a map that identifies and prioritizes sites suitable and appropriate for public art.

## II. THE BIG PICTURE



***The City of Clemson*** resides in the “Golden Corner” of northwest South Carolina, and is fortunate to be the only city in the region whose western boundary sits on the edge of Lake Hartwell, overlooking the foothills of the Blue Ridge Mountains. In addition to its geographical asset’s, the City of Clemson also houses Clemson University, a top 20 public research universities in the

country. These elements, combined with a dynamic local economy, and diverse citizenry have positioned the City of Clemson for growth as a top destination in the state to live, work, and visit.

In the development of the 2024 Plan, it became apparent that, in an effort to attract and retain businesses and residents who can sustain a community culture of diversity, creativity and learning, enhancing and promoting the cultural arts needed to become a priority. Furthermore, as available land for new development in Clemson becomes increasingly scarce, it is clear that the time is now to for the City to clearly establish places for public art.

The City Planning Commission began engaging residents on this issue when setting priorities in the 2024 Plan, by conducting the initial survey on community priorities that included questions on arts and culture. The 2024 Plan process surfaced important goals for a public art program, primarily that public art is an important means to recognize and reflect aspects of the City’s character that emanate from a vibrant student population and the university’s focus on technology and innovation. The City of Clemson regards itself as a place that is open to all and has a cohesive sense of civic purpose and creativity, expressed in part by its investment in civic infrastructure.

An important part of the larger conversation about quality of life in any city is the quality and vitality of its arts and culture programs. Having dedicated an entire cultural resources section to the 2024 Plan (Section 4: Cultural Resources Element), the City’s leadership has signaled its understanding of the essential role arts and culture can play in the vitality of the Clemson community. A key recommendation in the 2024 Plan is to develop a public art plan for the City.

This plan addresses that recommendation and provides the platform for City leadership to implement a plan that is appropriate and unique to Clemson that includes the following recommendations:

- Identify and catalog existing public art,
- Develop a cultural asset map for planning,
- Integrate with public green space that focuses public art citywide,
- Installing public art that strategically connects all areas of the City.

This Plan, while proposing a public art strategy for Clemson, also considers the relationship of public art to cultural areas, human scale, neighborhood histories and the overall design and appearance of the City.

Public opinion and engagement of Clemson residents continues as a second survey was conducted by the CACC in 2014 asking the community to prioritize cultural art needs. Further input was gathered in the spring of 2015. The CACC conducted a “Community Forum” to help shape a public art vision for Clemson and provide critical input into identifying locations for and approaches to public art throughout the community. Then, in late 2015, the commission participated in workshop to engage in dialogue with the Clemson Area Artists Guild for input on the vision and priorities of the community. (See Appendix D for results from the listed activities)

The measures of a public art program are both the projects it produces and the creative growth that it inspires. In Clemson, the public art program will look to engage a broad cross section of people in our city - community leaders, citizens, City officials, developers, university-based art and science researchers, and creative entrepreneurs around the plans for and organization of public art projects. This Plan will help the City not only create artworks representing and celebrating Clemson, but also stimulate a new generation of creative activity and collaboration engaging the creative spirit of our community.

**“Art is a part  
of Clemson’s  
DNA”**



# III. PUBLIC ART OPPORTUNITIES

## FORMS OF PUBLIC ART

**Public art** can be defined as art that includes any media or form installed within the public domain. The nature of public art has changed over time. The earliest forms were often state-sponsored to commemorate a favorable historic event, such as a victorious battle. In traditional settings of the past, public art also represented a form of religious worship or dedication.



Public art has come a long way from these classical forms. Today, public artists strive to communicate and interact with diverse communities about causes, and ideas directly relevant to them and their lives via a variety of media and forms. In addition, a community may utilize public art as a means to explore or define what is unique about itself, its culture, or its history.

Below are several forms of public art that might be employed in the City :

### MURALS

Murals can be defined as large paintings executed directly on walls. While murals can be created on interior or exterior walls, it may the mural on an outside wall that is perhaps the most striking and observed. Exterior murals lend themselves well to community participation. In addition to the long tradition of directly commissioning professional muralists to create iconic artworks specifically for a site, there are also cities where an art council announces a theme, identifies a site, calls for proposals from artists, and then selects a "winner." That artist outlines his/her piece on site and then directs community volunteers who actually apply the paint.

## SCULPTURE

Whether it is a single sculpture or a grouping, the variety of sculptural possibilities is limitless whether it is heroic equestrian statues to highly realistic bronze checkers players to an abstract form. Sculptures in appropriate spaces can promote community gathering and become community focal points. The cost of sculptures will vary depending on the material and size. Sculptural pieces will require maintenance and cleaning



## LANDSCAPE

One may think of gardens whenever landscape art is mentioned. Clemson already has a commendable head start in this area. The South Carolina Botanical Gardens is at our doorstep. Our lives are enriched by its beauty, serenity and educational workshops. In

addition, our community has the Larry Abernathy Waterfront Park, which celebrates nature and the lake next to us. Gateway Park is ripe for the addition of a striking landscape feature. Some communities have found labyrinths to have both aesthetic and spiritual value. Labyrinths may be as simple as winding stone paths to more elaborate landscape forms. Another form of landscape art is a skateboard park with its geometric folds, ramps and ridges. This is an example of landscape art that also meets a dynamic recreational goal.

## WATER

Water, in the form of ponds and streams, is often seen as a part of a landscape design. Fountains have been an important part of community life since antiquity. Water walls combine the dynamics of flow with aesthetically interesting surfaces. The sound of the flow is part of the experience. Locally, both Anderson and Greenville have installed water curtains in which the public visits to splash. Clemson has a start in this direction with a water feature located in the Catherine Smith Plaza.

## LIGHT

Light, especially when combined with colored glass, has an illuminating effect. It is best appreciated when at a location frequented by the public at night. A good example of artistic illumination is located at the Catherine Smith Plaza.

## PERFORMANCE

Performance, especially musical, is extremely popular. In the Clemson area, the annual Blues and Spitoono music festivals draw large numbers of people. Clemson University provides a wealth of plays and concerts through programs at Brooks Center for the Performing Arts, all of which are accessible to the public. Local little theater groups provide additional performance programming. Structures and spaces, which promote musical/performance gathering, that are also aesthetically interesting can serve public art in dual ways.



“Performance art” is a unique brand of public art. Performance art may be scripted or unscripted; random or carefully orchestrated; spontaneous or otherwise carefully planned; and with or without audience participation. Performance art can happen anywhere – in any type of venue or setting and for any length of time. By introducing unexpected physicality into otherwise mundane urban spaces, performers, spectators -- and participants -- attend differently to the scale and functionality of built environments.

## LOCATIONS FOR PUBLIC ART

Public art belongs anywhere that ensures free access by the community. Public art can create or convey a distinct character for Clemson's neighborhoods and business districts through local and City identities. Some thought is necessary to match the specific theme with the segment of the public most likely to encounter the art. For example, playgrounds in parks could be the best locale for art involving children. Quiet, meditative locations might be ideal for abstract renderings.

Public art can create or convey a distinct character for Clemson's neighborhoods and business districts. Over the years Clemson has benefitted from neighborhoods and business districts that grew at different points in Clemson's history. This resulted in a broader range of architectural styles and an economically and culturally diverse community. Looking ahead, as Clemson benefits from continued development, redevelopment and growth, the City has an opportunity to ensure that its neighborhoods and commercial areas do not become homogenous, and that local areas retain a unique sense of place.

Clemson's public art program can support the development of local identity through individual art projects that tell the stories of the unique character of Clemson's neighborhoods. Public art projects will feel engaging, welcoming and inclusive, if they grow out of the community in which they are located. Local projects can also have impact on the social fabric of the community by inviting community participation, interaction and dialogue. The public art program can also support the development of local identity through individual art projects that simultaneously reflect Clemson's overall commitment to design quality and help create a unique visual identity for neighborhoods, and municipal and commercial areas.

Outlined below are potential places the CACC has identified in which public art could be sited. These places include both City-owned and privately-owned properties:

1. City parks and recreational facilities
2. City buildings and facilities
3. Neighborhoods
4. City- and privately-owned gathering places
5. Streetscapes
6. Gateways
7. Trail/pathway system

The CACC, public, and City Administrator’s Office will work together to develop and maintain potential City-owned and privately-owned sites that would be suitable for public art. (See Appendix E- this should be the initial map showing potential sites).

## **PARKS AND RECREATIONAL FACILITIES**

Recreation plays a central role in Clemson’s community life and Clemson is fortunate to have a diversity of parks and recreational facilities. Clemson currently has 14 parks and open spaces and one park under construction. These parks can be classified as pocket parks, neighborhood parks, community parks, and greenways. The City also has a recreation center. They provide places for active recreation, quiet respite and the enjoyment of natural beauty, and are one of the anchors of Clemson’s community identity.

### ***Goals for Park and Recreational Facility Public Art Projects***

Public art in parks and recreational facilities provides an opportunity to reflect the unique character and natural landscape of these facilities and adjacent neighborhoods.. Public art in Clemson parks and recreational facilities shall address some or all of the following goals:

- Reveal or tell the stories that have most shaped the specific neighborhood(s) adjacent to the park or the entire Clemson community.
- Complement and enhance the visual appearance and design of the park or facilities.
- Strengthen and enhance gathering places
- Provide way-finding elements on greenways
- Inspire ideas and connections between art, science and nature
- Encourage and promote sustainability
- Be both playful and thoughtful.



### ***Identifying Opportunities in Parks and Recreational Facilities***

Nettles Park offers ample opportunity to perhaps display art that celebrates sports, children's play activities and even dogs and their owners. Several "vest pocket" parks such as Anderson, Abernathy, and Ashley Dearing, offer similar opportunities on a smaller scale. With the inclusion of updating and renovating existing facilities in the City's Parks and Recreation Master Plan, perhaps public art can be included in the renovations.

### ***Artist Scope of Work***

In parks, artists could be commissioned to develop site-specific, stand-alone works of art, such as the "Founding Fifty Arch" at the Arts Center of Clemson. Strong consideration shall be given to commissioning artists to integrate artwork into the park features and infrastructure, such as artist-designed pavilions, play sculptures, plazas, bridges, gathering areas, trash receptacles, and storm water management.

In recreation facilities, the specific opportunity and scope of work shall be developed in consultation with the architect and landscape architect for the facility if the art is commissioned in conjunction with a major capital project.

### ***Implementation***

When the City of Clemson commission's public art in City facilities, the projects should be managed through the City's commissioning process. The projects should be funded through the City's recommended current and new public art funding sources. *(See Sources and Use of Funds page 31)*. The public art budget for any major park development should be a maximum of 2% of the capital construction project for that specific park or recreation facility. If, in the future, private developers develop parks that will either be donated back to the City or maintained by the City, developers should be required to place public art in parks to further the vision, mission and opportunities as defined in this Plan.

## **CITY BUILDINGS AND FACILITIES**

The City owns and operates a range of public facilities. As with parks, many City facilities are the centers of community activity. Public art could be incorporated into new major capital projects beginning at the planning stage, resulting in both efficiency and savings.

### ***Goals for City Facility Public Art Projects***

Public art can help add to the richness and welcoming nature of these places. Public art in City facilities shall address some or all of the following goals:

- Create a unique identity for the facility that is relevant to the community or business context
- Enhance and complement the facility design, arrival experience, and/or gathering or communal spaces within the facility
- Complement the facility's use
- Encourage and promote sustainability

### ***Identifying Opportunities in City Facilities***

Though many City-owned facilities are good candidates for public art, not all will be. The following criteria shall be used to prioritize which facilities shall be considered for public art projects.

Priority will be given to City facilities:

- where there is new construction or a major capital improvement;
- that are purpose-built for community use, i.e.: the library, recreation center, Littlejohn Community Center, Calhoun Bridge Center, and City Hall; and
- that were not designed for community use but are in prominent, highly visible, gateway locations with a high volume of vehicular or pedestrian traffic

### ***Artist Scope of Work***

If the art is commissioned in conjunction with a major capital project, the specific opportunity and scope of work shall be developed in consultation with the architect and landscape architect for the facility.

### ***Implementation***

When the City of Clemson commission's public art in City facilities, the projects shall be managed through the City's commissioning process. The projects shall be funded through the City's recommended current and new sources of funds to support public art. *(See Sources and Use of Funds page 28)*. The public art budget for any City building or facility SHOULD be a maximum of 2% of the capital construction project for that facility (if applicable).

## **NEIGHBORHOOD PROJECTS**

### ***A Framework for Neighborhood Public Art Projects***

The City of Clemson, through the CACC, shall establish a Neighborhood Vitality Program to create an improved image for older and new neighborhoods and to provide incentives for residents to make continued investment into their homes and properties

The City shall hold calls for Neighborhood Vitality projects, inviting all homeowner /neighborhood groups to apply for funds for improvements that will enhance the individual identity of their neighborhoods. Examples of neighborhood vitality projects include enhanced neighborhood entrances, gateways, and feature walls.

Public art shall be made an allowable expense for Neighborhood Vitality Projects if it is integrated into neighborhood infrastructure. Neighborhoods shall be given the option to work with an artist to develop unique, site-specific design elements. In addition, support (i.e. concrete footing, lighting) for neighborhood projects that include a public art component shall be an allowable expense if reviewed and approved by City staff.



#### ***Goals for Neighborhood Public Art Projects***

Designing public art for a neighborhood requires a special type of sensitivity and commitment. Key to the project’s success is extensive input from the neighbors about what is desirable and proper for “their space.” Here, communication skills are at least as important as artistic abilities. An additional requirement is patience; the necessary “give-and-take” will require time. Public art as part of neighborhood projects shall address some or all of the following goals:

- Enhance and complement neighborhood infrastructure.
- Help create a unique identity for the neighborhood.
- Collectively, help create a distinctive identity for all of Clemson.

