

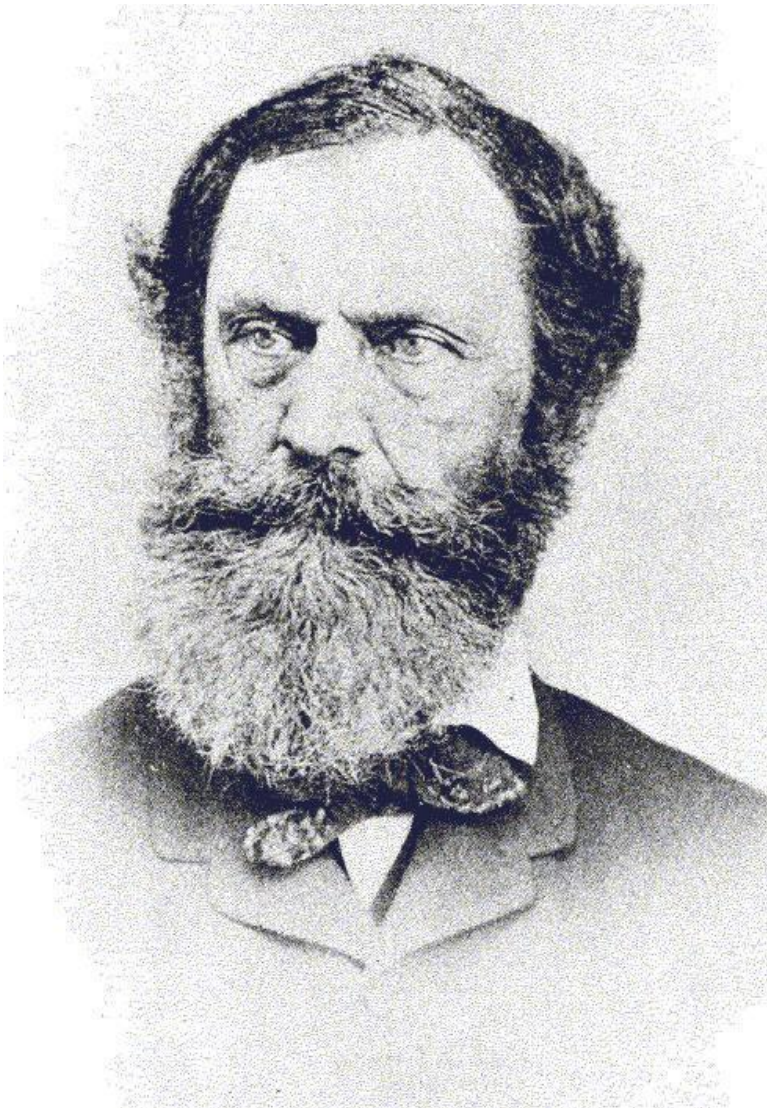


City of Clemson Public Art Plan 2017

SUBMITTED BY THE
CLEMSON ARTS AND CULTURE COMMISSION
TO THE
CLEMSON CITY COUNCIL

Adopted September 2017

1250 Tiger Boulevard
Clemson, SC 29631



“The beautiful
arts [are] ... the
magic bonds
which unite 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.

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TABLE OF CONTENTS

I. EXECUTIVE SUMMARY	5
INTRODUCTION	5
VISION FOR PUBLIC ART	6
ADMINISTRATIVE FRAMEWORK	7
FUNDING	7
NEXT STEPS	7
II. RATIONALE AND CONTEXT	9
III. PUBLIC ART OPPORTUNITIES	11
DEFINING PUBLIC ART	10
FORMS OF PUBLIC ART	10
LOCATIONS FOR PUBLIC ART	12
<i>PARKS AND RECREATIONAL FACILITIES</i>	14
<i>CITY BUILDINGS AND FACILITIES</i>	15
<i>GATHERING PLACES</i>	15
<i>STREETSCAPE</i>	17
<i>GATEWAYS INTO CLEMSON</i>	18
<i>FUTURE CITYWIDE TRAIL/PATHWAY SYSTEM</i>	19
<i>SPACES FOR TEMPORARY ART/PERFORMANCE</i>	20
<i>NEIGHBORHOOD PROJECTS</i>	20
IV. ADMINISTRATIVE GUIDELINES	23
DEFINITIONS	23
PLANNING TOOLS	27
<i>ANNUAL PUBLIC ARTWORK PLAN AND BUDGET</i>	26
<i>INDIVIDUAL PROJECT PLAN</i>	26
<i>OTHER CITY PLANS</i>	27
SOURCES OF FUNDS TO SUPPORT THE PUBLIC ART PROGRAM	27
<i>GENERAL FUND</i>	27
<i>CAPITAL IMPROVEMENT- PUBLIC ART</i>	28
<i>ACCOMODATIONS AND HOSPITALITY TAX FUND</i>	28
<i>GRANTS</i>	28
<i>PRIVATE FUNDRAISING</i>	28
<i>NEIGHBORHOOD VITALITY FUND</i>	28
<i>VOLUNTARY PERCENT FOR ART- PRIVATE DEVELOPMENT</i>	28
USES OF FUNDS TO SUPPORT THE PUBLIC ART PROGRAM	29
STAFFING AND ADMINISTRATION	30
<i>CITY STAFF</i>	30

<i>CITY COUNCIL</i>	31
<i>CITY OF CLEMSON ARTS AND CULTURE COMMISSION (CACC)</i>	31
<i>ARTS SELECTION PANEL</i>	32
STANDARD PROJECT MANAGEMENT AND REVIEW PROCESS FOR CITY PROJECTS	33
<i>THE COMMISSIONING PROCESS</i>	33
<i>THE ACQUISITION PROCESS</i>	37
GIFTS AND LOANS OF ARTWORKS	38
<i>REVIEW PROCESS FOR GIFTS AND LOANS</i>	39
<i>PROPOSAL REQUIREMENTS FOR GIFTS AND LOANS</i>	39
<i>ACCEPTANCE OF GIFTS AND LOANS</i>	39
CRITERIA FOR REVIEW	40
<i>COMMISSIONS</i>	40
<i>GIFTS AND LOANS</i>	41
<i>REVIEW OF MURALS</i>	42
PUBLIC ART IN PRIVATE DEVELOPMENTS	42
<i>SCALE AND SCOPE OF PROJECTS</i>	43
<i>OTHER EXPECTATIONS</i>	43
<i>STANDARDS FOR PUBLIC ART</i>	43
<i>RECOGNITION OF PUBLIC ART IN PRIVATE DEVELOPMENTS</i>	44
PUBLIC ART-PEDESTRIAN ENVIRONMENT & STREETSCAPES.....	44
COORDINATION OF THE CITY’S EXHIBITION SPACES	45
COLLECTION MANAGEMENT	46
<i>DOCUMENTATION OF THE CITY'S COLLECTION</i>	46
<i>DOCUMENTATION OF PUBLIC ARTWORKS IN PRIVATE DEVELOPMENTS</i>	47
<i>CONSERVATION AND MAINTENANCE OF THE CITY'S COLLECTION</i>	47
<i>CONSERVATION AND MAINTENANCE OF PUBLIC ARTWORKS IN PRIVATE</i> <i>DEVELOPMENTS</i>	48
<i>DEACCESSION AND RELOCATION OF ARTWORKS IN THE CITY'S COLLECTION</i>	48
<i>DEACCESSION AND RELOCATION OF PUBLIC ARTWORKS IN PRIVATE</i> <i>DEVELOPMENTS</i>	50
V. APPENDICES	51
APPENDIX A: ARTS & CULTURE DATA- 2024 COMPREHENSIVE PLAN SURVEY.....	52
APPENDIX B: ARTS AND CULTURE COMMISSION PUBLIC SURVEY	56
APPENDIX C: 2015 PUBLIC FORUM SUMMARY.....	65
APPENDIX D: 2015 CLEMSON ARTIST GUILD WORKSHOP	70
APPENDIX E: CITY OF CLEMSON PLANNING AND CODES PUBLIC ARTS ZONES PROJECT	76
APPENDIX F: EDUCATIONAL PROGRAMS IN THE ARTS	77

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 engaged in the long-term planning process, it has provided the opportunity to include public art in the overall vision and comprehensive plan 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) Establishment of the Clemson Arts and Culture Commission (CACC)
- 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 reflect the values, citizenry, history, and uniqueness of the Clemson 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 the importance of first seeking input from members of the Clemson community. Community input was collected by:

- deploying community surveys
- hosting a public meeting
- conducting one-on-one interviews
- engaging in roundtable discussions with local artists
- meeting with Clemson University art faculty

The purpose of the Clemson Public Art Plan (Plan) is to outline a vision for public art, offer recommendations for public art opportunities, and recommend a formal structure and process for implementing and administering a public art program in the City of Clemson.



