



# Hillsboro Public Art Master Plan

November, 2008



## COVER PHOTO CREDITS

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*Library Bus Shelter*  
Hillsboro, OR  
Photo: Dale Wilhelm

# ACKNOWLEDGEMENTS

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## EXECUTIVE SUMMARY

This plan describes the context and procedures for a City of Hillsboro Public Art Program. Program values, vision, and goals are strongly connected with the Hillsboro 2020 Plan and Downtown Renaissance goals and were carefully crafted in consultation with community stakeholders, the Public Art Task Force, and other interested artists and citizens.

Public art is a powerful tool for meeting the goals of Hillsboro's community plans. Memorable public places strengthen our community. Such places attract us to downtown, enliven our neighborhoods, enhance our experiences in parks, inform us about the history and peoples of our place, and celebrate our ethnic and cultural diversity.

The following goals lead the development of the Public Art Program:

- Establish a collection of work of high artistic quality and enduring value.
- Utilize art to express the unique civic identity of Hillsboro.
- Create inviting places for people to gather, connect to each other and their community.
- Contribute to the efforts to strengthen downtown.
- Use public art as a tool to promote design excellence.
- Support local artists by encouraging their participation in public art creation and selection.

- Ensure the preservation and maintenance of the City's art collection.
- Establish funding mechanisms that ensure consistent integration of public artwork in both public and private development, redevelopment, and other enhancements to the civic infrastructure.

Opportunity sites for public art in Hillsboro are identified in this plan. Timing of the projects will change as development plans change. Public art leaders should be entrepreneurial in their approach, looking for partnerships where art can create a distinctive destination. Key opportunities are: developing a vital downtown, celebrating diversity and enhancing new parks and fire stations.

Adoption of this plan creates a framework for Hillsboro's public art program under the authority of the Hillsboro Arts and Culture Council. Recommended funding sources and staffing options are identified. Policies and procedures for effective management of the program are detailed.

A phased implementation for this plan is recommended, beginning with a part-time staff position to develop the program and manage a signature art project. In the third year, the program will be in place, and a full-time staff person would accelerate progress on achieving program goals.

Research for this plan indicates that the time is right in Hillsboro to develop an active public art program.

Specifically:

- community plans point to the value of a public art program;
- civic leaders embrace how public art can help to achieve community goals;
- successes such as the Civic Center, Walters Arts Center, Sequoia Gallery + Studios and The Venetian Theatre and Bistro give a great context for starting a public art program;
- arts and culture are increasingly valued as important for maintaining Hillsboro's "sense of community", celebrating ethnic diversity, and attracting a viable workforce.

The Public Art Program envisioned here requires commitment from civic leaders, both public and private, and this planning process indicates that leaders are ready!



Brian Borrello  
*Silicon Forest*  
Portland, OR  
Photo: TriMet



# PLANNING FOR PUBLIC ART IN HILLSBORO

## Methodology

In June, 2008 the City of Hillsboro via the Hillsboro Arts and Culture Council contracted with consultants Bill Flood and Valerie Otani to develop this Public Art Master Plan. Project research began with a thorough review of current community plans, including the Hillsboro 2020 Plan (revised in 2005), the Downtown Renaissance Report (2007), the Hillsboro Arts and Culture Council Strategic and Community Plan (2006), and the Washington County Cultural Plan (2008). Consultants also worked closely with the planners engaged in the current Downtown Plan process. Each of these plans calls for utilizing arts and culture as key elements in the development of Hillsboro and Washington County. The 2020 Plan vision and goals (Appendix A) are the foundation for the Public Art Master Plan.

Twenty-five stakeholder interviews were held with community leaders across sectors including government, business, arts, heritage and culture, education, and agriculture, to gather information on the character of and vision for Hillsboro, issues and opportunities, and key sites for public art. Consultants also met with groups including the City of Hillsboro Latino Outreach Advisory Committee, City of Hillsboro department heads, Hillsboro Downtown Business Association, Hillsboro Parks & Recreation Commission, and local artists. Monthly review meetings with HACC staff and the HACC's Public Art Task Force served to review and guide the work of the consultants. To develop program policies and procedures,

consultants also researched public art programs from comparable cities in Oregon and throughout the U.S. On September 25, over 50 guests participated in a public Plan review session hosted by the Hillsboro Arts and Culture Council and the Mayor.