#### ***Identifying Neighborhood Public Art Opportunities***

Neighborhood public art projects will be driven by projects identified by neighborhood residents. These projects would typically be in public spaces within the neighborhoods such as:

- Neighborhood entrances
- Green spaces and Squares
- Common areas such as playgrounds, picnic, and pool areas

### ***Artist Scope of Work***

Artworks will be integrated into neighborhood infrastructure and could take the form of hand-made tile inserts, mosaics, cut metal designs, or other unexpected and unimagined elements. Artists will work within the spaces prescribed by the infrastructure designer, or work collaboratively with the designer to identify the appropriate spaces.

### ***Implementation***

During the review process of Neighborhood Vitality applications, staff from the City Administrator's Office responsible for overseeing public art shall review requests for public art and make recommendations regarding which projects shall be funded and propose an appropriate budget for those projects. Typically, the budget for art projects shall not exceed 10% of a neighborhood's overall project budget.

Based on the types of projects of interest to neighborhoods, the CACC will develop a roster of prequalified artists that could be considered for these projects. Conversely, neighborhood stakeholders might work to develop a proposal that solicits proposals from both prequalified artists and those responding to a new Request for Qualifications (RFQ) call. The City Administrator's office will also facilitate the selection of an artist from a roster with the neighborhood and work with the artist to develop concept(s) to present to the neighborhood.

Public art as part of Neighborhood Vitality projects shall be funded through City funds allocated for Neighborhood Vitality projects

## **GATHERING PLACES**

Clemson's parks, library, recreation center and other community centers are places of community gathering. In addition, there are less formal gathering places such as the Catherine Smith Plaza and the TDs/Subway plaza. Gathering places may be thought of as public spaces located in busy areas that serve as places to relax for a while, eat lunch, or sit and talk. The plazas that are found in many cities and the village greens in small towns are examples of gathering places. Clemson needs to ensure that provisions for the planning and establishment of these small oases are included in City and private developments and that provisions for public art are included for these spaces.

As Clemson continues to develop and change, additional gathering places, both City-owned and privately owned, should be included in planning, especially in the College Avenue area. These gathering places should be characterized by their accessibility (including pedestrian access), welcoming and comfortable nature, and proximity to restaurants and shopping.

### ***Goals for Gathering Place Public Art***

Specific goals shall be established for each project, but in general, public art for gathering places shall:

- Anchor or help pull together the space around it
- Reflect and emphasize the unique identity of that particular place, becoming well-known symbols for the area where it is located

***Identifying Gathering Places - Public Art Opportunities***

For the purposes of this plan, a Gathering Place is an outdoor, public place generally located within an area that has one or more use (civic, commercial, retail and/or residential) and that is designed with the intent for social interaction and other passive, non-recreational activities.



Gathering places are, by their nature, complex and layered. Some will be designed, developed and owned by the City and others by private developers. Some gathering places will also be built and managed by a combination of stakeholders.

Because Gathering Place art projects will not necessarily be tied to City capital projects, identifying art opportunities

will be an important first step for the City and the CACC. There are two main tools for doing this.

Potential sites for Gathering Place public art opportunities shall be identified in an Area Plan (see Appendix E). This Area Plan provides guidance to the City for City-owned sites and as the starting point for discussions with developers who are being asked to commission public art on their development sites.

The following criteria shall be used in evaluating whether a gathering place shall be considered for a public art project:

- Does the place currently meet the definition of Gathering Place or have the potential to evolve into one?
- Priority shall be given to newly developed Gathering Places (either through new development or redevelopment) that will enable the public art to be integrated into the overall construction project.

### ***Artist Scope of Work***

The artistic approach for each place will be different depending on the public space. Artists could be invited to create a sculpture, fountain or other element that marks the space. Gathering places could also be utilized for temporary or performance art.

### ***Implementation***

The implementation strategy for Gathering Place projects will depend on where the project is located, who owns and is responsible for the site, and who is taking the lead on commissioning or acquiring the artwork or performance.

When led by the City, the project will go through the City's Standard commissioning process. If not tied to Capital Projects, funding will come through the Hospitality and A-Tax Funds, private fundraising, or another source.

Gathering Places also present an opportunity to seek out a donated work of art or a temporary loan. The public art budget for any Gathering Place project shall be determined based on the goals, scope, scale and other specific circumstances related to the project.

## **STREETSCAPE**

Street furnishings provide a means for introducing art into the street venue. Signage, bike racks, water towers, bus stop shelters, benches, planters and trash/recycle cans provide shapes and surfaces that can be rendered into art. Additionally, retaining walls provide surfaces for murals, and sidewalks can incorporate simple mosaics.

### ***Goals for Streetscape Projects***

The following are general goals related to streetscape projects:

- Create a visual statement that cannot be achieved with standard street furnishings.
- Create a unique, unifying visual identity for the area or district.
- Be durable, maintainable, and replaceable.

### ***Identifying Opportunities for Streetscape Projects***

Both the City and private developers build new pedestrian-oriented streetscapes and update existing streetscapes. Some of these projects may offer opportunities for artworks to be integrated into the streetscape design. Developing a catalog of designs and artists to do the work will simplify

the process. The opportunities for streetscape projects could include pedestrian-oriented streetscape projects led by the City in the College Avenue/ Downtown area, or new streets built by developers. In determining the most appropriate use of public art resources, these opportunities shall be weighed against other public art opportunities in these areas.

### **Artist Scope of Work**

For streetscape projects, the preferred scenario will be for the artist to work in close collaboration with the City or contractor team designing the streetscape. Generally, the nature, scale, site and materials of the artist intervention will be identified through collaborative dialogue, and will become a seamless element of the streetscape design. However, in some cases, the commissioning entity may identify the specific type of artist intervention (i.e.: paving pattern, street furnishings, etc.)

### **Implementation**

Projects led by the City shall be managed through the City’s standard commissioning process. The projects shall be funded through the City’s recommended current and new sources of funds to support public art. *(See Sources and Use of Funds page 21).*

## **SPACES FOR TEMPORARY ART/PERFORMANCE**

Opportunities for temporary art and performance projects can occur in public spaces and during local events and festivals in and around the City limits. *(Refer to 2024 Comprehensive Plan Table V-1, “Special Events and Festivals in Clemson and the Surrounding Area”).* Temporary art and performance projects can grow from collaborative partnerships with local universities and organizations committed to enhancing the cultural art setting of the City of Clemson.



### ***Goals for Temporary Art/Performance Art Projects***

Temporary Art and Performance Projects should:

- Feature the diverse nature of residents and visitors.
- Increase awareness of cultural art opportunities in the City of Clemson
- Attract newcomers and provide educational aspects of culture and art through interactive methods.

## **GATEWAYS INTO CLEMSON**

In the Public Comment Meeting (see Appendix B), several attendees suggested placing art at the entryways to Clemson so that visitors will immediately learn that ours is a community that values art and culture.

### ***Goals for Gateway Projects***

Goals for gateway projects into the City of Clemson could include:

- Creating a welcoming, unique and authentic identity for Clemson.
- Transforming surface road underpasses from barriers to community portals.

### ***Identifying Opportunities for Gateway Projects***

The City shall investigate gateway art projects that can be created along SC 133, SC 93, US 76, and US 123. A partnership could also be pursued with the SCDOT, Norfolk Southern, and Amtrak to integrate art into the design of the new train trestle at SC 133 and US 123. The partnership will outline the artist's scope of work and the relationship of the artist to the design team.

### ***Artist Scope of Work***

The scope of artwork in a gateway area will depend on the location and overall scope of the work, but will include close collaboration with City engineers, contractors and the South Carolina Department of Transportation (SCDOT).

### ***Implementation***

The budget for an art project or projects will depend on the scale, media and scope of the project. City funds should be used to leverage funding from potential partners..

## FUTURE CITYWIDE TRAIL/PATHWAY SYSTEM

Abernathy Boardwalk Park, the Hartwell Dike and the SC Botanical Garden are all places where people who enjoy walking can leave behind the cars and traffic that dominate our world, and focus on the tranquil beauty of our City. As the Green Crescent Trail project materializes, it will provide an excellent location for public art.

The Trail will connect many City park and recreation facilities, including picnic areas, recreation centers, tennis courts, sports fields and golf courses, with a goal to have all of Clemson's parks eventually connected. Trails will also provide links for pedestrians and cyclists to centers of employment, education, shopping, and transit, encouraging a healthy lifestyle in our City.



### ***Goals for Trails Public Art***

Goals for Public art along trails include:

- Creating a distinct, unifying identity for the Clemson portion of the Green Crescent Trail.
- Connecting people to Clemson's unique identity through a narrative or sequential visual project.
- Creating visual continuity along the trail.
- Elevating the visibility of the trail, especially at key entry-points and intersections with places of interest.

### ***Identify Opportunities for Trails Project***

Because of the potential importance of the Green Crescent Trail to the City and the connections it could make with recreational, commercial and cultural centers, it shall be the top priority for a public art project once it is implemented.

### ***Artist Scope of Work***

An artist or artist-led team shall be commissioned to design a series of markers for the Green Crescent Trail. Other possible team members might include an environmental designer, graphic designer or landscape architect. Markers shall be artistic expressions and not necessarily replicate. The markers shall work together as a system, creating a strong identity for the trail. Markers will be

installed along the Green Crescent Trail in collaboration with the Parks and Recreation Department.

***Implementation***

The artist selection for this project should be managed through the City's commissioning process. Funding for this project shall be identified in the City's recommended current and new sources of funds to support public art. *(See Sources and Use of Funds page 21)*. Funding could also consist of privately raised funds.

# IV. ADMINISTRATIVE GUIDELINES

The Administrative Guidelines in this section provide procedural recommendations to guide the City of Clemson as it plans for, funds and commissions, or acquires new public artwork. It also recommends how the City works with developers to implement public art projects that support the overall vision for public art and the opportunities outlined in this plan. Finally, the Guidelines address activities necessary to the success and longevity of Clemson’s public art collection, such as the maintenance and conservation of artworks.



## DEFINITIONS

**Accession** – The act of adding or acquiring a work of art to the Clemson Public Art Collection through commission, purchase or gift.

**Artist** – “ Any practitioner in the visual and design arts generally recognized by critics and peers as a professional in the field as evidenced by his/her education, experience, exhibition record and artwork production. For commissioning purposes, an artist cannot be a City employee, a member of the CACC or the relevant art selection panel. If part of a Capital Project, the artist cannot be a member of the primary consultant’s firm or team.

**Art Selection Panel** – A committee comprised of community members and arts professionals appointed by the City Council that recommends the selection of an artist or artwork for a particular project.

**Artwork** –Works in a variety of media produced by professional artists. Works may be permanent, temporary or functional, may be stand-alone or integrated into the architecture or landscaping, if such are designed by an artist as defined above, and should encompass the broadest range of

expression, media and materials. The term “artwork” does not include inappropriate expenditures as described under “Inappropriate Expenditures.”

**Call to Artists** –An announcement requesting that artists apply for a public art project.

**Capital Projects** – Building projects outlined in the City’s Capital Budget.

**Commercial Expression** – Images and/or words created on behalf of a company or individual for the intent of making a profit. Commercial expression is economic in nature and generally has the intent of convincing the audience to partake in a particular action, often purchasing a specific product or service

**Concept Proposal** – The phase of a public art project in which an artist creates an initial proposal, including diagrams or a maquette, and conducts a preliminary cost estimate.

**Conservation** – The regularly scheduled examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator.

**De-accessioning** – The permanent removal of a work from the public art collection by selling, donating, or destroying it.

**Exhibition** – A public display of the work of artists or artisans or of objects of general interest.

**Final Design and Construction Documents** – The phase of a public art project in which the artist finalizes the design, placement, installation specifications and cost estimate, and has relevant components prepared and stamped by a licensed engineer.

**Gathering Place** – An outdoor, public place generally located within an area that has one or more uses (civic, commercial, retail and/or residential) and is designed with the intent for social interaction and other passive, non- recreational activities.

**Gift** – Art donated to the City from a private individual, institution, or other outside source.

**Individual Project Plan** – A document, developed by the City Administrator’s Office with input from the CACC, which outlines the work that must be done to undertake a specific public art project or acquisition and establishes the goals against which the project will be reviewed. The Individual Project Plan is approved by the CACC.

**Loan** – Artworks provided to the City for its use for a period of time to be returned to the owner after the loan period expires.

**Maintenance** – The routine care and repair (i.e., dusting, washing, changing light bulbs, lubrication of moving parts, etc.) of public artworks that do not require specialized expertise

**Maquette** –A fine art term that refers to a small mock-up of a fully realized 3-dimensional

sculpture or architectural project. The small model may be made from paper, clay or wax or other material in order to provide a visualization of what the actual sculpture or project would look like when fabricated or built.

**Mural** – A picture or graphic representation applied to an exterior wall which:

- Does not contain logos or names of any business entity; and does not illustrate any activities, merchandise or services of the business occupying the building of which the mural is applied. Murals can be created in a variety of media, including paint, mosaic, tile, glass or resin, stone, or metal relief.
- A mural shall not include sculpture or moving parts, nor internal illumination or light as neither a media, nor any of the effects listed in Section 18.5(4) of Chapter 18. Sign Regulations of the City of Clemson Code of Ordinances. A mural must have a sponsor who is committed to taking care of it.

**Platform** – A place that is visually and programmatically well suited as a site for temporary public art installations and has the necessary infrastructure.

**Public Art** –A descriptive term for a broad range of art that exists in the public realm; it may be sited on public land, funded through public resources, or developed through a public process. A simple definition of public art is a work of art or element of design that is either temporarily or permanently located in a public space and which responds to or is informed by its site. The word “public” indicates community involvement; public art projects thereby create and inspire relationships and communication among constituent interests who are necessary to complete the work. Public art is more than placing a sculpture on a site. Public art demands that works of art be context and site-specific with attention to audience, environmental conditions, cultural history, and urban or natural landscape. Public art and design elements that define public space enhance the aesthetic and visual quality of the community. Being public, the art is free and accessible to everyone. Public art creates a heightened awareness in the viewer, of the site, of the people, and the broader context of what surrounds them. Today, viewers may capture a photo of the public art on their smartphone and share the work and the experience with others, extending the reach of public art beyond the site. Whatever the form, public art instills meaning—a greater sense of identity and understandings of where we live, work, and visit—creating memorable experiences for all.