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

VISION FOR PUBLIC ART

Public art in Clemson can reflect the health, vibrancy, talent, diversity, and culture of our citizens while promoting the arts within the community at large. The CACC envisions that public art can become an essential community asset that contributes to the long-term vitality and development of our community. Implementation of this vision will transform the City of Clemson from a special place where we work and live into 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 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, the Plan provides a framework and process for commissioning public art for City parks, facilities, and infrastructure, and encouraging private developers to commission public art that aligns with the goals of this Plan, with the ultimate goal of fostering creative collaborations to present public art throughout our city.

ADMINISTRATIVE FRAMEWORK

The Plan documents the formal administrative structure, processes, and policies that appear necessary for implementing a comprehensive public art program for the City. The key Plan recommendations are that:

- Staffing for the public art program be provided through the City Administrator's office;
- The City Administrator's office, through a staff liaison, help CACC with budget and policy development;
- Ongoing oversight for the public art program rest with the CACC; and,
- City Council review and give final approval for proposed public art budgets, plans, artist selections, and projects.

FUNDING

Funding for the design, acquisition, installation and maintenance of public art and the administration of the public art program can and should come from a number of sources. Proposed funding sources include Accommodations and Hospitality Tax funds, the City's General Fund, and donations from private developers and the public. Recommendations in the Plan include:

- Designating and allocating a portion of the Accommodations Tax and Hospitality Tax funds and General Fund specifically for public art projects; and,
- Encouraging private developers to install public art voluntarily in public spaces in private developments and/or to contribute to the City's public art program.

NEXT STEPS

With the adoption of the Plan and allocation of resources, the CACC will start the process of implementation, as follows:

- Draft and recommend ordinances and resolutions related to public art - the ordinance establishing the CACC should be revised to update CACC responsibilities.
- Launch a communication plan. The City could publish the Plan on the City's website and the CACC could design promotional materials targeted for specific audiences, focusing first on private developers, which detail the public art program and how developers could contribute to the City's public art fund and projects.
- Develop the first annual public artwork plan and budget. The CACC shall develop the first public artwork plan and budget and submit them for Council approval. The artwork plan and budget shall outline public art initiatives and available funds for the coming year(s), and will specifically identify General Fund allocations that could be made 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.
- 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 potential sites suitable and appropriate for public art.

II. RATIONALE AND CONTEXT



A dynamic local economy, diverse citizenry, and top 20 public research university, combined with the scenic backdrop of Lake Hartwell and the Blue Ridge Mountains, make the City of Clemson a top destination in the state in which to live, work, and visit. The 2024 Comprehensive Plan emphasizes the value and importance of attracting and retaining businesses and residents. The Comprehensive Plan also notes the importance of sustaining and enhancing a community culture that values

diversity, creativity, and learning, and embraces the role the cultural arts can play in increasing the quality of life for City residents. As land for available for new development in Clemson becomes increasingly scarce, now is the time for the City to implement its vision for an art in public places.

In determining the priorities for the 2024 Plan, the City Planning Commission solicited input from city residents through a survey on community priorities that included questions on arts and culture. From the resident input process, clear objectives emerged for a public art program - primarily that public art gives voice to and reflects the unique aspects of the City, including establishing that Clemson is a place that values hospitality, inclusion, and creativity for all and that it has a cohesive sense of civic purpose and creativity.

After the adoption of the 2024 Plan, the CACC continued to seek public input on the importance of the cultural arts in Clemson. The CACC conducted a survey of Clemson residents in 2014 regarding cultural arts needs and priorities for the Clemson community. Additional input was gathered in spring 2015. To help shape a vision for public art in Clemson, the CACC conducted a public community forum during which residents provided critical input on approaches to public art throughout the community, including potential locations for public artworks. In fall 2015, CACC members engaged in a formal dialogue session with the Clemson Area Artists Guild for their input on a vision for the arts and their priorities for the Clemson community (*See Appendix D*).

An important part of the larger conversation about quality of life in any city is discussion of 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 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, with the intent to provide a platform on which City leadership may base a program that is appropriate and unique to Clemson, including the following recommended actions:

- 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.

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”
-Greg
Shelnutt**



III. PUBLIC ART OPPORTUNITIES

DEFINING PUBLIC ART

Public art can be defined as works of art in any media or form that have been planned and executed with the specific intention of being sited or staged in the physical public domain, usually outside, and accessible to all. According to the Association for Public Art, public art is a reflection of how we see the world – the artist’s response to our time and place combined with our own sense of who we are. 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 continues to evolve from these classical forms. Today, artists, through their public art projects, 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, public art can provide a means for a community to explore or define what is unique about itself, its culture, or its history.

FORMS OF PUBLIC ART

This section explores various forms of public art that could be created and installed within the City.

MURALS

Murals can be defined as large paintings executed directly on interior or exterior walls of a structure. Exterior murals lend themselves well to community participation and invite engagement from residents and visitors. In addition to the long tradition of directly commissioning professional muralists to create iconic artworks specifically for identified sites, a city may have its art council announce a theme, identify a site, call for proposals from artists, and then select the winning proposal. To encourage community participation in creating the art, an artist could outline the piece on site,

and then invite community volunteers to assist with actually applying the paint. An example of a mural in Clemson is the quilt square on one of the exterior walls of the Arts Center.

SCULPTURE

Whether it is a single sculpture or a grouping, whether it is a heroic equestrian statue or a highly realistic bronze of checkers players or an abstract form, the variety of sculptural options is limitless. Sculptures in appropriate spaces can promote community gathering and become community focal points. Ubiquitous items such as bike racks and benches can also have sculptural elements. Examples of sculptural pieces in Clemson include the Arch at the Arts Center and the aluminum airplanes and the bronze tiger on the Clemson University campus.



LANDSCAPE

Landscape art celebrates the outdoors and nature. When landscape art is mentioned, one may think of gardens, play or recreation structures, labyrinths and sculptural forms made from natural materials. Labyrinths can have both aesthetic and spiritual value.

They invite reflection and may be as simple as winding stone paths or can take on a more elaborate form. With its geometric folds, ramps and ridges, a skateboard park could become a form of landscape public art while at the same time serving a recreational purpose. Examples of landscape art in Clemson are found in the South Carolina Botanical Garden.

FOUNTAINS AND WATER WALLS AND CURTAINS

Fountains, water walls, and curtains can combine the dynamics of water flow with aesthetically interesting surfaces. Additionally, the sound of the flow from a fountain or water wall or curtain becomes part of the experience. Water features can promote gathering in public spaces. An example of a water feature in Clemson is the fountain at the Catherine Smith Plaza.

LIGHT FEATURES

Light features, especially when combined with colored glass, have an illuminating effect and can be temporary or permanent in nature. Such features may be best appreciated if sited at a location frequented by the public at night. An example of artistic illumination in Clemson is the lighting at the Catherine Smith Plaza.

PERFORMANCE

“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 done so with or without audience participation. Performance art can happen anywhere – in any type of venue or setting and for any length of time. By its nature,



performance art is temporary. Structures and spaces suitable for gathering to experience performance art that are also aesthetically interesting can enhance the performance art experience. Examples of performance public art in Clemson include the annual Pops concert at the Patrick Square town green and festivals such as the Spittoono Festival.

LOCATIONS FOR PUBLIC ART

Public art belongs anywhere where all members of the community can access it at no cost. Public art should reflect the identity, values, character, history, future, achievements, and/or physical environment of our community and neighborhoods. Over the years Clemson has benefited from neighborhoods and business districts that have grown at different points in Clemson’s history. This has resulted in a broad 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, parks, gathering spaces, public facilities, streetscapes, and business districts do not become homogenous, and making certain 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, municipal, and commercial areas.