*Public Art Master Plan Task Force selecting goals for Plan*

Community stakeholders interviewed by the consultants voiced an overwhelmingly positive attitude. We found, in all sectors, enthusiasm for the role public art can play in strengthening community and enlivening the visual environment. The time is right in Hillsboro to systematically utilize public art to build stronger civic places.

*Acknowledgements at the beginning of this report list the Public Art Task Force and others who have participated in the development of this plan. Many thanks to all!*

## Public Art and its Relationship to Hillsboro

We use the term “art” to describe those things that are visually or experientially meaningful. “Public” means that the artwork is accessible to people -- whether on public or private property. Public art can be permanent or temporary, a single event or piece, a series of installations or events, or part of an ongoing process enhanced over time. It is envisioned and/or realized by an artist skilled in creating art in public places.

Public art is a powerful tool for meeting the goals of Hillsboro’s community plans. Memorable public places, such as the fountain in the Civic Center’s plaza, invite us to return, meet our neighbors and appreciate our community. Such places attract us to downtown, enliven our neighborhoods, enhance our experiences in parks, inform us about the history and peoples of our place, and celebrate our ethnic and cultural diversity. Public art creates visual and emotional connections between the viewer and the place. It elevates the quality and interest of the built environment and signals an investment that encourages residents and newcomers to respond in kind.

Public art can take many forms, including landscape treatments, building facades, freestanding sculptures, murals, lighting, electronic media including moving images, photographs, water features including run-off and catchment devices, kinetic pieces that move and react to the environment, and artist-designed functional elements such as paving, play equipment, street furniture, bridges and gates. It can include the written word, film or video, and performance.

Planning for public art is part of Hillsboro’s coming-of-age. Hillsboro has grown from an agricultural community of 8,000 in 1960 to a small city of over 80,000 in 2008, fueled by large companies and growing ethnic populations. County seat for Washington County and part of Portland’s metropolitan area, Hillsboro was in fact incorporated before Portland. It is located between the agricultural reserves protected by the Urban Growth Boundary and the suburban march radiating from Portland. Government, farms, industry and suburban development coalesce in a small town identity with the complexity of a modern city. Hillsboro seeks to maintain a “hometown” feeling and quality of life while offering urban amenities which will attract residents to live, work, and invest in all its neighborhoods.



Bill & Mary Buchen  
*Celebration Drum Circle*  
Ohio State University



# VALUES, VISION & PROGRAM GOALS

## Values

Fundamental values emerged through interviews and discussions with stakeholders. These values underlie the vision and goals of this plan.

### Innovation

Innovation is a common trait in Hillsboro's often cited contrast between agriculture and high-tech industries. Both a Century Farm and a technology firm remain viable through insightful adaptation to the market and embrace of new technologies. These seemingly opposite sectors of the economy share the ability to innovate.

### Authenticity

Hillsboro has a unique identity, not merely as a suburb of Portland. The historic downtown gives the city a genuine "hometown" feeling that has evolved over generations. Both longtime residents and newcomers value this authenticity.

### Strengthening Downtown

There is significant excitement about the upgrades to downtown, and thus a sense of urgency to take advantage of the momentum and reach a "tipping point" in making downtown successful. The strengths of downtown will radiate throughout the rest of the city.



Valerie Otani & Fernanda D'Agostino  
*Smith & Bybee Lakes*  
Photo: Brian Foulkes

### Connection to nature and parks

Connection to nature is highly valued in Hillsboro. Closeness to open spaces, high quality parks, the developing trail system and Jackson Bottom are all viewed as major assets.

### Recognizing ethnic diversity

Agriculture and high-tech industries, in particular, have drawn people of diverse ethnicities to Hillsboro. The City has not yet fully succeeded with the integration of these diverse communities into full participation in the life of the city. Recognition of these people validates their individual and collective contributions to the community as a whole.

### A well-managed program that produces art projects

Results matter. The goal is to design a sustainable program with the funds, vision and staff that result in significant art projects.