**Public Artwork Plan and Budget** -- Plan developed by the City Administrator’s Office, in collaboration with the CACC, that outlines public art activities and the use of funds allocated for public art in the Percent for Art Fund, Accommodations and Hospitality Tax Fund, and other funds for the coming fiscal year.

**Public art collection**— The artworks owned by the City resulting from this policy or public acquisitions made by the City that preceded this policy.

**Request for Proposals (RFP)** –The most commonly used procurement process an organization uses when it wants to select the best candidate for a public art opportunity. The term RFP refers to

both the RFP solicitation process and the RFP document, which is the tool used for soliciting proposals. Proposals submitted in response to an RFP are evaluated using multiple criteria, such as aesthetic quality of the proposed artwork, fit with the site, responsiveness to community's needs and concerns, price, durability, as well as the qualifications and experience of the artists or artistic team.

**Request for Qualifications (RFQ)** – Usually refers to the pre-qualification stage of the procurement process (typically a formal written proposal that specifically responds to a call, sketches and plans for a proposed project, a curriculum vita (CV) or resume for each artist or designer, along with other materials specific to a given call). Only those proponents who successfully respond to the RFQ and meet the qualification criteria will be included in the subsequent Request for Proposals (RFP) solicitation process.

**Site-Specific Artworks** – Artworks that are inspired by and created to fit the context of a particular place.

**Temporary Public Art** – Works of art that are created to be in a public place for a limited period of time, generally less than five years.

**Inappropriate Expenditures** – Expenditures that would not be appropriate include, but are not limited to:

- Reproductions of original Artworks by mechanical or other means (however, limited editions controlled by the artist, or original prints, cast sculpture, photographs, etc., may be included);
- Decorative, ornamental, or functional elements integral to a building's design. These elements are generally considered to be components of the landscape architectural design: vegetative materials, pool(s), paths, benches, receptacles, fixtures, planters, etc., which are designed by the architect, landscape architect or other design professional engaged by the primary designer;
- Art objects which are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains; directional or other functional elements, such as signage, color coding, maps, etc.;
- Directional or other functional elements, such as signing, color coding, maps, etc., not designed by an artist selected through the Commission-approved process;
- On-going operating expenses or maintenance of artworks, architectural elements on or in which the Artworks are placed, or sites where artworks are located;
- Statues, representations of historical figures or historical plaques, unless part of a larger artwork designed by a professional artist where the work illuminates historical facts and deeds significant to the community; or
- Purchase of existing artworks without the selection process, as provided for in the adopted Public Art Program guidelines and policies.

## PLANNING TOOLS

### ANNUAL PUBLIC ARTWORK PLAN AND BUDGET

The City Administrator's Office, with input from the CACC, will develop an annual public artwork plan and budget that outlines proposed public art activities and projects, and details the uses of City funds for the coming fiscal year, and projects activities, projects, and uses of funds for the next three years. The plan and budget will also list new and ongoing public art projects, including locations, allocations, artist selection process or artists (if already selected), anticipated completion dates and brief project descriptions.

The work plan and budget will specifically address:

- projects that will be funded through the Percent for Art Fund, and the associated budget for each project;
- projects that will be funded through the A-Tax Fund, Hospitality Tax Funds and other funds raised or allocated specifically for the commissioning or acquisition of public art, and the associated budget for each project;
- planned conservation and the associated budget;
- planned communications activities and the associated budget; and
- any other anticipated projects or needs for the Public Art Program with associated costs.

As part of the City's annual budget development process, the public artwork plan and budget will be reviewed and developed by the CACC in January and forwarded to City Council for consideration. Once a public art project is in an approved annual plan and budget, the City Administrator's Office may proceed with the commissioning or acquisition of artwork.

### INDIVIDUAL PROJECT PLAN

The City Administrator's office, in collaboration with the CACC, relevant City Departments, and the input of stakeholders, will develop an individual project plan to guide each public art project. The plan should outline each aspect of the project, including:

- a description of the project's location and other information regarding the proposed siting;
- the project goals, and how the project relates to the overall vision for public art in Clemson
- Evaluation criteria against which the artist selection and Concept Design can be evaluated
- The budget and funding sources
- The project schedule
- Project stakeholders

- The artist's scope of work
- The artist selection method
- Recommended Selection Committee members with alternates
- A community outreach strategy

Individual project plans should relate to and not contradict the spirit of the Public Art Plan and other planning documents related to the site.

The individual project plans will be developed by City Administrator's Office, in collaboration with relevant City Departments, and the input of stakeholders. The CACC approves the individual project plan prior to the commencement of a project.

### **OTHER CITY PLANS**

Area plans are an important tool for identifying public art opportunities at a finer detail than in this Plan. They take into account specific community interests as well as a better understanding of future infrastructure and development patterns as they pertain to a specific area.

When an area plan includes public art opportunities, it should first consider the possible locations to implement the types of projects recommended in this plan (see Appendix E). While other types of public art projects, such as gateway markers, might come up in the planning process, recommending them could divert resources from the priorities set forth in this plan. Therefore, area plans with public art recommendations should be submitted to the CACC for review and comment before being adopted.

Previously adopted area plans with public art recommendations have been considered in the development of this Plan. Public art recommendations in those plans should be considered secondary to the public art recommendations in this Plan.

## SOURCES OF FUNDS TO SUPPORT THE PUBLIC ART PROGRAM

### GENERAL FUND

As a part of the City's annual budgeting process, City staff shall request funds to support the following elements of the City's public art program:

- **Staffing and administrative support.** The General Fund shall be used to pay for professional and administrative staffing, including any future dedicated staff, necessary to support the public art program. The General Fund may also be used to hire consultants to manage or curate specific public art projects. The General Fund shall also be used to cover any Commission expenses.
- **Collection management.** As outlined below, the General Fund shall support keeping accurate and ongoing documentation of the City's collection, a regular collection assessment, and, when needed, professional conservation.
- **Communications.** The General Fund shall cover communications materials and engagement related to works in the collection and the commissioning or acquisition of new work.
- **Other.** Requests for support from the General Fund can be made for other expenses associated with the successful implementation of the public art program.

### PERCENT FOR ART FUND

The City of Clemson typically issues general obligation bonds and certificates of obligation to pay for capital improvement projects. When the City of Clemson prepares future bond packages, public art shall be included in each package. The following rule of thumb shall be used with each bond package or bond proposition for calculating the amount to be budgeted for public art:

- **Parks** – set aside a minimum of two percent (2%), to be used to commission public art related to one or more capital projects outlined in the proposition.
- **Public Buildings** – set aside minimum of two percent (2%) to be used to commission public art related to one or more capital projects outlined in the proposition.
- **Private Projects** - for qualified projects (as determined by the CACC) request that a minimum of two-percent (2%) be used to commission public art.

### NEIGHBORHOOD VITALITY FUND

Neighborhood Vitality –allow for neighborhood vitality projects to include public art on a case-by-case basis. These funds would reside in a separate fund and managed by the City Administrator's Office.

### ACCOMODATIONS AND HOSPITALITY TAX FUND

The Accommodations Fund includes tax funds that are collected by all hotels within the City boundaries, and hosts fees associated with the use of the City's parking garage.

The City of Clemson has been experiencing a steady growth in Hotel Occupancy Taxes, and with the addition of new hotels in 2016-17, expects to see this number increase even further. The City also has a 1% Hospitality tax, which may be applied to public art. The City shall allocate funds from these accounts on an annual basis for qualified projects.

### GRANTS

The City Administrator's Office and other related City Departments and partners can seek grants to help support the activities of the Public Art Program. In addition, when the City writes a grant request to an outside funding source for capital funding and there is an interest in including public art in the capital project, then the request will include provisions for public art to the extent allowable by the grant source.

### PRIVATE FUNDRAISING

The City should consider seeking support from individuals, corporations and foundations and other granting organizations to support the commissioning and acquisition of public art, as well as activities necessary to the success of the Public Art Program, such as education, community engagement, maintenance and conservation. The Clemson Community Foundation is a 501(c)3 organization that can be used a mechanism for those desiring to donate funds for public art within the community.



## USES OF FUNDS TO SUPPORT THE PUBLIC ART PROGRAM

Funds allocated for public art from any of the above sources should be in accordance with rules guiding the funding source and should be reserved for the following uses:

- Artist fees and artist travel and expenses that are related to the City's commissioning of a work of art as stipulated in a contract with the artist;
- Artwork fabrication, storage and installation per contract;
- Site work necessary for the installation of artwork, including landscape and hardscape improvements not covered by the base budget of a related Capital Project;
- Acquisition of existing works of art;
- Required permits and insurance during the fabrication and installation of the artwork per contract;
- Project consultants and contracted services if related to the commissioning, acquisition or conservation of artwork.
- Artist selection costs, such as artist travel and honorarium;
- Education and outreach, including collateral materials, symposia and special events;
- Publicity for public art projects;
- Curatorial and appraisal services;
- Conservation and maintenance;
- Public art planning;
- Plaques and interpretative signage related to the artwork;
- Other purposes recommended by the CACC and approved by City Council for the successful implementation of the Public Art Program.

Funds allocated to support the public art program shall not be used for:

- Mass produced work, with the exception of limited editions controlled by the artist;
- Artwork not recommended by the City of Clemson Arts and Culture Commission;
- Decorative, ornamental or functional elements that are designed by the architect or landscape architect that has been hired by the City to design the related capital project, if applicable;
- Purchase of existing works of art outside of the selection process.

## STAFFING AND ADMINISTRATION

### CITY STAFF

The success of the public art program will rely on the efforts of City staff. Staffing for the public art program and administrative support for the CACC shall be provided by and reside within the City Administrator's Office. The 2024 Plan calls for an "Arts & Culture Director". The Arts & Culture Director shall provide staff support to the Public Art Program, the CACC, as well as other arts-related activities of the City, including but not limited to arts grants and arts-related marketing. Leadership and day-to-day management of the Public Art Program will come from the Arts & Culture Director.

The Arts & Culture Director shall also play a key role in negotiating public art participation by private developers. The City Department that manages the site where a public artwork is located or being commissioned for (sometimes referred to in this plan as the "Host Department") shall also play a role during the commissioning process, and in the long-term maintenance of the work. The City Administrator's Office shall also play a key role in ensuring that City plans incorporate public art recommendations and that public art plans are consistent with other city planning efforts.

The roles and responsibilities of the Arts and Culture Director related to the public art plan shall include:

1. Act as liaison to other City staff regarding the development of public art projects.
2. Develop, with input from the CACC, the annual work plan and budget
3. Submit the annual work plan and budget to the City Council through the annual budgeting process.
4. Develops individual project plans for review and approval by the CACC
5. Facilitate the management of public art projects, including budgeting, scheduling, artist selection processes, community engagement processes, contracting and design/fabrication/installation oversight.
6. Coordinate with the appropriate City staff on public art projects being incorporated into private developments.
7. Consult with the City Planning Office on planning initiatives related to public art.
8. Direct conservation and maintenance matters.
9. Facilitate review of proposed gifts and loans of public art to the City.
10. Organize public communication and outreach for the public art program.
11. Attend to other day-to-day public art program operations not listed above.
12. Maintain communication with artists, CACC, City Council and other stakeholders.
13. Develop a schedule to review the public art plan and make recommendations to the CACC and the City Council on any refinements to this plan

*Note: Until such time as an Arts & Culture Director is hired, staff support will come from other personnel from the City Administrator's Office and duties designated to the Arts & Culture Director as outlined in this document will be shared with this staff support and the members of the CACC. These duties include the maintenance of the Art Area Map and the Annual Work Plan and Budget.*

## **CITY COUNCIL**

The Clemson City Council is comprised of seven members: the mayor, two at-large members and four members representing a district. All City Council members serve two-year terms; members are limited to serving no more than six terms. Council members are responsible for hiring the City Administrator, appointing the City Attorney, Secretary, and Health Officer, municipal court judges, and citizens to the City's boards and commissions. The Council is also responsible for passing city ordinances, planning for capital improvements, issuing and selling municipal bonds, purchasing and selling property, establishing City departments, determining City services, approving the annual budget, and setting the City's tax rate.

The roles and responsibilities for the City Council related to the public art plan shall include:

1. Appoints members to the City of Clemson Arts and Culture Commission
2. Ensures Percent for Art funds are outlined in the City Bond Program
3. Approves Annual Work Plan and Budget
4. Approves Individual Project Plan
5. Approves artist's Concept Proposal
6. Approves contracts over \$50,000
7. Approves gifts and loans longer than 90 days
8. Approves the Public Art Plan, and any related polices or ordinances

## **CITY OF CLEMSON ARTS AND CULTURE COMMISSION (CACC)**

The CACC was created by the City Council to advise the Council and provide recommendations on a variety of arts and culture issues impacting the long-term quality of life in the Clemson community. Additionally, the CACC was charged with reviewing and directing the development of public art initiatives. The CACC shall be an advisory body and advocate for the arts to the City Council and will provide visionary leadership in which to advance arts of all disciplines for the City of Clemson and its citizens.

The operations of the CACC are defined by City of Clemson Municipal Code Section 2-67 through 2-71. A complete copy of which may be found on the City of Clemson's web site under <http://www.cityofclemson.org/city/arts-and-culture-commission>.

The CACC is comprised of seven voting members. Appointments to the commission shall include, but are not limited to, specific representation of one business owner, one member who represents the Clemson Arts Center, one resident who is a visual or performing artist, and one member from the arts faculty and/or Brooks Center at Clemson University. The three other members shall be local residents from the Clemson community at large. Residency within the City of Clemson is not required for those members who represent a specific appointment from an organization or business.