The CACC has identified both City-owned and privately owned properties on which public art could be sited. These places include:

- City parks and recreational facilities
- City buildings and facilities
- Gathering places
- Streetscapes
- Gateways into Clemson
- Future citywide trail/pathway system
- Spaces for temporary art/performance
- Neighborhoods

The CACC, the public, and the City should work together to develop and maintain a list of potential City-owned and privately owned sites suitable for public art (*See Appendix E*).

CITY PARKS AND RECREATIONAL FACILITIES

Recreational activities play a central role in Clemson’s community life and are one of the anchors of Clemson’s community identity. The diversity of public city parks and recreational facilities is a real asset to our community. Clemson currently has a community recreation center, 14 existing parks and open spaces, and one park under construction. Clemson public parks can be classified as pocket parks, neighborhood parks, community parks, and greenways. Parks provide places for active recreation, quiet respite, and the enjoyment of natural beauty.

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 should 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 spaces
- 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

Gateway Park, by its size and design, is optimal for a sculpture garden. Nettles Park offers the opportunity to display art that celebrates sports, children's play activities, and even dogs and their owners. "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, public art could be included in the renovations.



Artist Scope of Work

Artists could be commissioned to develop site-specific, stand-alone works of art for parks, similar to the "Founding Fifty Arch" at the Arts Center of Clemson. Strong consideration should 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 should 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 commissions 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")*. If, in the future, private developers create parks that are either donated back to the City or maintained by the City, developers should be encouraged to place public art in parks to further the vision, mission, and opportunities as defined in this Plan.

CITY BUILDINGS AND FACILITIES

As with our parks, many City facilities such as the Littlejohn Community Center, the Arts Center, and City Hall host community activities or are accessed by City residents on a regular and frequent basis. Public art could be incorporated into new major capital projects beginning at the planning stage, resulting in both efficiency and savings, depending on funding legality and availability.

Goals for City Facility Public Art Projects

Public art can help add to the richness and welcoming nature of City facilities, and 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

Although many City-owned facilities are good candidates for public art, not all will be. To the extent permitted by law and funding availability, the following could be considered for public art projects:

- New construction or major capital improvement projects;
- Facilities purpose-built for community use such as the library, recreation center, Littlejohn Community Center, Calhoun Bridge Center, and City Hall; and,
- Facilities not designed for community use but which are located in prominent, highly visible, gateway locations with a high volume of vehicular or pedestrian traffic.

Artist Scope of Work

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

Implementation

When the City of Clemson commissions public art for 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 sources of funds to support public art (*See "Sources and Use of Funds"*).

GATHERING PLACES

Gathering places can be defined as community spaces that facilitate congregation of community members whether for recreation, reflection, conversation, sharing of meals, or celebrations. While Clemson's parks, library, recreation center, and other community centers serve as gathering places, so too do other less formal spaces such as the Catherine Smith and TD's/Subway plazas. Clemson needs to ensure that provisions for the planning and establishment of plazas 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 should:

- Anchor or help pull together the space around it
- Reflect and emphasize the unique identity of that particular place and becoming a well-known symbol for that place.

Identifying Gathering Places - Public Art Opportunities

For the purposes of this Plan, a gathering place is an outdoor public place that is generally located within an area that has one or more uses (civic, commercial, retail and/or residential) and is designed for the purpose of promoting social interaction and other passive, non-recreational activities.

Because some gathering places will be designed, developed, and owned by the City and others by



private developers or combination of stakeholders, identifying funding opportunities for public art projects not tied to City capital projects will be an important first step for the City and the CACC. There are two main tools for doing this.

Potential gathering place sites for public art should be identified in an Area Plan (*See Appendix E*). The Area Plan provides guidance to the City for City-owned sites and the starting point for discussions with private developers encouraged to commission public art in gathering spaces within their developments.

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

- Whether the location currently meets the definition of gathering place or has the potential to evolve into one.
- Priority shall be given to newly developed gathering places (through either new development or redevelopment) that will enable the public art to be integrated into overall construction projects.

Artist Scope of Work

The artistic approach for each gathering place will be different depending on the site. 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.

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.

When led by the City, the project will go through the City's standard commissioning process. If not tied to Capital Projects, funding could come through the Hospitality and A-Tax Funds, private fundraising, or other sources. Private developers should be encouraged to fund public art in gathering places in their development(s).

STREETSCAPES

Street furnishings provide a means for introducing art into street venues. 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 could 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 funds, these opportunities shall be weighed against other possible public art opportunities in these and other locations.

Artist Scope of Work

For streetscape projects, the preferred scenario may 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 could be managed through the City’s standard commissioning process. The projects could be funded through the City’s recommended current and new sources of funds to support public art (See “Sources and Use of Funds”). Private developers should be encouraged to fund public art to enhance streetscapes within their developments.

GATEWAYS INTO CLEMSON

In the Public Comment Meeting (See Appendix B), several attendees suggested placing art at the entryways to Clemson so that visitors to our community will immediately realize that Clemson 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 could investigate gateway art projects that can be created along SC 133, SC 93, US 76, and US 123. A partnership might 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 could 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 should include 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 could be used to match, encourage, and leverage funding from potential partners.

FUTURE CITYWIDE TRAIL/PATHWAY SYSTEM

Abernathy Boardwalk Park, the Hartwell Dikes, and the South Carolina 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 additional location for this type of experience, as well as 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 the goal of eventually connecting all of Clemson's parks. 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 create with recreational, commercial and cultural centers, the Trail should become the top priority for a public art project.

Artist Scope of Work

An artist or artist-led team could be commissioned to design a series of markers for the Green Crescent Trail within the City. Other possible team members might include an environmental designer, graphic designer, or landscape architect. Markers could be artistic expressions and not necessarily all be duplicative, but should be intended to work together as a cohesive system, creating a strong identity for the trail. Markers could be installed 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 could be identified in the City's recommended current and new sources of



funds to support public art (See Sources and Use of Funds), and could also include privately raised funds.

SPACES FOR TEMPORARY ART/PERFORMANCE

Opportunities for temporary art and performance projects can occur in public spaces, as well as during local events and festivals in and around the City limits (see 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

NEIGHBORHOOD PROJECTS

A Framework for Neighborhood Public Art Projects

The City of Clemson, through the CACC, could establish a Neighborhood Vitality Program to incentivize old and new neighborhoods to make continued investment in their neighborhoods by incorporating public art in the neighborhood. The Program could include holding calls for Neighborhood Vitality projects, inviting all homeowner /neighborhood groups to apply for funds for improvements to enhance the vitality and identity of their neighborhoods. Examples of neighborhood vitality projects might include enhanced neighborhood entrances, gateways, and feature walls.



Public art could be an allowable expense for Neighborhood Vitality Projects if integrated into neighborhood infrastructure.

Neighborhoods could 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 might also be an allowable expense.

Goals for Neighborhood Public Art Projects

Designing public art for a neighborhood requires special sensitivity and commitment. Key to the project's success would be extensive input from the neighbors about what would be appropriate 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 may be driven by projects identified by neighborhood residents. These projects would typically be in public spaces within the neighborhoods such as:

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

Artist Scope of Work

Artworks could be integrated into neighborhood infrastructure and take the form of hand-made tile inserts, mosaics, cut metal designs, or other unexpected and unimagined elements. Artists can 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, the CACC and the City should review requests for public art, make recommendations regarding which projects should be funded, propose applicable budgets for those projects. Typically, the budget for art projects should 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 plan soliciting proposals from both prequalified artists and those responding to a new Request for Qualifications (RFQ). 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 could be funded through City funds allocated for Neighborhood Vitality projects.

IV. ADMINISTRATIVE GUIDELINES

This section outlines procedures and policies that can guide the City as it plans for, funds and commissions, or acquires new public artwork. It also recommends how the City can work with developers to implement public art projects that support the City’s overall vision for public art and the opportunities outlined in this Plan. Finally, these guidelines address activities recommended to successfully maintain and conserve Clemson’s public art collection.