## Vision

Public art is a visible expression of Hillsboro's values. We value connections -- connections between neighbors, old and new residents, rural and high-tech economies, the city and the natural environment. Art animates our public spaces, creating profound and memorable community experiences. Our investment in creating meaningful public spaces comes from the desire to strengthen connections between our citizens and our city and connections between the neighborhoods of Hillsboro. Public art is a part of our mental map of Hillsboro and is an important element of creating a community that future generations are proud to call home.



*Civic Center Plaza*  
Hillsboro, OR

## Program Goals

### **Establish a collection of work of high artistic quality and enduring value.**

Commissioned and donated work will be of high aesthetic merit, represent a range of media, and can be both permanent and temporary. The program should be sustainable, with the resources to ensure the commissioning of quality work in a well-managed collection.

### **Encourage art in all public places, in all parts of the city.**

Public art is, in effect, a free museum, making art accessible to all. Public art should be woven into the entire fabric of the city, helping to create memorable places in all neighborhoods.

### **Utilize art to express the unique civic identity of Hillsboro.**

Hillsboro is a complex city, with an unusual economic diversity of agriculture, aviation, health sciences, government and high-tech industries. Hillsboro's population is also diverse, with long-established families and new immigrants. Art should recognize the contributions of many perspectives to a vibrant city.

### **Create inviting places for people to gather, connect to each other and their community.**

Hillsboro values its family-friendly atmosphere, a place where "neighbors, generations and cultures connect." Art should be used to create memorable places and destinations that draw people to engage in public life.

### **Contribute to the efforts to strengthen downtown.**

Arts and culture are the focus of the downtown renaissance. Public art should be used to contribute to the vitality and pedestrian appeal of the city center and should play a significant role in downtown planning and development.

### **Use public art as a tool to promote design excellence.**

Public art and artists should be utilized in the planning and design of the built environment -- early involvement of artists in these processes can result in urban development with a truly distinctive character. Public art should set the standard of quality for neighbors and developers to match.

### **Support local artists by encouraging their participation in public art creation and selection.**

Technical assistance and mentoring opportunities for Hillsboro artists should be provided to develop the public art capabilities in the local arts community.

### **Ensure the preservation and maintenance of the City's art collection.**

The program should establish guidelines and dedicated funding for conservation and maintenance of artwork.

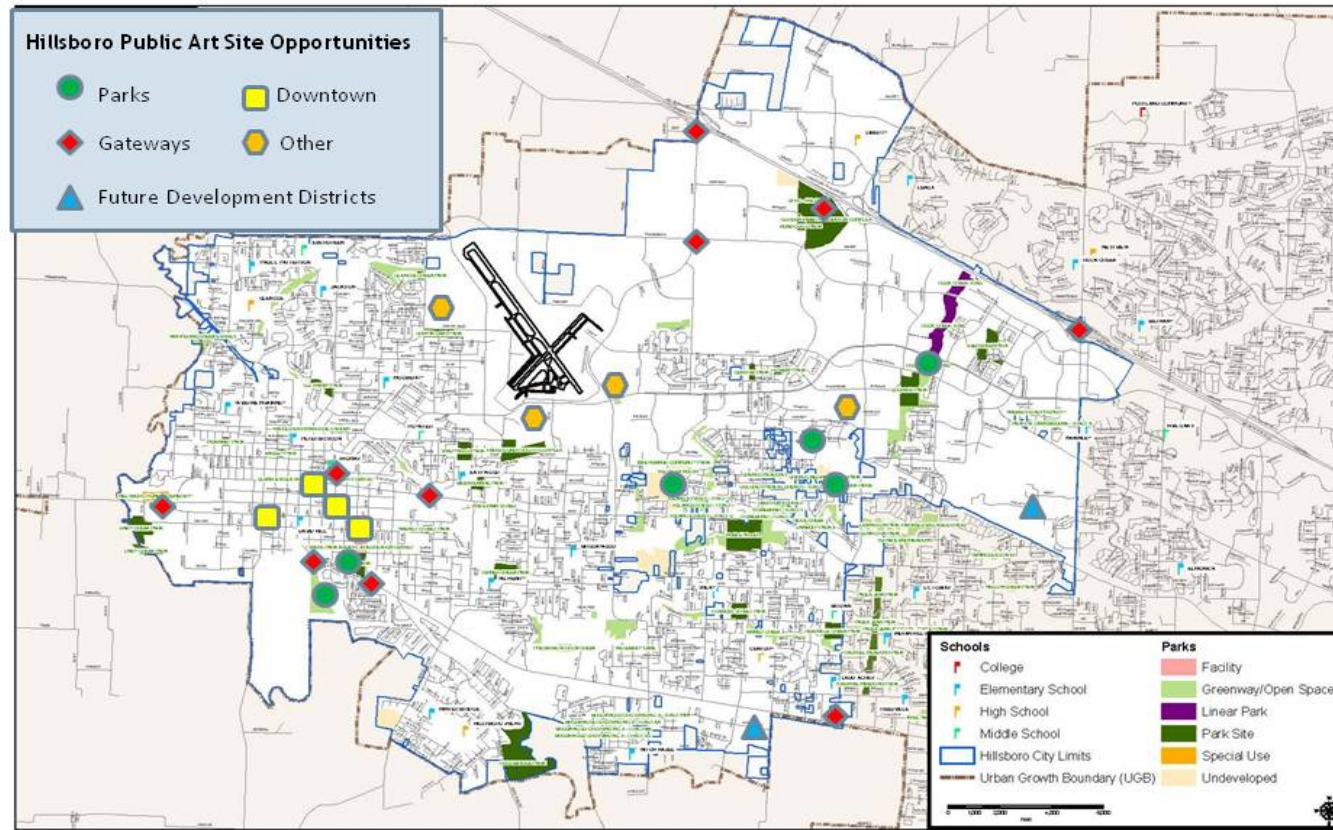
### **Establish funding mechanisms that ensure consistent**