The roles and responsibilities of the CACC shall be to act as an advisory body to the Mayor and the city council and make recommendations regarding, but not limited to:

- Developing policies, priorities, and plans for promoting, advancing, and maintaining public art projects and programs in Clemson;
- Developing an annual arts and cultural calendar for the City, which shall include all relevant events and activities that are hosted by Clemson area art organizations and entities;
- Encouraging an exchange of talent with national and South Carolina artists in arts and cultural projects whenever possible;
- Encouraging citizen input and involvement in the design and selection of artists for public art projects and programs;
- Coordinating with the private sector and other governmental agencies in promoting arts and cultural excellence as a tool for the encouragement of economic development, business relocation and tourism; and
- Organizing and promoting public art projects and programs that celebrate the City and its unique cultural heritage.

The roles and responsibilities of the CACC specifically related to public art include but are not limited to:

- Empaneling “Art Selection Panels”;
- Reviewing and recommending the annual work plan and budget;
- Reviewing and recommending approval of individual project plans;
- Reviewing the concept proposals recommended by art selection panels and recommending approval to City Council;
- Conducting aesthetic review of proposed gifts and loans of public art; and
- Recommending de-accession of public art to City Council.

### **ARTS SELECTION PANEL**

The composition of an art selection panel will be determined by the CACC and shall include the following representation:

- Member(s) of the CACC;

- Member(s) of an applicable board or commission (e.g. Library Board representation for library projects);
- Local artist/arts professional/member(s) of the arts community; and
- Representatives from nearby neighborhood(s) or business district(s)

In addition, it is recommended that the art selection panel include a non-voting City staff representative and, when applicable, the architect of the project. The art selection panel, along with key project stakeholders, will review artists' qualifications and artist Concept Proposals and make recommendations to the CACC regarding artist selection

The roles and responsibilities of the art selection panel include, but not limited to:

- Review the proposals and qualifications of artists responding to a request for qualifications (RFQ) process;
- Select finalists from the RFQ process;
- Review the proposals and project concept of finalists invited to submit a request for a proposal (RFP) concepts and interview artists;
- Recommend final selection of artist for the project;
- Review artist concept to make recommendations for approval and recommend approval of artist concept.

# STANDARD PROJECT MANAGEMENT AND REVIEW PROCESS FOR CITY PROJECTS

The following outlines the general steps for the process of commissioning or acquiring (purchasing) a work of art and the specific roles that the City Council, Arts and Culture Director, and CACC would play in the process.

## THE COMMISSIONING PROCESS

### **1. Define the Art Opportunity**

The first step for a public art project is to define the general parameters of the project in an individual project plan. The plan is an essential tool that documents all aspects of the project. It will be used as the reference for all involved parties to approve and manage and the project. Each plan will detail the proposed site, specific goals for the project (including connections to City plans), budget, timeframe, artist selection process, and methods for community engagement.

The applicant (the City, an artist, a private property owner, developer, and/or art patron), with input from the CACC and City staff, develops the Individual Project Plan and submits it to the CACC for its recommendation and to the City Council for approval.

### **2. Select the Artist**

Using the RFQ process is also preferred because it can serve to promote the City of Clemson as a progressive community that understands the high-impact value of directly engaging with artists to develop public art that reflects input from key stakeholders, while it seeks to generate a diverse and broad pool of qualified artists by providing the opportunity to easily apply for consideration. Interested artists submit qualifications packages (generally a cover letter, resume, images of past work with descriptions, and references). Artists may be invited through an open call or by invitation. An ad-hoc art selection panel reviews artist qualifications and selects finalists.

NOTE: The process for direct acquisition is detailed below under “The Acquisition Process.”]

***In general, artists shall be selected in a two-phase process:***

#### **Phase One: Request for Qualifications (RFQ)**

In this phase, the commissioning entity would issue an RFQ. The RFQ process is recommended because it is not overly burdensome for either the commissioning agency or the artist applicants. RFQs are simple for artists to submit and do not require a significant investment of artists’ time or resources at the outset. Furthermore, the RFQ process can generate a wide spectrum of possible candidates for selection panels to consider. RFQ

applications provide panelists with a good idea of what kind of art, based on qualifications and past work, they can expect from an artist and can help panelists increase their awareness of national, regional and local artists working in the field. Participating in a selection process—as an artist and as a panelist—is a great way to learn about public art.

### **Why the RFQ?**

#### **A Note about NIMBY, or “Not-in-My-Backyard”**

*“As the St. Louis Regional Arts Commission’s 2007 publication, *Public Art Practices: A Reference Guide for Developing Public Art Programs and Projects*<sup>1</sup>, states in a section titled, “Two key elements that are crucial to the public art process: Patience and Inclusion”:*

*“Patience: It is important to decide whether or not a public art project is the best solution for the situation. Public art is not a ‘quick fix’ process. Time and energy must be spent to develop the concept, select the artist/s, and include the community.*

*“Inclusion: NIMBY stands for Not In My Back Yard! While most public art projects begin with good intentions, many fail because they aren’t appropriate for the community where they are installed or they are thrust on the community without warning. Insensitivity to the opinions of a community can condemn a project before it begins.”*

*Art’s meaning is changed when it goes public, when it invades the space in which people might expect to be free from ideas, challenges, and wonderment. Conversely, public art can also give residents a sense of pride about their neighborhood that perhaps never existed before, or was lost, encouraging them to take better care of it. Taking the time to develop a public art project with extensive community input – using the RFQ and proposal development process – greatly increases the opportunity to build for the project’s long-term success.”*

1

[http://cityofmillvalley.granicus.com/DocumentViewer.php?file=cityofmillvalley\\_dc85de713632cfeb628945b5916d7363.pdf](http://cityofmillvalley.granicus.com/DocumentViewer.php?file=cityofmillvalley_dc85de713632cfeb628945b5916d7363.pdf)

### **Phase Two: Request for Proposals (RFP)**

In the second phase, finalists would be invited either to develop a site-specific proposal for the project and/or to interview with the selection panel. If a concept proposal is requested, the artist would present a physical representation of the work (rendering and/or maquette), and a written project description, a description of materials and fabrication techniques, and expectations, regarding site preparation and infrastructure needs, a detailed budget and timeline. A fee commensurate with that paid for other key professionals on the project, with similar lead times, shall be paid to each artist asked to develop a formal proposal.

The art selection panel would review the concept proposals and/or interview artists and recommend the selection of an artist for the project to the CACC. Appropriate City staff would also review the concept proposal to identify any technical concerns associated

with the proposed location for the art. The CACC would review this recommendation and make a final recommendation to City Council for approval.

***Phase Three: Execute the Artist Agreement***

The City of Clemson would enter into an agreement with the selected artist to develop a concept, develop final design documentation (including a conservation plan), and then fabricate and install the artwork. Depending on the scope of the contract and artist fee, either the City Administrator or City Council would approve the agreement.

**Review the Artist Concept**

If the artist is selected based upon an interview, then the art selection panel and any applicable board or commission (.e.g. Library Board for projects at the Library) would review the selected artist’s concept proposal and jointly recommend it to the CACC. The City Department in charge of where the art will be located would also review the RFP or Concept Proposal to identify any technical concerns. The CACC would review the Concept proposal and recommend it to City Council for approval.

**Redesign**

If the CACC recommends against the selected artist’s proposal, the CACC will submit to the artist the reasons, in writing, for such disapproval. In such event, the artist may submit a revised design within a specified timeframe after the CACC has notified the artist of its disapproval.

The artist may or may not be paid an additional fee for the revised design. The changes in the revised design will address the CACC’s stated reasons for disapproval, as well as any necessary adjustments to the budget or schedule. The CACC shall notify the artist in writing whether it approves or disapproves the revised design within a specified timeframe after the artist submits the revised design.

If the artist declines to revise the project design pursuant, or if in the judgment of the CACC, the artist fails adequately to revise the project design, this shall terminate the agreement and the parties shall be under no further obligation to each other as of the date of such termination. The effective date of termination shall be the date the CACC submits its written disapproval of the revised design to the artist. The City of Clemson shall submit to the artist a written termination notice with the CACC disapproval. The City’s written termination notice shall notify the artist that the artist is entitled to retain the compensation paid prior to the termination date,

and that the parties are under no further obligation to each other. The termination notice shall confirm that the artist shall retain ownership of all designs, revised designs and renderings.

### **Monitor Final Design and Fabrication**

Prior to fabrication, the artist may be asked to take the concept through design development, further refining the design, fabrication techniques, materials, budget, etc. At this point, the artist may be asked to have elements of the design reviewed and stamped by a licensed engineer in the State of South Carolina. The artist may be asked to submit the detailed design to the City Administrator's Office for technical review and approval.

The City Administrator's Office – or designee – will maintain regular contact with the artist during the fabrication of the work, including inspecting the work (photographically or in person) prior to installation.

### **Oversee Installation**

The Arts and Culture Director shall work with the artist to ensure that all necessary site permissions and permits are obtained prior to installation, and that any site preparation or other infrastructure not being provided by the artist is in place. These details will be addressed in the artist proposal and agreement. City staff will also be involved in coordinating the scheduling of the installation and coordinating with necessary City departments and property owners. If there are maintenance requirements for the work, the artist will provide detailed instructions to the Arts and Culture Director. The City will be responsible for ensuring that the maintenance instructions are followed.

### **Oversee Maintenance, Conservation**

Works of art shall be cleaned regularly and/or otherwise maintained by the City department responsible for the facility, building, or site where the work of art has been installed. Works of art should be maintained in a manner appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990 (VARA). The City department responsible should report any damage or conservation needs to the CCAC, and, unless requested, should not perform any non-routine maintenance.

In some cases, works of art will need special attention to ensure their proper appearance and longevity. For newly commissioned or purchased works of art, the artist should guarantee the work of art against any repairs for one year (unless otherwise stipulated in the contract). Periodically the City should conduct a

conservation assessment of the works in the City’s collection and ensure all necessary repairs are completed.

### **Copyright**

Artists shall retain copyright to their designs and works of art and all other rights afforded to them under current federal copyright law [Visual Artists Rights Act (VARA); 17 U.S. Code § 106A] as long as they agree not to reproduce the work for commercial purposes. This includes full rights to reproduce images of the work in all media (books, magazines, promotional materials, etc.) without asking for permission, as long as the client (City of Clemson or private group or individual) is credited. The client agency is also free to reproduce images of the artwork in any media as long as the artist is credited as the copyright holder.

## **THE ACQUISITION PROCESS**

In certain cases, the City of Clemson (or private groups or individuals) could determine that it is in the best interest of the City to acquire, or purchase, an existing artwork directly from an artist or from a gallery. The reasons for purchasing an existing work instead of commissioning a new work would be outlined in the individual project plan. When the City (or private groups or individuals) wishes to consider purchasing an existing work, it should follow the commissioning process procedures as outlined above, with the following modifications:

### **1. Select the Art**

The Arts and Culture Director shall invite artists and/or galleries to submit images and descriptions of existing and available artwork. The information should include the artist’s basic qualifications (résumé or bio, portfolio), an image of the artwork, dimensions, materials, date fabricated, condition, provenance, and asking price.

An art selection committee would be convened to review the existing work based on the goals and criteria outlined in the individual project plan and make a recommendation. (see page 32)

Prior to forwarding a recommendation for purchase to the City Council, the City Administrator’s Office should consider obtaining an independent, qualified appraisal of the fair market value of the artwork and a professional art conservator’s report on the condition of the artwork. The CACC will be informed of the outcome of the appraisal.

### **2. Execute the Agreement**

The City would enter into a purchase agreement with the seller. If deemed necessary, the city attorney will review the agreement prior to execution of the agreement with the seller.

### **3. *Oversee Installation***

Depending on the scope of the agreement with the seller, the City may be required to take full or partial responsibility for site preparation, design of foundations, landscape and hardscape, shipping and installation. Any such responsibilities must be disclosed prior to approval of agreement.

## **PUBLIC ART IN PRIVATE DEVELOPMENT**

In addition to public spaces and facilities, private developments could serve as sites for public art . As the City negotiates development approvals and financial incentives for new private development projects, the City is encouraged to capitalize on the opportunity for partnering with private developers to install public art.

### **SCALE AND SCOPE OF PROJECTS**

The expectations for public art in private developments should take into account both the scale of the development and the type of development that is occurring.

### **OTHER EXPECTATIONS**

Private developers commissioning public art should be encouraged to align with the vision, goals, opportunities, and processes outlined in this Plan. Therefore, their projects should also follow the goals for the various types of projects set forth elsewhere in this plan.

### **STANDARDS FOR PUBLIC ART**

***Commercial Expression.*** Public art projects cannot include any form of commercial expression, including logos, color or audio motifs, slogans, themes or any other components that are suggestive of a commercial entity's identity, branding or marketing. The only exception is a logo indicating the sponsorship of a project, on signage or digital media that identifies the project. Artists or designers who utilize the appropriation of commercial imagery as a tactic in the development of their art may be allowed a dispensation from this stipulation if the proposal and/or artwork submitted is of aesthetic and conceptual merit and passes CACC approval for further consideration.

***Seasonal or Thematic Displays:*** Seasonal or thematic displays (e.g., lights related to holidays or fundraising causes) do not constitute public art.

**Duration.** Public art created as a part of a development project should remain at its installation site for the life of the development.

**Architectural Integration.** Public art can be integrated into the architectural design or ornamentation of a building. In all cases, architecturally integrated art should be visible to the public, generally by incorporation into facades visible from major streets or public spaces, or at public entryways.

**Landscape or Plaza Integration.** In the event that a development project includes a publicly accessible outdoor space, public art can be incorporated into the design of that space. The goal should be to integrate the public spaces (visually, functionally, or through programming) into the broader public realm, and for the public art to support that. The art project must be visible and easily accessible from a public street not behind or between buildings or in semi-private areas like courtyards or upper-level spaces. The space, and the art, must be designed to provide full benefit to the entire community, not just the users of the property.