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 should not be a City employee, a CACC member or a member of the selection panel for a given project. If working on 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 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 landscape, 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, such as 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.

Deaccessioning – 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 which 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 which 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 that outlines the work that must be done to undertake a specific public art project or acquisition, and which establishes the standards by which the project will be reviewed. The Individual Project Plan is approved by the CACC.

Loan – Artwork provided to the City for its use for a designated period of time and then returned to the owner at the conclusion of the loan period.

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 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 to 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, internal illumination or light, any of the effects listed in Section 18.5(4) of Chapter 18. Sign Regulations of the City of Clemson Code of Ordinances, or otherwise violate City ordinances or State law.
- 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, and/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 understanding of where we live, work, and visit—creating memorable experiences for all.

Public Artwork Plan and Budget – Plan recommended by the CACC to the City Council that outlines public art activities and the use of funds allocated for public art in the Accommodations and Hospitality Tax Fund, Percent for Art fund and other funds for an upcoming 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.

Stakeholder- A person with an interest or concern in something.

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 typically 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 CACC will develop and recommend to City Council an annual public artwork plan and budget that outlines proposed public art activities and projects, and details the recommended uses of City funds for the coming fiscal year, and for 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 should specifically include:

- 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 created and developed by the CACC in accordance with the City budgeting calendar and forwarded to the Council for consideration. Once a public art project is in an approved annual plan and budget, the City may proceed with the commissioning or acquisition of artwork.

INDIVIDUAL PROJECT PLAN

The CACC, relevant City Departments, and the input of stakeholders, will collaborate to 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 art selection committee members with alternates
- A community outreach strategy

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

The individual project plans will be developed by the CACC, in collaboration with relevant City departments, and the input of stakeholders. The CACC will recommend and present the project plan to Council for approval 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 a public art 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 (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, the CACC may request funds to support the following elements of the City's public art program:

- Staffing and administrative support: The General Fund could be used to pay for professional and administrative staffing, including any future dedicated staff, necessary to support the public art program. The General Fund could also be used to hire consultants to manage or curate specific public art projects. The General Fund could also be used to cover any CACC expenses.
- Collection management: As outlined later in this Plan, the General Fund should support keeping accurate and ongoing documentation of the City's collection, a regular collection assessment, and, when needed, professional conservation.
- Communications. The General Fund could 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 could be made for other expenses associated with the successful implementation of the public art program.

CAPITAL IMPROVEMENT PUBLIC ART

When the City plans capital improvements, it should consider whether public art installations might be legal and appropriate for each such improvement. Not all City facilities may be suited for public art. However, public art, and funding for public art, might be included in capital improvement projects to the extent permitted by law and deemed appropriate by Council.

ACCOMMODATIONS AND HOSPITALITY TAX FUND

The Accommodations Fund includes tax funds that are collected by all hotels within the City boundaries, and host 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, a portion of which could be applied to public art. The City could allocate funds from these accounts on an annual basis for qualified projects.

GRANTS

The City and partners could 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, the request could 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.

NEIGHBORHOOD VITALITY FUND

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

VOLUNTARY PERCENT FOR ART- PRIVATE DEVELOPERS

Private developers can make meaningful and enduring contributions to the community and the City of Clemson's Public Art Plan in two important ways. First, developers should be encouraged to meet with the CACC separately during the planning and approval process to discuss how they can incorporate public art in the design and building of their projects. Second, developers should also be encouraged to contribute a percentage of the total purchase and/or construction costs of their projects to the Public Art Plan, for sponsoring public works of art for locations within the City.



USES OF FUNDS TO SUPPORT THE PUBLIC ART PROGRAM

Funds allocated for public art from any of the previously mentioned sources should be in compliance with established policies for the funding source and 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 the 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 Council for the successful implementation of the public art program

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

- Mass produced work, with the exception of limited editions controlled by the artist
- Artwork not recommended by the CACC
- Decorative, ornamental, or functional elements designed by the architect or landscape architect 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

Successful operation of the public art program hinges upon the cooperation of the CACC, city staff, and the public. The 2024 Plan calls for an Arts & Culture Director. The Arts and Culture Director would provide staff support to the public art program and the CACC, as well as other arts-related City activities, including, but not limited to, arts grants and arts-related marketing. Leadership and day-to-day management of the public art program would come from the Arts and Culture Director.

The Arts and Culture Director could also play a key role in encouraging and negotiating public art participation by private developers. The City department managing the site where a public artwork is located or being commissioned for (sometimes referred to in this Plan as the “Host department”) would also play a role during the commissioning process, and in the long-term maintenance of the artwork. The City should also play a key role in ensuring that City plans incorporate public art recommendations to the extent possible, and that public art plans are consistent with other City planning efforts.

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

- Act as liaison to other City staff regarding the development of public art projects.
- Develop, with input from the CACC, the annual work plan and budget.
- Submit the annual work plan and budget to the Council through the annual budgeting process.
- Develop individual project plans for review and approval by the CACC.
- Facilitate the management of public art projects, including budgeting, scheduling, artist selection processes, community engagement processes, contracting and design/fabrication/installation oversight.
- Coordinate with the appropriate City staff on public art projects being incorporated into private developments.
- Consult with the City Planning office on planning initiatives related to public art.
- Direct conservation and maintenance matters.
- Facilitate review of proposed gifts and loans of public artwork to the City.
- Organize public communication and outreach for the public art program.

- Attend to other day-to-day public art program operations not listed above.
- Maintain communication with artists, CACC, the Council and other stakeholders.
- Develop a schedule to review the public art plan and make recommendations to the CACC and the Council on any refinements to this plan

Note: Until such time that an Arts & Culture Director is hired, City staff support shall come from the City Administrator's office, at the sole discretion of the Administrator.

CITY COUNCIL (COUNCIL)

The Council is comprised of seven residents of the City elected in non-partisan elections. Council is responsible for hiring the City Administrator, 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 rates.

The responsibilities for the Council related to the public art plan are recommended to include, but not be limited to appointing members to the CACC, and approving:

- Annual work plan and budget
- All individual project plans
- All artist concept proposals
- All contracts over \$50,000
- All gifts and loans longer than 90 days
- This Plan, and any related policies, ordinances, and resolutions

CLEMSON ARTS AND CULTURE COMMISSION (CACC)

The CACC was created by the 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, including the development and implementation of a public art plan. The CACC shall be an advisory body and advocate for the arts for Council and shall provide visionary leadership for advancing arts of all disciplines for the City and its citizens.

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

The CACC is comprised of seven appointed members. Appointments to the CACC shall include, but not limited to, specific representation by 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 City community at large. Residency within the City 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 Council and make recommendations regarding, but not limited to:

- Creating policies, priorities, and plans for promoting, advancing, and maintaining public art projects and programs within the City;
- Encouraging citizen input and involvement in the design and selection of artists for public art projects and programs;
- Organizing and promoting public art projects and programs that celebrate the City and its unique cultural heritage;
- 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; and,
- 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.

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 the Council
- Conducting aesthetic review of proposed gifts and loans of public art
- Recommending deaccession of public art to the 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
- 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 project architect. 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 are not limited to:

- Reviewing the proposals and qualifications of artists responding to a request for qualifications (RFQ) process;
- Selecting finalists from the RFQ process;
- Reviewing the proposals and project concept of finalists invited to submit a request for a proposal (RFP) concepts and interview artists;
- Interviewing artist finalists;
- Recommending one of the finalists for the project;
- Reviewing the artist's concept and offering suggested changes, if any, to the concept; and,
- Recommending approval of artist concept.

STANDARD PROJECT MANAGEMENT AND REVIEW PROCESS FOR CITY PROJECTS

This section outlines the process, including specific steps, for commissioning or acquiring an artwork through purchase, gift, or loan and the specific roles of the Council, Arts and Culture Director, and CACC in that process.

THE COMMISSIONING PROCESS

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. 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.

With input from the CACC and City staff, the applicant (the City, an artist, a private property owner, developer, City resident, and/or art patron) develops the individual project plan. The applicant then submits the plan to the CACC for its review. If the CACC recommends approval, the plan is to be then forwarded to the Council for approval.