integration of public artwork in both public and private development, redevelopment, and other enhancements to the civic infrastructure. The level of investment should be substantial enough to commission high-quality artworks, properly maintain them, and fund program management.

## IMPLEMENTATION STEPS

- City Council to adopt Plan
- Adopt funding mechanisms from recommended options including:
  - annual appropriation from City Council
  - public percent for art ordinance
  - downtown development (urban renewal or other project financing)
  - incentive system for public art in private development
  - foundation...long-term mechanism
  - other new sources of funding as they become available
- Develop City code language for funding mechanisms
- Develop staffing and work plans
- Develop specific program policies and guidelines per recommendations in Public Art Master Plan
- Manage art projects
- Inventory existing public art collection
- Develop maintenance and conservation plan for existing public art
- Develop HACC Public Art Committee structure as needed
- Focus on downtown development, specifically through participating in current Downtown Plan process
- Develop partnership agreements with City Departments and seek opportunities for inclusion of public art
- Develop relationship with non-City of Hillsboro agencies and groups which may collaborate on public art services (County, Public Schools, Clean Water Services, private developers, etc.)
- Advocate for excellence in civic design with City officials, developers, architects, designers, planners
- Creation of annual work plan, in concert with the budget process
- Provide workshops and technical assistance for local artists
- Develop mural incentive program
- Develop education and outreach strategies and materials in support of the Public Art Program
- Develop outreach strategies and materials to encourage public art in private development
- Periodic assessment of Public Art Program

# PUBLIC ART SITE OPPORTUNITIES



This is a map of key Public Art Site Opportunities, indicating the primary sites for public art identified through this planning process. Opportunities may arise that are not on this map.

It is important that HACC staff and the Public Art Committee have the time and resources available to seize these emerging opportunities to make public art happen throughout the city. Such opportunities will most likely include opportunities for permanent, temporary, artist-initiated, or artist-in-residence projects.



## Parks

**53<sup>rd</sup> Avenue Roundabout.** As part of the planned park construction, there will be a traffic island on 53<sup>rd</sup> Avenue at Hidden Creek Drive. This will be a highly visible area in a major complex, including a new recreation center, sports fields, play areas, demonstration gardens and nature paths. The roundabout is in an area very much in the center of Hillsboro, drawing from all parts of the city. Although art in a traffic island is not pedestrian-oriented or suitable for interaction or gatherings, it remains a special opportunity for creating a landmark. The artworks in roundabouts in Bend are cited as examples. If art in this traffic island is effective, art can be considered for the triangle at Tenth Avenue and Main Street.