**Temporary Artwork.** A developer can create a permanent site for changing art, and endow or provide ongoing funding to a cultural institution to program that site with changing artworks.

**Streetscape Integration.** Public art integrated with streetscape design should be encouraged only to the extent that it supports the goals and recommendations of area plans that relate to that district of the city.

**Indoor Art.** Interior art in private buildings, even in semi-public gathering places like atria or lobbies, should not be construed as fulfilling any agreement for providing public art as a benefit or amenity.

## RECOGNITION OF PUBLIC ART IN PRIVATE DEVELOPMENTS

The City of Clemson should pursue opportunities to recognize private developments that work with the City to install public art on private property. Recognition opportunities could include a plaque/medallion placed near the art piece to recognize their contribution to public art in Clemson or promotion of the artwork and the business's contribution in City publications.

## GIFTS AND LOANS OF ARTWORKS

Cultural institutions, private individuals, foundations, corporations or other organizations may wish to give or loan to the City a work or works of art for public display.

Gifts and loans can be a great way to enrich Clemson's public spaces. However, it is important to consider carefully whether or not the proposed gift or loan aligns with the vision and goals of the City's public art program and to understand the related costs and risks of any gift or loan.

### REVIEW PROCESS FOR GIFTS AND LOANS

The review process for gifts and loans will ensure that:

- Gifts meet the high artistic standards and/or historical relevance for inclusion in the City public art collection;
- An available site appropriate for the artwork's content, scale and material can be identified. Factors for determining and identifying an appropriate site include relationship to architectural and natural features, visibility and public access, traffic patterns, public use patterns, and, if known, future development plans for the site;
- Donor requirements and restrictions, if any, are clearly identified; and
- Installation, maintenance, and repair costs over the expected life of the artwork are clearly defined.

### PROPOSAL REQUIREMENTS FOR GIFTS AND LOANS

Donors who express an interest in making a gift or loan of a work of art to the City are required to submit a proposal that includes:

1. Drawings, photos and written descriptions of the artwork. This should include size, colors, weight, materials, and any information that will establish that the item has the requisite physical integrity to be placed on public display and withstand exposure to the natural elements.
2. An explanation of how the artwork supports Clemson's vision for public art.
3. Artist background.
4. The proposed location for the installation.
5. The method of display, and required site improvements (i.e.: hard-scaping, landscaping, buildings, utilities, security devices, anchoring, etc.).
6. Cost estimates for installing the artwork including, but not limited to, site improvements, foundations, landscaping, seating, lighting, and other improvements, as well as , the funding source to cover these costs
7. Written explanation of legal issues, including but not limited to, certifying the current legal

owner of the artwork and the existence of any copyrights, patents or other title rights in or to the artwork; and an explanation of any conditions or limitations on the donation of the artwork.

8. The estimated fair market value of the artwork.
9. A condition report, an estimate of ongoing maintenance and conservation costs, and the funding source to cover these costs. For existing objects, the definite work of art will be presented for review, when feasible.
10. The anticipated date(s) for the gift or loan to occur.
11. Any additional information the City deems necessary or appropriate.

### **ACCEPTANCE OF GIFTS AND LOANS**

Once reviewed, the CACC will recommend to the City whether to accept or reject the artwork. Should the artwork be accepted, the terms and conditions for acceptance shall be detailed in a gift or loan agreement between the City and the donor. All future decisions regarding the use and continued ownership of gifted artworks will be under the sole discretion of the City. As sole owner of the work, the City, in its sole discretion, may exercise any and all legal rights of ownership including, but not limited to, sale, relocation or removal of the artwork.

The City Administrator's Office will have final approval for any loans.

Once the loan or gift has been approved, a written agreement should be prepared detailing the roles and responsibilities of the City and the entity lending or gifting the artwork.

# CRITERIA FOR REVIEW

## COMMISSIONS

### *Criteria for Evaluating Artist Qualifications*

When evaluating artist qualifications for a city-commissioned public artwork, the art selection panel should consider the criteria listed below. Based on the specific needs of the project, additional criteria may be developed.

- Artistic excellence and innovation as demonstrated by the artist' past work;
- The capability of the artist to develop a project that is consistent with the vision for public art in Clemson and the specific project goals outlined in the RFQ;
- A demonstrated understanding of and interest in creating artwork for the specific site;
- Established proficiency in the use of materials appropriate for a public installation;
- Criteria for Aesthetic Review of Artist Concept Proposals



When evaluating artist concept proposals for a city-commissioned public artwork, the art selection panel should consider the following criteria:

- The concept demonstrates artistic excellence, maintaining high quality, innovation, creativity, and clarity of vision.
- Overall understanding of the project and the ability of the Concept Proposal to respond to its goals.
- A clear understanding of the site, including how the artwork will be set into the physical environment.

**Note:** Additional criteria may be developed based upon the specific needs of the project.

### **Criteria for Technical Review of Artist Concept Proposals**

When conducting a technical review of Artist Concept Proposals, City staff should consider the following criteria. Additional criteria could be developed based upon the specific needs of the project. The criteria include:

- capacity to meet all safety and maintenance requirements as agreed upon by the City;
- feasibility of the concept proposal to satisfy the budgetary limits set forth by the City;
- availability to meet the project timeline;
- consideration of all stages of fabrication and installation;
- consideration of site issues such as permitting, installation staging, and availability of electrical, or other utilities; and
- demonstrated positive track record of delivering quality projects on schedule and on budget, as determined by past work and references from previous clients.

## **GIFTS AND LOANS**

### **Technical Review Criteria for Gifts and Loans**

The Arts and Culture Director shall first conduct a technical review of the proposed gift or loan. The review should focus on the following issues:

- *Ownership:* If the donor is proposing to donate an existing artwork, has the donor documented that the artwork can be legally given to the City?
- *Costs:* Has the donor documented that the costs associated with the artwork have been adequately anticipated and can be met?
- *Safety and Liability:* Is the artwork durable? Does it pose any safety or liability concerns?
- *Maintenance and Conservation:* Are the anticipated maintenance and conservation needs documented; can they be met?
- *Availability of Site:* Is the proposed site available for the installation of artwork? Are necessary electrical, plumbing or other utility requirements defined and available?
- *Timing:* Is there sufficient time for the normal review process by the City and the CACC?

### **Aesthetic Review Criteria for Gifts and Loans**

The CACC shall review the proposed gift or loan for aesthetic and site considerations. The review shall take into account the following:

- the artwork supports the City's vision for public art;
- the work furthers the overall identity of the City and enhances the existing collection.
- the gift or loan offer is adequately documented;
- the artwork demonstrates excellence in aesthetic quality, workmanship and creativity;

- the artwork is appropriate to the site in scale and form, and is of materials/ media suitable for the site;
- the gift includes a maintenance endowment and provisions for lighting, security, and insurance in accordance with City policies and standards;
- the gift is safe for public display;

## REVIEW OF MURALS

To encourage the creation of murals as public art, clear guidelines are outlined to follow in the review process. A picture or graphic representation applied to an exterior wall is defined as a mural. Mural projects shall follow the following guidelines:

1. It does not contain logos or names of any business entity; and does not illustrate any activities, merchandise or services of the business occupying the building of which the mural is applied. [NOTE: for exceptions to this stipulation, please see “*Public Art in Private Development-Commercial Expression*” on page 44.
2. A mural shall not include sculpture or moving parts, nor internal illumination or light as neither a media, nor any of the effects listed in Section 18.5(4) of Chapter 18. Sign Regulations of the City of Clemson Code of Ordinances. A mural must have a sponsor who is committed to taking care of it.
3. Murals can be created in a variety of media, including paint, mosaic, tile, glass or resin, stone or, metal relief. A mural shall not include sculpture or moving parts, nor internal illumination or light as neither a medium. A mural must have a sponsor who is committed to taking care of it.
4. Signage regulations should further include locational and performance criteria. Murals should be allowed on non-residential and mixed-use properties only. It is recommended that murals not be located adjacent to residentially zoned properties, unless located in a mixed-use development. Murals can be lit, but lighting must be directed towards the mural and not upward and not outward. Murals can be externally illuminated by approval from the City Administrator’s Office.

The City Administrator’s Office will make the determination if an applicant’s project meets the definition of mural. The sponsor of the mural should submit an application that outlines the location of the mural, identifies the artist, provides a description of the project (including a rendering), and outlines responsibility for repairing and maintaining the mural. This information should be sufficient for the staff to make a determination that the project meets the definition of art, does not include commercial expression, and meets other definitions of a mural. If unclear, the City Administrator’s Office could seek the review of the CACC in making the determination.

If murals conflict with zoning codes, they should seek a zoning waiver as outlined elsewhere in the plan. Build-ons (extensions over the roofline) must meet the building code.

## PUBLIC ART WAIVERS

In certain areas of Clemson, the City may desire to have public art integrated into the pedestrian environment and urban streetscape in a fine-grained manner. In some circumstances, this may come into conflict with existing City zoning codes or design standards. In such cases, the City should consider issuing a waiver from such code.

For this to occur, there should be an underlying finding that the provision of public art in lieu of conformity with standard forms of development in accord with the City's vision for integrating public art in public spaces. There would also need to be a review and approval process embedded in the Zoning Code. There would also need to be an advisory review, by the CACC, of the public art for which the waiver is being sought, and a technical review by the engineering department for items affecting public right of way, drainage areas, or utilities.

Public art waivers should be considered on a case-by-case basis. Waivers should be considered for zoning and design guidelines related to:

- Blank walls and transparency
- Parking garage facades
- Outdoor amenity spaces
- Build-to-zones and building setbacks
- Corner treatments
- Projections, such as awnings and canopies
- Street infrastructure elements (*sidewalks, lighting, seating, paving, crosswalks, landscaping in the right of way*)
- Storm water elements, if alternative, compliance with any applicable storm water requirements can be identified.

Waivers are intended for relief from zoning requirements and design guidelines only to the extent necessary to accommodate public art as an alternative form of complying with the overall intent for the pedestrian environment and the findings of that section of the code; they are not intended to provide a blanket exemption from the underlying zoning requirements or design guidelines.

Any public art created in a circumstance for which a waiver is sought shall comply with the expectations described above, related to the definition and selection of artist, commercial expression, and maintenance.

## COORDINATION OF THE CITY'S EXHIBITION SPACES



The City hosts art exhibition spaces at the Clemson City Hall, the CAT Bus Building, and the Chamber of Commerce building. The ARTS Center staff, in coordination with the artists who are exhibiting, organizes exhibitions at these venues. These exhibition spaces often feature work by local and regional artists, and, at times, are curated by local and regional arts organizations.

The City should continue to allow exhibitions to be organized by The ARTS Center, though the CACC should ensure that each space maintains high exhibition standards in terms of the quality of the work and the professionalism of the installation. The CACC should also ensure that exhibition agreements and related fees and requirements are made standard throughout the different venues.

The City Administrator's Office and CACC should be made aware of planned exhibitions to ensure that there is awareness of what is being exhibited between these spaces. City Departments should also be made aware that the CACC can be a resource for reviewing proposals, reaching out to artists and arts organizations, and promoting exhibitions.

## COLLECTION MANAGEMENT

The City should adopt documentation practices and policies for the conservation and maintenance of artworks, and the process for de-accessioning or relocating artworks in the City's collection. The City should ensure that the public art collection is properly maintained and preserved, that a periodic assessment of conservation needs is conducted, and that proper official records regarding the works in the collection are maintained. The CACC will review and approve the de-accession or relocation of works in the City's collection, using a strict set of criteria subject to final approval by City Council.

### DOCUMENTATION OF THE COLLECTION

An important aspect of collection management and, ultimately, long-term maintenance of the Clemson Public Art Collection is keeping accurate, up-to-date records. The main aspects of this are identifying the project on-site, keeping accurate records for each project, and maintaining a comprehensive inventory of the collection. The City should develop proper documentation for existing works in the City's Collection and develop documentation protocols for new projects.

### PROJECT IDENTIFICATION

Each artwork should be identified with a plaque stating the artist's name, the artwork title, the media, the date the work was created, and the year of acquisition into the City's collection. The plaque should be placed in an appropriate location near the artwork that can be easily viewed by pedestrians.

### PROJECT RECORDS

Files for all projects should be kept in a centralized location with the City Administrator's Office. The file should contain information such as a copy of the artist contracts, a copy of project correspondence and public records, the maintenance instructions provided by the artist and subsequent conservation records, documentation of the design fabrication process, fabrication and installation photos, and media clippings.



## **PUBLIC ART INVENTORY**

The City Administrator's Office should maintain a full and centralized inventory or database of its public art. The inventory shall be posted to City of Clemson web site to serve as a means to publicize the collection and the artists, since this will serve to highlight the collection, and reinforce Clemson's intention to become a destination for public arts, artists, and art appreciators, and promote art tourism. This inventory will include information such as:

- name of artist;
- title of work;
- location (kept in a format compatible with the City's GIS system);
- year(s) completed (and installed, if different);
- owner of work;
- media;
- dimensions;
- budget/cost and source of funds;
- brief description of the work suitable for publication;
- maintenance and conservation needs as defined by the artist and conservation assessments;
- schedule of maintenance or conservation needs;
- conservation history; and
- a unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files.

## **CONSERVATION AND MAINTENANCE OF THE COLLECTION**

Public art is a community asset that should be properly conserved and maintained. The City should undertake conservation and routine maintenance to preserve its public art collection in the best possible condition. To assist in the maintenance and conservation of the Clemson's public art collection, information regarding the conservation and maintenance needs on each work, borrowed or owned outright by the City should be kept on file with the City.

Works of art on loan should be maintained in accordance with the requirements of, and in collaboration with, the lender.

### **1. Conservation**

Conservation is the regularly scheduled examination of documentation, treatment, and preventative care of public art conducted by a professional art conservator.