Select the Artist

In general, selection of artists for commissioned public art projects shall be conducted using a two-phase process. The first phase is to issue a Request for Qualifications (RFQ) followed by a Request for Proposals. Utilizing this process is preferred because it can promote the City as a progressive community that understands the high-impact value of directly engaging with artists to develop public artwork that reflects input from key stakeholders. At the same time, this process creates the conditions for generating a diverse and broad pool of qualified artists who can easily apply for consideration. An interested artist may submit a qualification package, which generally consists of a cover letter, resume, images of past work with descriptions, and references. Artists may be invited to

apply through an open call or by invitation. An ad-hoc art selection panel reviews artist qualifications and selects finalists.

- Phase One: Request for Qualifications (RFQ) - In this phase, the party commissioning the public artwork 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 selection process—as an artist and as a panelist—is a great way to learn more about public art.
- Phase Two: Request for Proposals (RFP) - In the second phase, finalists would be invited to either develop a site-specific proposal for the project and/or to interview with the art selection panel. If a concept proposal is requested, the artist would present a physical representation of the work (rendering and/or maquette), a written project description, a description of materials and fabrication techniques, expectations, regarding site preparation and infrastructure needs, a detailed budget, and a timeline. A fee commensurate with that paid for other key professionals on the project, with similar lead times, may 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 forward to the CACC its recommendation of an artist for the project. Appropriate City staff would also review the concept proposal to identify any concerns associated with the proposed location for the artwork. The CACC would review this recommendation and make a final recommendation to the Council for approval.

Not all public artwork is acquired through a commissioning process. The process for a direct acquisition process is detailed in the Acquisition Process section.

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, 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.”

Execute the Artist Agreement

Once an artist is selected for a commissioned project, the City should enter into a formal, written agreement prepared by and/or approved by the City Attorney. The agreement with the selected artist should direct that 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 the Council should then approve the agreement.

- Review the Artist Concept: If the artist is selected based on an interview, then the art selection panel and any applicable board or commission (.e.g. Library board for projects at the Library) will review the selected artist's concept proposal and jointly determine whether to recommend it to the CACC. The City department in charge of the location at which the art will be sited will also review the RFP and concept proposal to identify any concerns. If the art selection panel, with any applicable board, recommends the artist's concept proposal, the CACC will then review the concept proposal. If approved by the CACC, the concept proposal will then be forwarded to the Council for approval.
- Redesign: If the CACC recommends against the selected artist's concept proposal, the CACC may submit to the artist in writing the reasons for rejecting the concept proposal. In such event, the artist may be permitted to submit a revised design within a specified timeframe after the CACC has notified the artist of its rejection of the concept proposal. The artist may or may not be paid an additional fee for the revised design. The changes in the revised design should address the CACC's stated reasons for rejection, as well as any necessary adjustments to the budget or schedule. After the artist submits a revised design, the CACC shall notify the artist in writing and within a specified timeframe whether it approves or rejects the revised design.

The agreement should be terminated if the artist declines to revise the project design or, if in the judgment of the CACC, the artist fails to adequately to revise the project design. The effective date of termination shall be defined as the date on which the CACC submits its written rejection of the revised design to the artist. The City shall submit to the artist a written termination notice with the CACC disapproval. The City's written termination notice should address the issues of any compensation already paid, any continuing responsibilities, and 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 such things as the design, fabrication techniques, materials, budget, etc. Depending on the artwork, the artist, at this point, may be asked to have elements of the design reviewed and stamped by an engineer licensed in the State of South Carolina. Additionally, the artist may be asked to submit the detailed design to the City for review and approval. During the fabrication of the artwork, the City should maintain regular contact with the artist including inspecting the work (photographically or in person) prior to installation.

- Oversee Installation: Prior to installation of the artwork, the Arts and Culture Director, if one has been selected, should work with the artist to ensure that all necessary site permissions and permits have been obtained and that any site preparation or other infrastructure not being provided by the artist is in place. These details should be addressed in the artist's concept proposal and agreement. City staff should 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 shall provide detailed instructions to the Arts and Culture Director. The City should be responsible for ensuring that the maintenance instructions are followed.
- Oversee Maintenance and Conservation: Works of art should be cleaned regularly and/or otherwise maintained by the City department responsible for the facility, building, or other site at which the artwork has been installed. Artworks should be maintained in a manner appropriate to the medium and characteristics of the artwork. The responsible City department should not perform non-routine maintenance unless specifically requested to do so and should report any damage or conservation needs to the CCAC. 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, unless otherwise stipulated in the contract, guarantee the artwork against any repairs for one year or other period of time specified in the written agreement between the City and the artist. Periodically, the City should conduct a conservation assessment of the artworks in the City's collection and attempt to ensure that all necessary repairs are completed.
- Copyright: Copyright issues should be expressly addressed in the written agreement between the artist and the City.

THE ACQUISITION PROCESS

In certain cases, the City (or private groups or individuals) may determine that it is in the best interest of the City to acquire an existing artwork through a purchase or gift. The reasons for purchasing an existing artwork instead of commissioning a new artwork should be outlined in the individual project plan. When the City, a private group, or an individual wishes to consider acquiring an existing work, the procedures outlined in the commissioning process should be followed, with the modifications set forth below.

Select the Art

The Arts and Culture Director should invite artists and/or galleries to submit images and descriptions of existing and available artwork. Each submission package should include an image of the artwork, and its dimensions, materials, fabrication date, condition, provenance, and asking price, as well as information about the artist's qualifications such as a résumé, biography and/or portfolio. Based on the goals and criteria outlined in the individual project plan, an art selection committee should be convened to review the existing artworks and recommend the artwork to be acquired. Prior to forwarding a recommendation for purchase to the Council, the City should consider obtaining

an independent, qualified appraisal of the fair market value of the artwork and a professional art conservator's report on condition. The City should inform the CACC of the outcome of the appraisal.

Execute the Agreement

The City could then enter into a purchase agreement with the seller. If deemed necessary, the City Attorney should review the purchase agreement prior to finalization.

Oversee Installation

Depending on the scope of the purchase agreement, the City may take full or partial responsibility for site preparation, design of foundations, landscape and hardscape, shipping and installation. All such responsibilities should be set forth in the written purchase agreement.

GIFTS AND LOANS OF ARTWORKS

Cultural institutions, private individuals, foundations, corporations, or other organizations may wish to give or loan to the City an artwork for public display. Gifts and loans have the potential to enrich the City's public spaces. However, it is important to consider carefully whether 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, public access, traffic patterns, public use patterns, and, if known, future development plans for the site are reviewed;
- 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 should be asked to submit information that includes some or all of the following as may be applicable, but which may not be limited to:

- Drawings, photos and written descriptions of the artwork including size, colors, weight, materials, and any information that will establish the artwork has the requisite physical integrity necessary for public art including withstanding exposure to the natural elements;
- An explanation of how the artwork supports Clemson's vision for public art;

- Artist background;
- The proposed location for the installation;
- The method of display, and required site improvements such as hard-scaping, landscaping, buildings, utilities, security devices, anchoring, etc.;
- Cost estimates and funding source for installing the artwork including, but not limited to, site improvements, foundations, landscaping, seating, lighting, and other improvements;
- 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;
- The estimated fair market value of the artwork;
- Cost estimate and funding source for ongoing maintenance, conservation, and insurance;
- A report on the condition of the artwork and, when feasible, an inspection of the actual artwork;
- The anticipated date(s) for the gift or loan to occur; and,
- Any additional information the City deems necessary or appropriate.

ACCEPTANCE OF GIFTS AND LOANS

Once reviewed, the CACC should recommend to the City whether to accept or reject the artwork. Should the artwork be accepted, the terms and conditions for acceptance should be detailed in a written 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 owner of a gifted work, the City, in its sole discretion, may exercise all legal rights of ownership including, but not limited to, sale, relocation, or removal of the artwork.