**53<sup>rd</sup> Avenue Recreation Center.** This new facility will be a hallmark of the City Parks and Recreation system. Artist involvement in creating work, both inside the building or on the grounds, would add to its profile in the community.

**53<sup>rd</sup> Avenue Park Master Gardener Demonstration Garden.** Hillsboro's rich agricultural heritage, the long established Master Gardener program and the strong regional interest in gardening make this garden an appropriate site for a modest project. Examples would be the community garden gates, an innovative small structure for tool storage or demonstrations, compost bins or benches. The local ornamental plant industry could also be recognized in gardens that are designed as works of art in themselves.

**Shute Park.** Historic and majestic Shute Park still functions as the main park for the neighboring Latino

communities and at times, with concert series and large events, for the whole city. Enhanced picnic areas, like Rood Bridge Park and a distinctive water feature or play area would lift this park to the high standard of the newer parks in the city. Creation of a "zocalo" or public square could address the goals of bringing people together. If the current library space becomes available, a plaza could be created linking to the Tenth Avenue business district, creating synergy between the park, the plaza, and nearby restaurants, cafes, bakeries, retail and services.

**Park Trail System.** The trail system is a good location for artwork that adds to the experience of trailheads, footbridges, boardwalks and rest stops. The intertwining of art and the environment offers the chance to increase awareness of the local habitat, view art that creates habitat, such as artist-made bird or bat houses, or simply encourage quiet observation of nature with rest stops and viewing platforms.

**Jackson Bottom.** Art in nature as mentioned in the Park Trail System above would be a great enhancement to the experience at Jackson Bottom. The overlook, the interpretive center or enhanced trail connections to adjoining neighborhoods are all good opportunities.

**Park in Old Orenco.** Orenco is in need of a new park in the historic area and would be an excellent art location. This would be a great opportunity to highlight the history of Orenco and its important role in the development of the nursery industry.

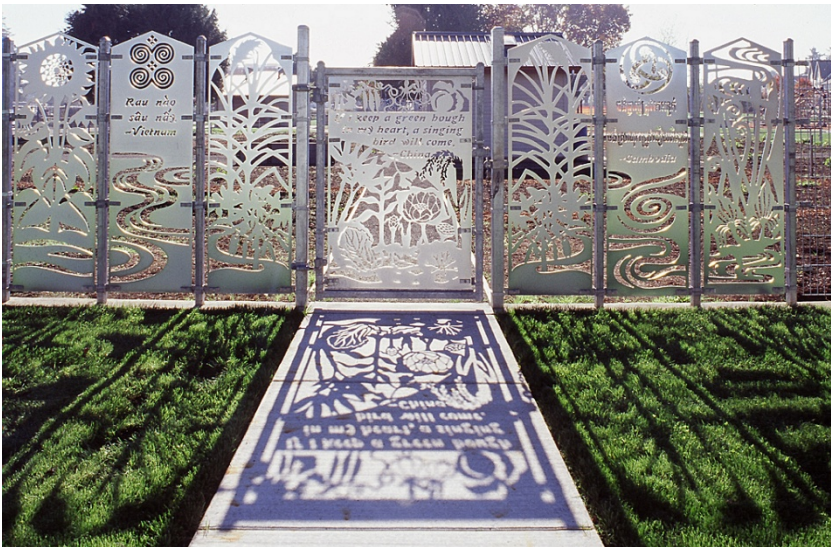
**Orenco Park.** Artwork in the park in Orenco could add to its identity as a City-owned park as opposed to property of the homeowner's association.



Lorna Jordan  
*Longfellow Creek Bridge Pavilion*  
 Photo: 4culture



Christo & Jeanne-Claude  
*The Gates*, Central Park New York  
 Photo: Mark Kurtz Photography, Saranac Lake NY



Suzanne Lee  
*New Columbia Community Garden Fence*  
 Portland, OR



John Groth  
*Magnolia Park*  
 Hillsboro, OR



## Downtown Improvements

The downtown area should be a priority for public art. The impressive successes of the new Civic Center, Sequoia Gallery + Studios, The Venetian Theatre and Bistro and the renovation of Bagley Park stimulate a sense of optimism about downtown. Public art should contribute to this momentum. Coordination with the Downtown Plan, currently underway, will help to identify promising projects. Some suggestions are:

**A gathering place**, perhaps as part of a new downtown park. The fountain at the Civic Center is highly successful in achieving the goal of bringing the entire community together to enjoy a public place. The joy of water play brings all families and ethnicities together, a central goal of the public art program. A gathering place that encourages music and performance is also desirable.