The City will regularly conduct, or hire a professional conservator to conduct, a survey of the condition of each work in the City's Collection and make recommendations for conservation, cost estimates, and a recommended schedule for implementation.

In addition, the City will take steps to identify conservation needs prior to the fabrication and installation of new works. The City will require, when necessary, that artists consult with a conservator during the design development phase of the project to identify the conservation needs of the project. Alternately, the City could have design documents reviewed by a conservator hired by the City prior to executing the fabrication and installation portion of a contract.

For commissioned works, artist should provide the City with a worksheet that identifies the conservation and maintenance needs of the work, including the frequency, methods and materials recommended.

## **2. Routine Maintenance**

Routine maintenance is the care of public art that does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts). If indicated by the artist as part of the maintenance and conservation worksheet, the City department that maintains the facility and/or site where the art is located will generally manage routine maintenance. The City department should not conduct any non-routine maintenance, as indicated on the maintenance and conservation worksheet, or conservation unless requested by the City Administrator's Office.

The Department responsible for maintaining the facility where the art is located should notify the City Administrator's Office immediately if an artwork is damaged or stolen, or if the City department plans to move the artwork or in any way alter its site. Any work that is recommended for relocation or de- installation would be subject to the de-accession policy.

Works of art should be maintained in a manner outlined in the above-mentioned maintenance and conservation worksheet, appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990.<sup>1</sup>

### **DE-ACCESSION AND RELOCATION OF ARTWORKS IN THE COLLECTION**

It shall be the City's policy to ensure the ongoing integrity of the artwork and the site for which it was created, to the greatest extent feasible, in accordance with the artist's original intentions and consistent with the rights afforded by the Visual Artists Rights Act of 1990.

However, from time to time, there will be circumstances in which the City will want to consider de-accessioning and removing an artwork, or relocating an artwork.

The CACC shall review any proposal for de-accession or relocation of an artwork. Consideration of de-accession shall involve the same degree of careful review as a decision to commission a work of

art. Decisions will be informed by professional judgment and be made in the interests of the public.

De-accession decisions must not be made lightly, but rather with great thoughtfulness, care, and prudence. Expressions of donor and/or review panel intent should always be respected in de-accession decisions and the interests of the public, for whose benefit the City of Clemson Public Art collection is maintained, must always be foremost in making the decision for de-accession.

The de-accessioning process shall be public and transparent. No action pertaining to de-accessioning will be taken if it compromises the integrity and good standing of the City and the community at large.

***Procedure***

The City should not remove any artwork from the site for which it was selected, nor remove it from display, without prior review by the CACC.

The CACC shall review the circumstances surrounding the proposed de-accession, relocation or removal. The CACC may choose to hold a public meeting for the purpose of gathering community feedback on a proposed de-accession, relocation, or removal or gather community input through other methods.

The CACC may recommend de-accession, relocation, or removal of a work of art for any of the following conditions:

- the condition or security of the artwork cannot be reasonably guaranteed;
- the artwork requires excessive maintenance or has defaults of design or workmanship and repair or remedy is impractical or unfeasible;
- the artwork has been damaged and repair is impractical or unfeasible;
- the artwork endangers public safety;
- significant changes in the use, character, or design of the site have occurred which affect the integrity or relevance of the work;
- significant adverse public reaction has been documented over an extended period of time (typically a minimum of three years);
- the artwork is located on private property and the developer of the property wishes to remove on-site artwork;
- written request from the artist has been received; and/or
- the CACC wishes to replace the artwork with a more appropriate work by the same artist;
- a suitable location for the artwork has been identified that better satisfies the original goals of the project; or the artist requests removal due to concerns listed above.

During the review process, unless there is imminent danger to the public, the artwork shall remain accessible to the public in its original location. The CACC will make a decision and forward it to the City Council. De-accession, relocation, or removal requires the approval of

the CACC and City Council. The City Administrator's Office will make substantive and good faith efforts to notify the artist that their work is being considered for de-accession.

De-accession, relocation, or removal of artwork shall be done in a manner that complies with all other applicable City, state and federal procedures, policies, and regulations. For example, de-accession, relocation, and removal actions must comply with applicable procedures and laws relating to the disposition of City property and with laws protecting artists' rights, such as the Visual Artists Rights Act (VARA). Proceeds from the sale of any de-accessioned artwork will be used to support the Public Art Program.

# V. Appendices

**Appendix A.** Arts & Culture Data- 2024 Comprehensive Plan Survey

**Appendix B.** Arts Commission –2014 Community Culture & Arts Survey

**Appendix C.** 2015 Public Forum Notes

**Appendix D.** 2015 Mini Workshop from Clemson Artist Guild Meeting

**Appendix E.** Public Art Zones Project (Art Atelier/City of Clemson Planning & Codes)

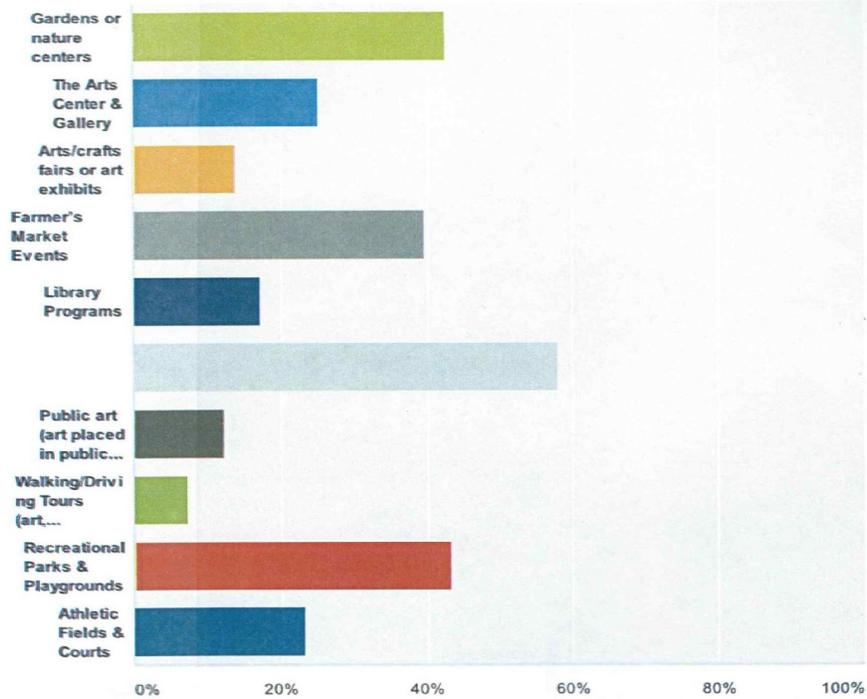
**Appendix F.** Educational Art Opportunities

# Appendix A: Arts & Culture Data- 2024 Comprehensive Plan Survey

2024 Comprehensive Plan Survey

**Q12 Which existing community event offerings are most important to you? Choose up to three.**

Answered: 361 Skipped: 24



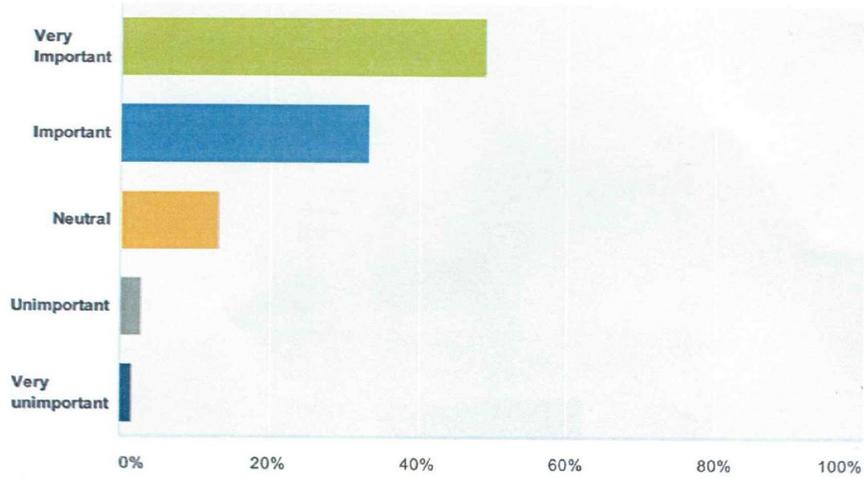
Answer Choices	Responses
Gardens or nature centers	42.66% 154
The Arts Center & Gallery	25.21% 91
Arts/crafts fairs or art exhibits	13.85% 50
Farmer's Market Events	39.61% 143
Library Programs	17.17% 62
Natural areas, greenways, bike trails	57.89% 209
Public art (art placed in public places, usually outside and accessible to all for free)	12.19% 44
Walking/Driving Tours (art, history, architecture, scenic, etc.)	7.48% 27
Recreational Parks & Playgrounds	43.21% 156

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2024 Comprehensive Plan Survey

**Q13 How important is it to have arts and cultural offerings in Clemson?**

Answered: 364 Skipped: 21

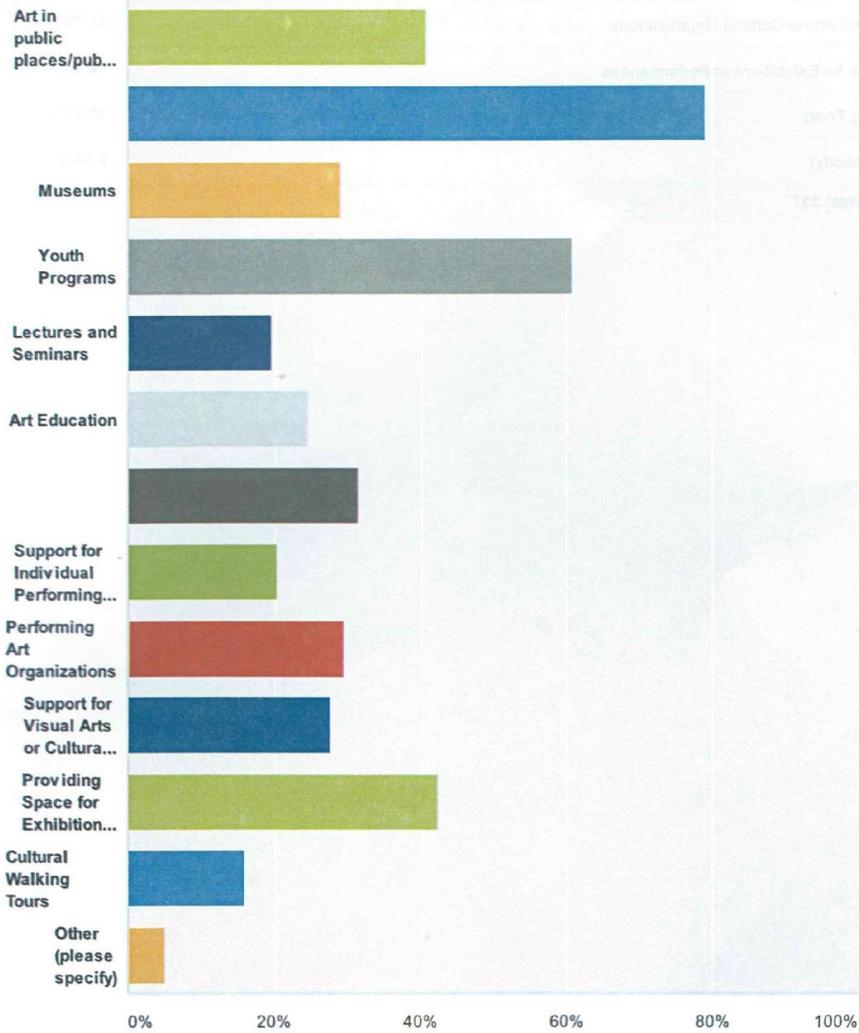


Answer Choices	Responses	Count
Very Important	49.18%	179
Important	33.24%	121
Neutral	13.19%	48
Unimportant	2.75%	10
Very unimportant	1.65%	6
<b>Total</b>		<b>364</b>

2024 Comprehensive Plan Survey

**Q14 If the City Government provides financial support for art and culture, which of the following activities should be priorities for receiving support? Check all that apply.**

Answered: 357 Skipped: 28



Answer Choices	Responses
Art in public places/public art	40.90% 146
Festivals and Community Events	78.99% 282
Museums	29.13% 104

## 2024 Comprehensive Plan Survey

Youth Programs	<b>60.78%</b>	217
Lectures and Seminars	<b>19.61%</b>	70
Art Education	<b>24.65%</b>	88
Promoting/ Marketing Arts and Cultural Events/Venues	<b>31.37%</b>	112
Support for Individual Performing and Literary Artists	<b>20.45%</b>	73
Performing Art Organizations	<b>29.41%</b>	105
Support for Visual Arts or Cultural Organizations	<b>27.73%</b>	99
Providing Space for Exhibitions or Performances	<b>42.58%</b>	152
Cultural Walking Tours	<b>15.97%</b>	57
Other (please specify)	<b>5.04%</b>	18
<b>Total Respondents: 357</b>		

## **Appendix B: Arts and Culture Commission Public Survey**

The CACC surveyed community art interest by distributing an email survey with the assistance of the City of Clemson, The Arts Center of Clemson, the Center for Visual Arts at Clemson University and The Brooks Center for Performing Arts at Clemson University. This provided results from approximately 380 respondents. According to the United States Census Bureau calculations, the population in the City of Clemson during 2014 was roughly 15,000. Of the 380 respondents represented in the survey, 38% were residents of Clemson (38%), 6% university students, and 50% were visitors and residents of surrounding communities; 6% of the respondents selected the category “Other.”

Results of the survey indicated the community has a great interest in the growth of arts and culture in future development of the City of Clemson.