City Council will have final approval for the acceptance of any loans. Once a 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's past work
- Capability of the artist to develop a project that is consistent with the City's vision for public art and the specific project goals outlined in the RFQ
- Interest by the artist in creating artwork for the designated site
- Established proficiency of the artist in use of materials appropriate for a public artwork installation
- Other criteria outlined in the RFQ



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

- The concept proposal is of high quality and demonstrates artistic excellence, innovation, creativity, and clarity of vision
- The artist demonstrates a high level of understanding of the project and the concept proposal aligns with the goals of the project
- The artist understands 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
- Ability of the artist and City 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
- Demonstrated record of the artist for delivering high quality projects on schedule and on budget, as determined by prior projects and references from previous clients.

GIFTS AND LOANS

Technical Review Criteria for Gifts and Loans

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

- Ownership: Establishing that the donor can legally donate the artwork to the City.
- Costs: Verifying the costs associated with the artwork and planning for potential future costs.
- Safety and Liability: Assessing the artwork's durability, and safety and liability concerns associated with it.
- Maintenance and Conservation: Determining the anticipated maintenance and conservation needs and whether or not the City can meet those needs.
- Suitability of Site: Assessing the suitability of the proposed site in terms of availability and utility requirements such as electrical and plumbing requirements.
- Timing: Determining whether there is sufficient time to go through the established review process by the City and 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, furthers the overall identity of the City, and enhances the City's existing art collection.
- The artwork demonstrates excellence in aesthetic quality, workmanship and creativity, is appropriate to the site in terms of scale and form, and is of materials/media suitable for the site.
- The gift or loan offer is adequately documented, safe for public display and includes a maintenance endowment and provisions for lighting, security, and insurance in accordance with City policies and standards.

REVIEW OF MURALS

To encourage the creation of murals as public art, clear guidelines are outlined to follow in the review process. A mural is defined as a picture or graphic representation applied to an exterior wall. Murals can be created in a variety of media, including paint, mosaic, tile, glass or resin, stone, or metal relief.

A mural project should be in compliance with the following guidelines:

- 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”*).
- 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 the City of Clemson Code of Ordinances pertaining to sign regulations (Chapter 18, Section 18.5(4)), and may not violate any other City or State ordinances, laws, or regulations.
- 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.
- Lighting for murals must be directed towards the mural, not upward, and not outward. Murals can be externally illuminated with approval from the City.
- A mural project must have a sponsor committed to maintaining it.

For purposes of this Public Art plan, the CACC will make an initial determination as to whether an applicant’s project meets the Plan’s definition of a mural, prior to the project being reviewed by Planning and Codes. The mural sponsor 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 CACC to determine whether the project meets the definition of art, does not include commercial expression, and meets other definitions of a mural.

The project should then be submitted to Planning and Codes for review for compliance with all applicable City ordinances, including, but not limited to, zoning and building code requirements.

PUBLIC ART IN PRIVATE DEVELOPMENTS

In addition to public spaces and facilities, private developments may also serve as sites for public artworks. 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 artwork 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 should not include 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 artwork may be allowed a dispensation from this stipulation if the concept proposal and/or artwork submitted is of aesthetic and conceptual merit. The CACC and the Council must approve dispensations of this standard.

Seasonal or Thematic Displays

Seasonal or thematic displays (e.g., lights related to holidays or fundraising causes) do not constitute public art for purposes of this Plan.

Duration

If public funds are involved, and subject to the terms of a written agreement with the developer, public artwork created as a part of a development project is recommended to 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. Architecturally integrated artworks are encouraged to be visible to the public by incorporation of the artwork 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 could be incorporated into the design of that space. The goal should be to encourage the developer to integrate the public spaces (visually, functionally, or through programming) into the broader public realm. The public space and the artwork should ideally be visible and easily accessible from a public street that is not behind or between buildings, or in semi-private areas such as courtyards or upper-level spaces, and should be designed to provide benefit to the entire community, not solely the users of the property.

Temporary Artwork

A developer could be encouraged to create a permanent site for temporary artworks and then endow or provide ongoing funding to the City's Arts and Culture Office or another arts and culture organization 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.

RECOGNITION OF PUBLIC ART IN PRIVATE DEVELOPMENTS

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

PUBLIC ART – PEDESTRIAN ENVIRONMENT AND STREETSCAPES

In particular areas of Clemson, the CACC, City, or others may seek to integrate public artwork into the City's pedestrian environment and streetscapes. For example, public art might be included in or on

- 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 permitted.

In some cases, such public artwork may conflict with existing City ordinances, codes, and/or design standards. Applicable legal requirements should be identified early in the project planning process, and review sought from Planning and Codes. To the extent that a project may be in conflict with existing requirements, the project sponsor may seek relief via the City's existing ordinances and procedures.

COORDINATION OF THE CITY'S EXHIBITION SPACES



The City currently has 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 exhibitions are, at times, curated by local or regional arts organizations.

The City should continue to allow exhibitions to be organized by The ARTS Center. The CACC should ensure that each exhibition space maintains high 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 standardized for use of each of the City's exhibition spaces.

The City and CACC should be kept 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 could be a resource for reviewing proposals, reaching out to artists and arts organizations, and promoting exhibitions.

COLLECTION MANAGEMENT

The City should adopt policies for the conservation and maintenance of artworks and the process for deaccessioning or relocating City-owned artworks. The City should ensure that its public art collection is properly inventoried, maintained, and preserved, a periodic assessment of conservation needs is conducted, and official records regarding collection artworks are maintained. Employing criteria approved by the Council, the CACC will review requests for the deaccession or relocation of City-owned artworks and make recommendations to Council regarding such requests. Any sale of City-owned artworks should be conducted in accordance with the requirements of City Ordinance 7-8.

DOCUMENTATION OF THE CITY'S COLLECTION

An important aspect of collection management and, ultimately, long-term maintenance of the City's public art collection is to engage in sound documentation practices such as keeping accurate and up-to-date records for each public art project and maintaining a comprehensive inventory of the collection. The City should develop documentation protocols for both existing artworks in the City's collection and for new public art projects. These protocols should include the following:



Project Identification

To the extent possible, each artwork could 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 is easily visible.

Project Records

All project files should be kept and maintained in a centralized location in the appropriate City office as determined by the City Administrator. Each file should contain a copy of the artist contract, a copy of project correspondence and public records, the maintenance instructions provided by the artist, subsequent conservation records, documentation of the design fabrication process, fabrication and installation photos, and media clippings.

Inventory of City Artworks

In accordance with the requirements of City Ordinance 7-8 regarding fixed assets, the City should maintain a full and centralized inventory or database of City-owned artworks. To promote the City's public art collection, the artists, and the City's desire to become a destination for the public arts, artists, and art appreciators, the inventory could be posted on the City's website. This inventory could include information about the artworks including:

- Name of artist(s)
- Title
- Location (in a format compatible with the City's GIS system, if possible);
- Year(s) completed and installed
- Owner
- Media
- Dimension
- Budgeted and actual cost
- Source of funds
- Brief description (suitable for publication)
- Maintenance and conservation needs as defined by the artist
- Schedule of maintenance or conservation assessments and needs;
- Conservation history
- Assigned unique number that can be used for cross- referencing with hard files and other digital files.

DOCUMENTATION OF PUBLIC ARTWORKS IN PRIVATE DEVELOPMENTS

The City should not be responsible for documenting privately owned artworks in private developments, unless public funds were expended. Owners of private developments are encouraged to follow the City's documentation procedures.

CONSERVATION AND MAINTENANCE OF THE CITY'S 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 City'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.

Conservation

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

The City should 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 should 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.

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 host City Department will generally manage routine maintenance. The City department should not conduct any non-routine maintenance, as detailed on the maintenance and conservation worksheet, or conservation unless requested by the CACC, recommended by the artist or a professional conservator, or if emergency circumstances arise..

The Department responsible for maintaining the facility where the art is located should notify the City Police Department immediately if an artwork is damaged or stolen. If a City department plans to move the artwork or in any way alter its site, it should notify the City Administrator and the CACC before doing so. Any work that is recommended for relocation or de-installation should be subject to the deaccession 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 written agreement with the artist.

CONSERVATION AND MAINTENANCE OF PUBLIC ARTWORKS IN PRIVATE DEVELOPMENTS

The City is not responsible for conserving or maintaining privately owned artworks in private developments. Owners of private developments must arrange for conservation and regular maintenance of public artworks in their development.