**District Identity.** A project could create a district identity, for example, innovative downtown lighting using solar technology and LEDs to highlight this important industry. A partnership with local solar technology firms might involve either technical collaboration with an artist or funding as community contribution. This project could be part of changes to Baseline and Oak and help to clarify the location of the Main Street business district, so close and yet not clearly visible from Baseline and Oak.

**Tenth Avenue Business District.** There is a strong desire to strengthen the Tenth Avenue business district so that it becomes a vibrant resource for the entire city.



Jack Mackie  
*Dance Steps on Broadway*  
Seattle, WA  
Photo: 4culture

Artist involvement in streetscape planning for the business district could give the area a more distinctive appeal with the inclusion of colorful lighting elements, tile, benches, murals and landscaping that create a celebratory atmosphere. Investment in this area would be a strong commitment to the growing Latino community, and welcome them as partners in the growth of the city. Creating an ethnically-based, but not exclusive, area would encourage the entire population to broaden their experience and know their neighbors. These improvements would center on the area of 10<sup>th</sup> Avenue from Shute Park to Main, but could radiate west on Walnut, Oak or Baseline, if those streets are developed as a more pedestrian-friendly business district.

**Gateways** into the downtown core, for example, near the Walters Art Center and/or the eastern gateway at Baseline and Oak.

**Southwest downtown industrial/residential mix.** Art could play a role in the development of a creative services district or business incubator area that encourages artists, art fabricators, designers, or specialty food businesses, for example, to locate close to downtown. The “feel” could be arts/industrial as a counterpoint to the “heritage” identity of Main Street and the older residential neighborhoods.

**Thought-provoking gardens.** Gardens could feature the important agriculture and nursery history of Hillsboro, building on the food, gardening and farming traditions of Spanish-speaking, Asian and other cultural groups, as well as the burgeoning interest in locally-grown food. In a multicultural community garden neighbors could come together to garden, bake bread in an outdoor oven, meet

informally and recreate in shared space, etc. Public art would create an attraction in these gardens.

**Tuality/Pacific Health Education District.** This is an opportunity to spotlight the unique partnership of Tuality, a community-based, not-for-profit hospital with a long history in Hillsboro, and the growing Health Professions Campus of Pacific University. This Hillsboro partnership, located on the light rail, is a significant development. Both organizations share a strong community orientation, as evidenced in the Virginia Garcia Clinic (named for the six year old child of farm workers who died from lack of basic health care), which provides health care to the medically needy of Washington County. Within this developing campus, public art oriented toward families, welcoming the neighborhood could only strengthen connections between these institutions and the public.



*Keukenhof Garden  
The Netherlands*

## Gateways

### Shute Park Gateway

The most familiar gateway to downtown from the south and west is the view of Shute Park from TV Highway. Chief Kno Tah is a landmark, but even with diligent maintenance, its life is limited. The edge of the parking area along the curve, or the site of “El Indio” (Chief Kno Tah), as it is affectionately known, would be a good site for a new landmark sculpture.

### Eastern Gateway

The eastern entry to the city at the juncture of Baseline and Oak currently has a “welcome to Hillsboro” monument sign. This location is a visible landmark from the east.

### Highway 26 and Shute Road

This juncture has been cited as a prominent gateway into the city. With the Hillsboro Stadium as a regional draw, Parks Department headquarters and Hondo Dog Park, the civic presence of Hillsboro is strong here and the area is used by many people.

### Other gateways into the city

The entry points to the city are an opportunity to add visual landmarks. Highway 26 and 185<sup>th</sup>, Highway 26 and Cornelius Pass, S. 1<sup>st</sup> Avenue north of Jackson Bottom and TV Highway at Reedville are gateways.

### Evergreen and Shute Road

At an epicenter for the growing sustainable energy and high tech industries, this site has exciting potential for an artwork using solar technology, highlighting this emerging economic sector.