As arts and culture form to create a dynamic history for geographic locations, the people who make up the area are also have a significant influence over the success of offerings. The City of Clemson is home to a diverse population due to the neighboring Clemson University. Among the diverse population of the area, 80% percent of the survey respondents felt the enhancement of arts and culture offerings in the city were very important: 17% felt enhancement of arts and culture offerings were important. 90% of the respondents to the survey identified themselves as White/Caucasian individuals with 6% of the responses originating from individuals who identified themselves as African-American, Asian-American, Latin/Hispanic-American, or members of the category “Other.”

In the City of Clemson, 60% of the surveyed population provided they would attend arts and culture events if they received more information about events: 20% provided they would like to have more interesting or relevant arts and culture events occur in the city. Further, respondents indicated an interest in attending Theater Performances at the highest calculated rate of 73%; the second highest in this category was Film Festivals and Art Film events at a calculated rate of 50%. These responses indicate that residents and visitors in the City of Clemson would support the development of new categories of arts and culture as they relate to performing and visual/media arts. The CACC endeavors to address the desires of residents and visitors in building upon the development of arts and cultural offerings presented for public enjoyment in the city.

**Overall Survey Results:  
2014 City of Clemson Arts and Culture Commission Survey**

Are you:

Answer	0%	100%	Number of Responses	Response Ratio
A resident of Clemson			135	36.4%
A college student			26	7.0%
A visitor to the Clemson area			13	3.5%
A resident in the area surrounding Clemson			175	47.2%
Other			21	5.6%
No Responses			0	0.0%
<b>Totals</b>			<b>370</b>	<b>100%</b>

What is your zip code?

Answer	Number of Responses
Postal Code	370

Where would you take friends or direct visitors for a cultural experience in Clemson, or if you are a visitor, where you do you plan to go for a cultural experience in Clemson? (Name up to three)

Number of Responses
345

Which of the existing community event offerings are most important to you? Pick up to three.

Answer	0%	100%	Number of Responses	Response Ratio
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Botanical gardens or nature centers		272	71.3%
Art Centers and Gallery		171	44.8%
Arts/crafts fairs, Art exhibits		141	37.0%
Farmer's Market Events		95	24.9%
Library Programs		51	13.3%
Natural areas, greenways, bike trails		152	39.8%
Public art (art placed in public places, usually outside, accessible to all for free)		78	20.4%
Walking/driving tours (art, history, architecture, scenic, etc.)		78	20.4%
Other		43	11.2%
<b>Totals</b>		<b>381</b>	<b>100%</b>

**Are there other events/programs that are not offered that you would like to see?**

<b>Number of Responses</b>
142

**Which music offerings are you most likely to participate? Choose up to three.**

<b>Answer</b>	<b>0%</b>	<b>100%</b>	<b>Number of Responses</b>	<b>Response Ratio</b>
Bluegrass/Folk			176	47.5%
Pop/Rock			135	36.4%
Classical Gospel or spiritual			47	12.7%
International			98	26.4%
Country			79	21.3%
Hip Hop/Rap			14	3.7%
Jazz/Blues			174	47.0%
Classical			192	51.8%
Caribbean/Latin			51	13.7%

		Totals	370	100%
<b>Which performing arts offerings are you most likely to participate? Choose up to three.</b>				
Answer	0%	100%	Number of Responses	Response Ratio
Poetry/book readings			49	13.4%
Theater (Children's/Family/Stage Plays/Musicals)			262	71.7%
Comedy/Improvisation			132	36.1%
Film Festivals/Art Film Events			180	49.3%
Dance (Jazz/ Tap/Modern/Contemporary/Ballet)			111	30.4%
Street Performers			73	20.0%
Ethnic Cultural Events			111	30.4%
<b>Totals</b>			<b>365</b>	<b>100%</b>
<b>Which visual arts/exhibit offerings are most important to you? Choose up to three.</b>				
Answer	0%	100%	Number of Responses	Response Ratio
Children's art/crafts classes			86	23.9%
Ceramics/Pottery			129	35.9%
Digital and/or Film Photography			104	28.9%
Film and Video Production			63	17.5%
Jewelry			69	19.2%
Fashion/Interior Design			44	12.2%
Painting			157	43.7%
Printmaking			35	9.7%
Sculpture			106	29.5%
Folk/Indigenous Craft			118	32.8%
Other			29	8.0%
<b>Totals</b>			<b>359</b>	<b>100%</b>

**How important is it to have arts and cultural offerings in Clemson?**

Answer	0%	100%	Number of Responses	Response Ratio
Very Important			305	82.4%
Important			60	16.2%
Not Important			5	1.3%
No Responses			0	0.0%
<b>Totals</b>			<b>370</b>	<b>100%</b>

**Where do you most frequently get information about arts and cultural events?**

Answer	0%	100%	Number of Responses	Response Ratio
Local Newspaper			127	33.2%
News/TV Ads			43	11.2%
The City of Clemson Website			57	14.9%
Clemson Chamber of Commerce Website			10	2.6%
"The Arts Center" of Clemson E-mail and Mailings			162	42.4%
Other Arts and cultural group mailings			44	11.5%
Clemson University Brooks Center E-mail and Mailings			199	52.0%
Other Clemson University publications			58	15.1%
Through public school notices			17	4.4%
Radio station			44	11.5%
Posters			41	10.7%
Internet/e-mail			105	27.4%
Community newsletters			33	8.6%
Signs/billboards			36	9.4%
Social media (Facebook, Twitter, etc.)			84	21.9%
Family/friends			91	23.8%

Other	20	5.2%
<b>Totals</b>	<b>382</b>	<b>100%</b>

**What would cause you to attend arts or cultural events more frequently? Check all that apply.**

Answer	0%	100%	Number of Responses	Response Ratio
More convenient times			98	26.0%
More information about the events			225	59.8%
More interesting or relevant events			164	43.6%
Better parking or access			82	21.8%
Providing child care			11	2.9%
Improved access through public transportation			29	7.7%
More outdoor venues (pavilions, band shells, etc.)			93	24.7%
Other			51	13.5%
<b>Totals</b>			<b>376</b>	<b>100%</b>

**Do you believe it is important that City government help financially support arts and cultural activities in Clemson?**

Answer	0%	100%	Number of Responses	Response Ratio
Very Important			243	65.6%
Important			110	29.7%
Not Important			17	4.5%
No Responses			0	0.0%
<b>Totals</b>			<b>370</b>	<b>100%</b>

**If the City government provides financial support for art and culture, which of the following activities should be priorities for receiving support? Check all that apply.**

Answer	0%	100%	Number of Response
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		<b>Responses</b>	<b>Ratio</b>
Art in public places/public art		167	43.8%
Festivals and community events		264	69.2%
Museums		123	32.2%
Youth Programs		148	38.8%
Lectures and seminars		61	16.0%
Art education		118	30.9%
Promoting/marketing arts and cultural events/venues		163	42.7%
Support for individual performing and literary artists		57	14.9%
Performing arts organizations		134	35.1%
Support for visual arts or cultural organizations		129	33.8%
Providing space for exhibitions or performances		145	38.0%
Cultural Walking tours		70	18.3%
Other		10	2.6%
<b>Totals</b>		<b>381</b>	<b>100%</b>

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**Which group below do you most identify with?**

<b>Answer</b>	<b>0%</b>	<b>100%</b>	<b>Number of Responses</b>	<b>Response Ratio</b>
Adults with Children			102	27.5%
Adults without Children			127	34.3%
Senior citizens			113	30.5%
Single Young Adults			28	7.5%
Teens			0	0.0%
No Responses			0	0.0%
<b>Totals</b>			<b>370</b>	<b>100%</b>

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**Are you:**

Answer	0%	100%	Number of Responses	Response Ratio
Male			108	29.1%
Female			255	68.9%
No Responses			7	1.8%
<b>Totals</b>			<b>370</b>	<b>100%</b>

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**Are you:**

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Answer	0%	100%	Number of Responses	Response Ratio
African-American			10	2.7%
White			333	90.0%
Asian-American			3	<1%
Latin/Hispanic-American			3	<1%
Other			11	2.9%
No Responses			10	2.7%
<b>Totals</b>			<b>370</b>	<b>100%</b>

---

**What is your household income?**

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Answer	0%	100%	Number of Responses	Response Ratio
Under \$30,000			29	7.8%
\$30,000 to \$70,000			83	22.4%
\$70,000 to \$100,000			70	18.9%
\$100,000 to \$200,000			91	24.5%
Over \$200,000			12	3.2%
N/A			68	18.3%
No Responses			17	4.5%
<b>Totals</b>			<b>370</b>	<b>100%</b>

---

**In Clemson or the surrounding area, you are a:**

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Answer	0%	100%	Number of Responses	Response Ratio
Gallery Owner			2	<1 %
Artist			75	27.7%
Small Business Owner			33	12.2%
Arts Advocate			91	33.7%
Other			115	42.5%
<b>Totals</b>			<b>270</b>	<b>100%</b>

Please share with us other thoughts about improving the vibrancy of cultural arts in our Clemson Community...

Number of Responses
101

Are you interested in being a part of establishing, promoting, and celebrating arts and culture in Clemson? If so, please include your name and contact information below.

Number of Responses
64



## **Appendix C: 2015 Public Forum Summary**

On April 28, 2015, the CACC convened a public meeting to present the concept of Public Art in Clemson and to solicit feedback as to the forms public art should take. The meeting began with a slide show of the wide variety of public art featured in other cities. The group then separated into six discussion groups to generate ideas of appropriate public art and possible locations for art in the City of Clemson. A general discussion followed.

In summary, the results suggest that city entrances (roads and the train stations) would serve to introduce Clemson to visitors as a city that understands the importance of art. Spaces for relaxation and recreation, such as parks, playgrounds and trails are locations for related topics.

Art involving children and sports are also examples. City buildings and venues provide excellent sites for relaxation and periodic aesthetic admiration by visitors and residents alike. Several people suggested that a requirement for builders and developers to fund and include public art in new construction. The importance of showcasing local artists and providing art classes, underscores the need to involve local people if projects are to succeed. A recurring theme was to use public art to celebrate the natural beauty of Clemson's location on a large beautiful lake near Blue Ridge escarpment. A summary of public input was compiled immediately after the public forum and shown on the follow pages:

# PUBLIC COMMENTS/INPUT

Public Arts Plan –PUBLIC FORUM

April 28<sup>th</sup>, 2015

CONCEPT	IDEAS	LOCATION	STAKEHOLDER	COMMON THEME
“Gateway Art”-First Impressions of entering City	Entrance Sculpture Installment at Gateway Park	<ul style="list-style-type: none"> <li>• Hwy 93,</li> <li>• 76 &amp;123 (Flag Plaza, Railroad Greenspace)</li> <li>• Gateway Park</li> <li>• Old Holiday Inn Property</li> <li>• Armory Area</li> </ul>		
Assign Temporal Spaces throughout City that are not programmed and provide “opportunity” for ongoing projects	<ul style="list-style-type: none"> <li>• Pop up Art</li> <li>• Temporary Landscaping</li> <li>• Light/video projection on structures</li> </ul>	Identified Green Space by City parks and rec		
Create Exterior Performing Arts Locations	<ul style="list-style-type: none"> <li>• Acquire Old Astro Theatre</li> <li>• Repurpose Old Codes Office</li> </ul>	Downtown Clemson		
Child Public Art at Playgrounds			Children	
Create “Floating Installations” on Lace Hartwell. To include a summer regatta.	<ul style="list-style-type: none"> <li>• Dragon Boat Races</li> <li>• Lanterns on the Lake</li> <li>• Cardboard Regatta</li> </ul>	<ul style="list-style-type: none"> <li>• Dike Walking Trail ,</li> <li>• Abernathy Park</li> </ul>		
Geocache of Public Art		<ul style="list-style-type: none"> <li>• Green Crescent Trail,</li> <li>• SCBG,</li> <li>• Dike Trails</li> </ul>		
Functional Art for Dogs, Sports Participants & Observers		Nettles Park	Dog Owners, Sports Observers	
Beautify Drab	<ul style="list-style-type: none"> <li>• Murals painted</li> </ul>	<ul style="list-style-type: none"> <li>• Parking</li> </ul>		

Spaces	<ul style="list-style-type: none"> <li>in the interiors of Parking Garages.</li> <li>• Temporary Light Displays</li> <li>• Pocket Parks</li> </ul>	<ul style="list-style-type: none"> <li>Garage</li> <li>• Pedestrian Bridge</li> <li>• Hwy 76 Bridge</li> </ul>		
Create more pedestrian access for community at large and include areas of interest to encourage walking		<ul style="list-style-type: none"> <li>• Berkley Road-76 walkway</li> <li>• Pedestrian Bridge at 76 &amp; 93</li> <li>• Improve Pedestrian Bridge on 123</li> </ul>	Children Students Sports Fans	
Connect the “Urban” to the “Rural” components of Clemson through Art—recognizing what feeds Clemson	<ul style="list-style-type: none"> <li>• Part of Clemson Theme??</li> <li>• Historical Presentations</li> </ul>			
Create Art Identity in City of Clemson	<ul style="list-style-type: none"> <li>• Signature Pieces like the “Blue Bear of Denver”</li> <li>• Greenville Mice</li> </ul>			
Incorporation of Art in Functional elements of city	<ul style="list-style-type: none"> <li>• Benches &amp; Bus Shelters</li> <li>• Utility Bozes</li> <li>• City Boulevards-trees</li> <li>• Manhole Covers</li> <li>• Lighting</li> <li>• Roundabouts</li> <li>• Wider Sidewalks</li> <li>• Building Architecture</li> </ul>		City of Clemson Utilities & Planning and Codes	
Incorporation of Art Opportunities with Private Developers/Businesses	<ul style="list-style-type: none"> <li>• Space for Sculpture/Art</li> <li>• Public Seating or Performance Plaza</li> <li>• Landscape</li> <li>• Architecture of Spece</li> <li>• Sidewalk</li> </ul>	<ul style="list-style-type: none"> <li>• Garretts Shopping Ctr</li> <li>• Downtown Clemson</li> <li>• Shanklin Sams?</li> <li>• Holiday Inn Property</li> <li>• Judge</li> </ul>	Partnership with City of Clemson Planning & Codes	