DEACCESSION AND RELOCATION OF ARTWORKS IN THE CITY'S COLLECTION

It should be the City's policy to ensure the ongoing integrity of the artwork and the site for which it was created, to the extent legal, feasible, and appropriate.

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 deaccession or relocation of an artwork, and make a recommendation to City Council. Consideration of deaccession 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 best interests of the public. Deaccession decisions must not be made lightly, but rather with great thoughtfulness, care, and prudence. The intent of the donor and the artist, as well as that of the review panel should be considered. Politics and short-term art trends should typically not be the driving force in deaccession decisions. However, circumstances may arise when the CACC recommends and/or the Council determines that serious events or changed circumstances dictate that a piece be relocated, relabeled, or deaccessioned. The interests of the public, for whose benefit the City's Public Art collection is maintained, must always be foremost in making the decision for deaccession.

The deaccessioning process should be public and transparent.

Procedure

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

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

The CACC may recommend deaccession, 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;
- The CACC wishes to replace the artwork with a more appropriate work by the same artist;
- or,
- 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 should remain accessible to the public in its original location. The CACC will make a recommendation and forward it to the Council. Deaccession, relocation, or removal should require a recommendation of the CACC and approval by the Council. The City should make substantive and good faith efforts to notify the artist(s) that a work is being considered for deaccession.

Deaccession, relocation, or removal of artwork shall be done in a manner that complies with all other applicable City, State, and federal laws, procedures, policies, and regulations, as well as any applicable terms of the written agreement with the artist.

Proceeds from the sale of any de-accessioned artwork could be used to support the Public Art Program.

DEACCESSION AND RELOCATION OF PUBLIC ARTWORKS IN PRIVATE DEVELOPMENTS

The City is not responsible for deaccessioning or relocating privately owned artworks in private developments. Owners of private developments are responsible for deaccessioning and relocating such artworks.

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. CITY OF CLEMSON PLANNING AND CODES PUBLIC ART ZONES PROJECT

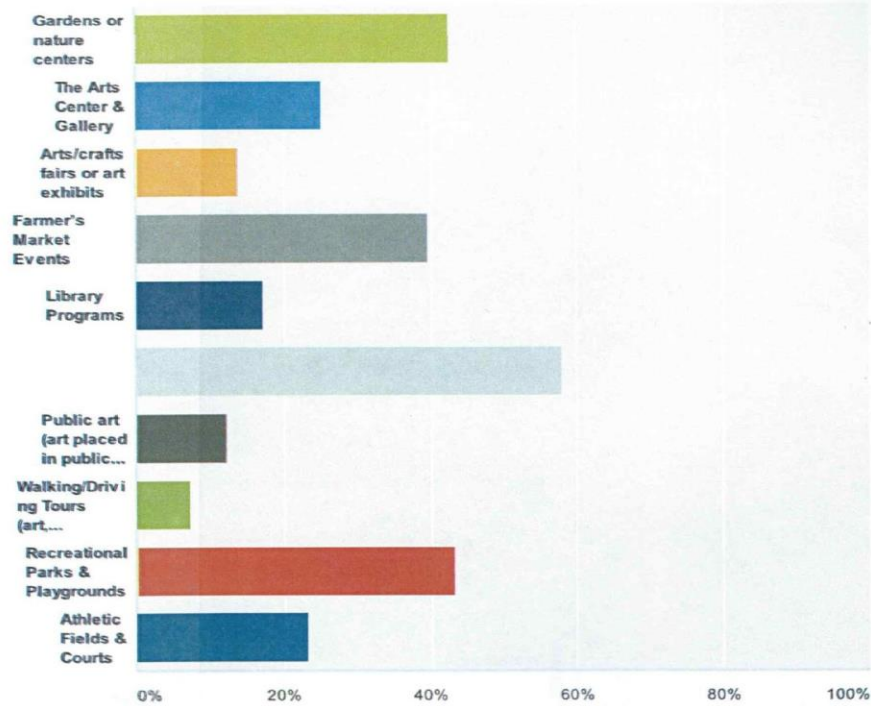
APPENDIX F. EDUCATIONAL PROGRAMS IN THE ARTS

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

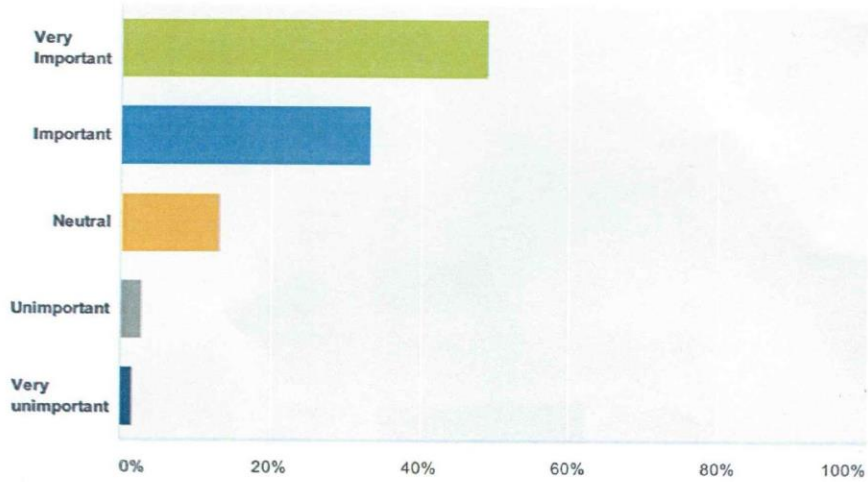


Answer Choices	Responses
Gardens or nature centers	42.66% 154
The Arts Center & Gallery	25.21% 91
Arts/crafts fairs or art exhibits	13.85% 50
Farmer's Market Events	39.61% 143
Library Programs	17.17% 62
Natural areas, greenways, bike trails	57.89% 209
Public art (art placed in public places, usually 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

2024 Comprehensive Plan Survey

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

Answered: 364 Skipped: 21

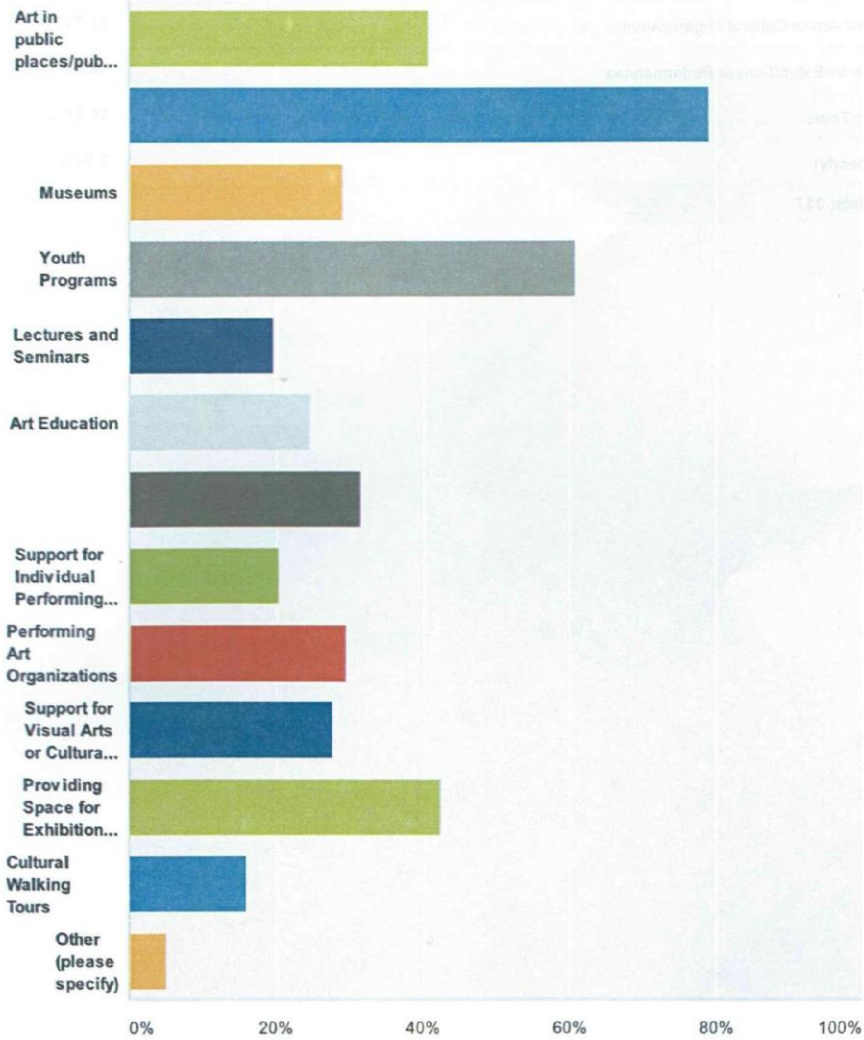


Answer Choices	Responses	
Very Important	49.18%	179
Important	33.24%	121
Neutral	13.19%	48
Unimportant	2.75%	10
Very unimportant	1.65%	6
Total		364

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

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, 6% were university students, and 50% were visitors and residents of surrounding communities. An additional 6% of the respondents selected the category “Other” to describe their relationship to the City. Ninety percent 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.”

As arts and culture form to create a dynamic history for geographic locations, the people who make up the area also have a significant influence over the success of offerings. The City of Clemson is home to a diverse population, and 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. Eighty percent of the survey respondents felt the enhancement of arts and culture offerings in the City was very important and 17% felt enhancement of arts and culture offerings was important.

Sixty percent of the surveyed population stated they would attend arts and culture events if they received more information about events, while 20% indicated they would like to have more interesting or relevant arts and culture events occur in the city. Further, survey 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%
Totals			370	100%

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%
Totals		381	100%

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

Number of Responses
142

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

Answer	0%	100%	Number of Responses	Response Ratio
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%

Which performing arts offerings are you most likely to participate? Choose up to three.

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%
Totals			365	100%

Which visual arts/exhibit offerings are most important to you? Choose up to three.

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%
Totals			359	100%

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%
Totals			370	100%

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%
Totals	382	100%

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%
Totals			376	100%

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%
Totals			370	100%

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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	Responses	Ratio
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%
Totals	381	100%

Which group below do you most identify with?

Answer	0%	100%	Number of Responses	Response Ratio
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%
Totals			370	100%

Are you:

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

Are you:

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%
Totals			370	100%

What is your household income?

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%
Totals			370	100%

In Clemson or the surrounding area, you are a:

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%
Totals			270	100%

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. Showcasing local artists and providing art classes was emphasized, as well as 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 the Blue Ridge escarpment. A summary of public input was compiled immediately after the public forum and is shown on the following pages:

PUBLIC COMMENTS/INPUT

Public Arts Plan –PUBLIC FORUM

April 28th, 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"> ● Hwy 93, ● 76 &123 (Flag Plaza, Railroad green space) ● Gateway Park ● Old Holiday Inn Property ● Armory Area 		
Assign Temporal Spaces throughout City that are not programmed and provide “opportunity” for ongoing projects	<ul style="list-style-type: none"> ● Pop up Art ● Temporary Landscaping ● Light/video projection on structures 	Identified Green Space by City parks and rec	1	
Create Exterior Performing Arts Locations	<ul style="list-style-type: none"> ● Acquire Old Astro Theatre ● Repurpose Old Codes Office 	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"> ● Dragon Boat Races ● Lanterns on the Lake ● Cardboard Regatta 	<ul style="list-style-type: none"> ● Dike Walking Trail , ● Abernathy Park 		
Geocache of Public Art		<ul style="list-style-type: none"> ● Green Crescent Trail, ● SCBG, ● Dike Trails 		
Functional Art for Dogs, Sports Participants & Observers		Nettles Park	Dog Owners, Sports Observers	
Beautify Drab Spaces	<ul style="list-style-type: none"> ● Murals painted in the interiors of 	<ul style="list-style-type: none"> ● Parking Garage ● Pedestrian Bridge 		

1

	<ul style="list-style-type: none"> Parking Garages. Temporary Light Displays Pocket Parks 	<ul style="list-style-type: none"> Hwy 76 Bridge 		
Create more pedestrian access for community at large and include areas of interest to encourage walking		<ul style="list-style-type: none"> Berkley Road-76 walkway Pedestrian Bridge at 76 & 93 Improve Pedestrian Bridge on 123 	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"> Part of Clemson Theme?? Historical Presentations 			
Create Art Identity in City of Clemson	<ul style="list-style-type: none"> Signature Pieces like the “Blue Bear of Denver” Greenville Mice 			
Incorporation of Art in Functional elements of city	<ul style="list-style-type: none"> Benches & Bus Shelters Utility Boxes City Boulevards-trees Manhole Covers Lighting Round-a-bouts Wider Sidewalks downtown Building Architecture 		City of Clemson Utilities & Planning and Codes	
Incorporation of Art Opportunities with Private Developers/Businesses	<ul style="list-style-type: none"> Space for Sculpture/Art Public Seating or Performance Plaza Landscape Architecture of Space Sidewalk Space (Street Performances) 	<ul style="list-style-type: none"> Garretts Shopping Ctr. Downtown Clemson Holiday Inn Property Judge Keller-Mural Publics Shopping Ctr. Patrick Square 	Partnership with City of Clemson Planning & Codes	

Showcase local & regional Talent	<ul style="list-style-type: none"> • Partnerships with: • Boy/Girl Scouts • Rotary • Women's Club • Master Gardeners • Clemson Architecture & Art Students • Music Organizations 			
Celebrate Clemson	<ul style="list-style-type: none"> • Passport • Xmas Parade • Spring Arts Festival • Student Welcome Back Festival • Blues Festival • Spittono 	<ul style="list-style-type: none"> • Citywide • Downtown Clemson • Catherine Smith • Downtown Clemson • Multi-Venues (??) • National Guard Armory 	Students Families Retirees Single Professionals Visitors	
Increase utilization of existing parks. Identify best fit for those locations	<ul style="list-style-type: none"> • Interactive Fountains • Sculpture Park • Pop up Art • Music in the Park 	<ul style="list-style-type: none"> • Gateway Park • Abernathy Park • Nettles Park • Jaycee Park • Catherine Smith Plaza • Ashley Dearing • Mountainview Park • Patrick Square 		
Invite Neighborhoods to host Public art	<ul style="list-style-type: none"> • Matching Fund Projects (City or SCAC Funds) • Quilt Trail Project 	<ul style="list-style-type: none"> • Entrance Sculpture • Greenspace/ Boulevard Areas • Homeowner participation 		
Identify Funding Opportunities	<ul style="list-style-type: none"> • DOT • Private Developers • SC Art Commission 	<ul style="list-style-type: none"> • Pedestrian Walkways • \$ or Space Offered 		

	<ul style="list-style-type: none"> • NEA Grants • Permit Penny Tax • Accommodations Tax • Public Matching Grants • Local Businesses 	<ul style="list-style-type: none"> • Neighborhood Art Project • Building Space or Contributions 		
Transportation as Public Art	<ul style="list-style-type: none"> • Bike Racks • CAT bus-Poetry Slam, Temporary Murals • Automotive Theme 			
Supporting growing Family/Retired Population	<ul style="list-style-type: none"> • Child-sized Art Spaces • Child & Family Driven Public Art Projects • Merging Art and Play • Arts Education • Bring Arts to Elderly • City sponsored tours • Survey Children on Public Art Project! 	<ul style="list-style-type: none"> • Pocket Parks/Climbing Sculpture • Paint by Number Mural • Temporary Sidewalk Art Downtown • Creative Climbing Structures-Parks • Arts Center Camps/After school Classes • Osher Center 		

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 were slightly different viewpoints regarding 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 the participants answered five survey questions. The data provided by the guild will be used by the CACC to assist 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—

- Interstecstion 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
➤ Supporting 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: CITY OF CLEMSON PLANNING AND CODES PUBLIC ART ZONES PROJECT



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 could come from the City and PTA.

Community Bench Project

- Series of “artistic” benches throughout the City and the City parks, each telling 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 CACC 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 each bench 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 has music in the parks in the spring and fall, and is funded from its budget. Businesses, schools, and other patrons and partners may be interested in having music in public places.