	Space (Street Performance s)	<ul style="list-style-type: none"> <li>• Keller-Mural Publics Shopping Ctr.</li> </ul>		
Showcase local & regional Talent	<ul style="list-style-type: none"> <li>• Partnerships with:</li> <li>• Boy/Girl Scouts</li> <li>• Rotaty</li> <li>• Women's Club</li> <li>• Master Gardeners</li> <li>• Clemson Archeticture &amp; Art Students</li> <li>• Music Organization s</li> </ul>			
Celebrate Clemson	<ul style="list-style-type: none"> <li>• Passport</li> <li>• Xmas Parade</li> <li>• Spring Arts Festival</li> <li>• Student Welsome Back Festival</li> <li>• Blues Festival</li> <li>• Spittono</li> </ul>	<ul style="list-style-type: none"> <li>• Citywide</li> <li>• Downtown Clemson</li> <li>• Catherine Smith</li> <li>• Downtown Clemson</li> <li>• Multi-Venues (??)</li> <li>• National Guard Armory</li> </ul>	Students Families Retirees Single Professionals Visitors	
Increase utilization of existing parks. Identify best fit for those locations	<ul style="list-style-type: none"> <li>• Interactive Fountains</li> <li>• Sculpture Park</li> <li>• Pop up Art</li> <li>• Music in the Park</li> </ul>	<ul style="list-style-type: none"> <li>• Gateway Park</li> <li>• Abernathy Park</li> <li>• Nettles Park</li> <li>• Jaycee Park</li> <li>• Catherine Smith Plaza</li> <li>• Ashley Dearing</li> <li>• Mountainvi ew Park</li> <li>• Patrick Square?</li> </ul>		
Invite Neighborhoods to host Public art	<ul style="list-style-type: none"> <li>• Matching Fund</li> </ul>	<ul style="list-style-type: none"> <li>• Entrance Sculpture</li> </ul>		

	<ul style="list-style-type: none"> <li>Projects (City or SCAC Funds)</li> <li>Quilt Trail Project</li> </ul>	<ul style="list-style-type: none"> <li>Greenspace/Boulevard Areas</li> <li>Homeowner participation</li> </ul>		
Identify Funding Opportunities	<ul style="list-style-type: none"> <li>DOT</li> <li>Private Developers</li> <li>SC Art Commission</li> <li>NEA Grants</li> <li>Permit Penny Tax</li> <li>Accommodations Tax</li> <li>Public Matching Grants</li> <li>Local Businesses</li> </ul>	<ul style="list-style-type: none"> <li>Pedestrian Walkways</li> <li>\$ or Space Offered</li> <li>Neighborhood Art Project</li> <li>Building Space or Contributions</li> </ul>		
Transportation as Public Art	<ul style="list-style-type: none"> <li>Bike Racks</li> <li>CATbus-Poetry Slam, Temporary Murals</li> <li>Automotive Theme</li> </ul>			
Supporting growing Family/Retired Population	<ul style="list-style-type: none"> <li>Child-sized Art Spaces</li> <li>Child &amp; Family Driven Public Art Projects</li> <li>Merging Art and Play</li> <li>Arts Education</li> <li>Bring Arts to Elderly</li> <li>City sponsored tours</li> <li>Survey Children on Public Art Project!</li> </ul>	<ul style="list-style-type: none"> <li>Pocket Parks/Climbing Sculpture</li> <li>Paint by Number Mural</li> <li>Temporary Sidewalk Art Downtown</li> <li>Creative Climbing Structures-Parks</li> <li>Arts Center Camps/After school Classes</li> <li>Osher Center</li> </ul>		

## **Appendix D: 2015 Clemson Artist Guild workshop**

On October 16, 2015, the Chair of the Arts and Culture Commission presented a workshop for the Clemson Area Artist Guild at the Arts Center of Clemson. The purpose of the presentation was to inform the guild of the current activities of the commission and review the Public Arts Plan, as well, as, receive feedback from the arts community on their vision of public art in our community. As part of the presentation, a breakout session was conducted with an exercise to get our local artists thinking about what their vision was for public art in Clemson. Worksheets were provided to capture ideas and vision. There were approximately 20 participants, and teams of three people tackled the questions of vision, description and locations for five types of venues in Clemson: Community Facilities, Parks and Trails, Neighborhoods, City Entrances, and New Developments.

Depending upon the artistic focus of the artists, there was slightly different viewpoint the public art vision, which provided a variety of interesting ideas. We received 100% participation in the breakout session with all five groups. In addition, a survey was distributed at the end of the presentation, in which 60% of participant answered 5 survey question. The data provided by the guild will be used by the commission to assist us in the process of identifying top locations for public art as well as prioritization of what is considered important in public art efforts in the city.

The results of the Artist Guild workshop are summarized in the following pages:

## ARTIST GUILD PRESENTATION

10/13/15

### Breakout Exercises

#### Location 1: Community Facilities

A..Words that describe the Clemson Image:

Accessible, Interesting, Inviting, Open , Contemporary, College town, Seasons

B. Locations identified under "Community Facilities":

Train Depot	Informational Board, Interactive Topographical Map
Intersection of 123 & 76 (green space)	Community Totem
Gateway Park	
OLLI	Gallery Space—Open Area, Greenspace in Front of Building--3D Sculpture
Library	Exhibitions—Meeting Room Walls
Art Center	
Old Planning and Codes Building	3d Sculpture in small plaza, Demonstration Area for Artists

#### Location 2: Parks and Trails

A. Words that describe the Clemson Image:

Nature, Open, Inviting, Traditional, Creative

B. Locations identified under "Parks and Trails":

Bike Path Along Pendleton Highway	Repeating Theme Along path with Random Placement ie. Topiary Sculpture, Walking Silloetes
Abernathy Park	Interactive Light Installation
Water Tower at Arts Center	Painting Tower or Modifying Shape
Wall Along hwy 123	Mural Installation

C. Five words that describe the vision you have for eht assigned public art location:

*Nature, Interesting, Colorful, Inviting, Interactive*

#### Location 3: Neighborhoods

A. Words that describe the Clemson Image:

Clean, Nature, Open, Historic, Safe

B. Locations identified under "Neighborhoods"

Virginia Shanklin Park	3 Chairs by Doug McAbee—like at Winthrop University
Intersection of N. Clemson & Wiggington	Sculpture Form

C. Five words that describe the vision you have for the assigned public art location:

Modern, Metal, Environmental, Inviting, Interesting

**Location 4: City Entrances**

A. Words that describe the Clemson Image:

Friendly, Fun, Tigers, Cool, Diverse, Clean!

B. Locations identified under "City Entrances"

Old Astro II Building (Entrance to City Arts Trail)	Purchase and build multi use Arts Facility for: Movies, performance, exhibition
Art Center	Develop/Promote Art Village around Art Center and Park for demonstration/performance
Crazy Zaks-(Beside City Hall)	Venue to rent out for parties-outside area, Live Performance Area

C. Five words that describe the vision you have for the assigned public art location:

Inclusive, Stimulating, Fun Diverse, Quality, Sustainable, Sophisticated, Interactive, Unifying Community

D. Develop a vision statement from those words that describe the assigned art location.

"The city will provide arts corridors that are sustainable, interactive, art adventures, in a sophisticated venue."

**Location 5: New Developments/Neighborhoods**

A. Words that describe the Clemson Image:

Green, Fun, Clean, Artistic, European (relaxed/efficient)

B. Locations identified under "New Developments"

New Restaurants	More greens space for outdoor eating and entertainment Encourage more ethnic diversity to promote culture
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**OTHER FEEDBACK from Artist Guild:**

**Public Art Locations not mentioned above—**

- Interstecion of Old Greenville Hwy and College Ave
- Nettles Park
- Issaqueena and 123 (lowes area)
- The Clemson Gates (Pendleton rd.)
- Vertical Park along hwy 93
- Dove Circle Park?
- Ole Calhoun area
- Fence @ Tiger Park
- Hill in front of the Epsicopal Church
- Ashley Dearing Park

**ARTIST GUILD PRESENTATION**

**10/13/15**

**Presentation Survey**

ARTIST SURVEY:

1. Why do you think it is important for the City of Clemson to support public art

➤ It will make Clemson a more modern and interesting city
➤ Enrich experiences for visitors and residents
➤ Make Clemson a more attractive and socially stronger community
➤ Make the City of Clemson more than just a city the functions because of the University
➤ Enrich the culture in this area
➤ To show people how important art is to the life of our community
➤ To create an inviting, interactive and creative city that people want to live in and visit!!
➤ Art inspires community involvement
➤ To create a well rounded and visually pleasing community

2. What are you looking forward to most about public art in Clemson?

➤ Increased opportunities for artists to sell and showcase art
➤ Interactive pieces, deconstructed tigers, painting a big mural in town!
➤ A possibility of a beautiful and engaged community.
➤ Cultural diversity
➤ Adding interest to the area and beautification of the area
➤ Exciting art in Clemson
➤ Seeing Public Art in Clemson
➤ Seeing progress in public art as a priority
➤ Opening people's eyes to engaging interesting public art

3. What was the most exciting/compelling idea you heard this evening?

➤ How we can make Clemson a more artistically vibrant community
➤ Sculpture and scavenger hut like mice on main
➤ Possibility of an art and culture director for the city
➤ Funding for the arts
➤ That there is an actual plan for public art!
➤ That public art might finally happen in Clemson
➤ Having a Cultural Director at the City
➤ That we are not going to cling to the past
➤ The possibility that public art is coming to our area

4. As an artist and guild member, how do you see yourself engaging in the development of public art projects in the City of Clemson.

➤ I can provide my talents in the area of painting and pastel work
➤ Design and paint, photograph art and interactions with art
➤ Supporting and encouraging arts and culture in city
➤ Supportting the city getting public art in Clemson
➤ Volunteer
➤ As a lampwork artist I don't see myself engaging in its development
➤ Helping, Creating and Visiting
➤ No vision in this area
➤ Help in selecting public art

5. Please share any questions, suggestion or concerns you may have about the presentation or public art in Clemson.

➤ Clemson should consider promoting an art market during the year.
➤ Protection of art through cameras?, Create new community traditions through art.
➤ Concern that support for upkeep of the public art is there after it is installed
➤ As part of the Quilt Trail production team, I think we need to explore more quilt blocks in Clemson to help increase tourism, etc...
➤ Call to Artists to present ideas and vision when the opportunity presented for a project
➤ Please use call to artists! See the possibilities and don't dictate an old man's vision to an artist
➤ How will we do a "call for art" or suggestions of wher to get started?

## Appendix E: Public Art Zones Project (City of Clemson Planning & Codes)



Sources: Esri, HERE, DeLorme, USGS, Intermap, increment P Corp., ARCAN, Esri Japan, METI, Esri China (Hong Kong), Esri (Thailand), MapmyIndia, © Swisstopo, Mapbox Contributors, and the GIS User Community

## **Appendix F: Educational Programs in the Arts**

One aspect of enhancing cultural and art offerings in the City of Clemson focuses on educating students and adults in the vast array of health and solace opportunities that exist when participating in the Arts. The following goals align with recommendations for possible outlets that may convey the importance of art through educational programming.

### **Recommended Outlets for Educational Programming:**

#### Festival of the Arts

- Annual community arts and crafts festival
- Live entertainment for all ages (musicians /singers/drum circle)
- Diverse learning opportunities with hands-on art projects for all ages.
- Organized and led by The ARTS Center of Clemson and community volunteers.
- Participation is open to everyone and community involvement for all ages is encouraged through billboards, fliers, newspaper announcements, and social media.
- A-tax for promotion and an annual, line item amount from hospitality tax for operational expenses.

#### Smart Art

- Collaborative program with Clemson Elementary
- Project to last from K through 5th grade. Students will learn skills each year to culminate in a public sculpture.
- A focus group made of artists, teachers, and parents will make recommendations for the subject and the medium of the student art each year.
- Funding will come from the city and PTA.

#### Community Bench Project

- Series of “artistic” benches throughout the city and the city parks-each tells a story about Clemson (historical or current) with mosaic tiles (may represent businesses, families, or organizations).
- Develop a map to tell about the location and story of each bench
- The CACC will send out a “call for artists”. The artists will pair with sponsors of the benches to develop a design. After the artists and patron decide on their design, they would fill out an application with description and drawing for the ACC and Clemson City Council to approve.
- Actual design, fabrication, and application of mosaic tiles can become a teaching/learning experience for all involved. Community involvement for all ages will be encouraged through fliers, newspaper announcements, and social media.
- The sponsor of the benches will fund their bench.

## Murals

- A series of murals around the city. May include, but are not limited to, historical, current, or “art for art’s sake” images.
- The CACC will send out a “call for artists”. The artists will pair with sponsors of the murals to develop a design.
- An application will be sent to the CACC through the Planning Office, which includes description, materials, and design sketches.
- Community involvement can be encouraged, (prepping the wall, sketching the outline of the mural, painting, etc.) with teaching/learning opportunities for all ages included.
- Funded by the business, the city, and private donations and/or fundraiser events.



## Unique (International) Performing Arts

- Performances in public places- including, but not limited to, dance, music/singing, acrobatics, theatre, and poetry recitation/story telling.
- Performances may be historical, multi-cultural, and/or a showcase for talent.
- May include performers of all ages, groups or individuals. Performing Arts students from Clemson University and surrounding schools will be encouraged to perform.
- Interested participants will fill out an application form, and must go through an auditioning process.
- Performances in the same site, on the same days and times, will increase public awareness. Performances will be advertised through use of fliers, newspaper announcements, and social media.
- The City of Clemson Parks and Recreation Department already have music in the parks in the spring and fall, and is funded from their budget. Businesses, schools, and other patrons and partners may be interested in having music in public places.