### Main Street Bridge

The arc of the Main Street Bridge already serves as a gateway approaching downtown, marking a neighborhood that is home to many Latino families. The bridge structure, distinctive and dramatically lit at night, could be painted to add color during the day.



Lee Kelly  
*Beaverton, OR*

Photo: Regional Arts & Culture Council



## New Development Districts

### Oregon Health Sciences University/Amberglen Development

As this development takes shape, public art should be included, ideally with an artist on the design team, or through the creation of commissions for sites within the project.

### South Hillsboro

Art should be included in the creation of unique gathering spots, park design or other public spaces within the new district. Artists should be considered to serve on the design or planning team.

## Citywide Initiatives

### Mural Incentive Program

Murals add interest to blank walls. They can be of limited duration during redevelopment, reinforce community history and identity, create visual landmarks, and create opportunities for local painters to participate in the Public Art Program. Murals are also significant in Latino cultural traditions and should be considered to help build community pride

### Elevate the visual quality of the city

A goal of the art program is to set a high visual standard for the built environment. The HACC and Public Art staff should be alert to opportunities to stimulate innovative, excellent and diverse architecture for public and private development, and creative solutions to urban design. "Green design", re-use of buildings, affordable housing, and other initiatives are opportunities to advocate for exciting design solutions, including public art.



Joe Cotter  
*Tales of the Trail*  
Estacada, OR



Lynn Adamo  
*Magnolia Park*  
Hillsboro, OR

## Other

### Fire Stations

Two new fire stations are to be built. Examples abound across the country of artwork communicating the mission of the fire department. These range from an abstract beacon of light and hope, to monuments to the heroic and humanitarian work of firefighters, to projects that address the need of the fire station to provide an environment of rest and renewal for the firefighters in a stressful profession.

### Fair Complex

As the Washington County Fair Complex is renovated, art should be a part of making a visual statement at this important regional facility. The public art program should establish a relationship with the planners for this facility to ensure artist participation on the project design team and the integration of public art throughout development.

### Schools

As new schools are built or existing facilities redeveloped, partnerships with the school district should be explored to include art.

### Hillsboro Airport Fence

The long fence along Cornell Road is a functional barrier that could be upgraded to still meet the complex requirements of an airport, but add visual interest.



Ted Clausen & Peter White  
*Fire Fighter's Memorial*  
Boston, MA  
Photo: Ted Clausen

# FUNDING AND PROGRAM OPTIONS

## Recommended Funding Mechanisms

Funding for Hillsboro's Public Art Program should support three major elements: program management, art project development and implementation, and collections management and maintenance. A variety of funding mechanisms is recommended to achieve the goals in this Master Plan and support a consistent, high-quality program with annual projects. Following is this plan's funding goal.

**Establish funding mechanisms that ensure consistent integration of public artwork in both public and private development, redevelopment, and other enhancements to the civic infrastructure.** Level of investment should be substantial enough to acquire high-quality artworks, properly maintain them, and fund program management.

The best funding mechanisms are those that are part of the larger development strategies of the City of Hillsboro, connect with future community growth, and leverage support from current and potential arts partners and donors in the community. Following are recommended funding mechanisms.

### **Annual appropriation from City Council**

An appropriation from the City is needed for program stability, to hire and maintain staff and for art project funding.

### **Public percent for art ordinance**

A public percent for art ordinance should be adopted by the City of Hillsboro. 2% of capital construction projects

with budgets over \$25,000 should be set aside for public artwork. Funds from this source should be directed to a pooled public art fund so that contributions from smaller capital construction projects will accumulate and can be used for more significant public art projects.

### **Downtown development/urban renewal financing**

Public art projects associated with urban renewal projects should be funded with urban renewal or other community development/economic development sources.

### **Incentive systems for public art in private development**

Incentive systems should be initiated for private developers to include public art and other amenities in development, perhaps in conjunction with the City's requirement for usable open space in development. The key to gaining art projects is to understand which incentives will work in Hillsboro.

### **A Hillsboro arts & culture foundation**

For the long-term, a foundation should be utilized for the purpose of generating an endowment that will support Hillsboro's public art program. Research for this plan suggests that major donors in Hillsboro may support the long-term, stable approach to arts that a foundation can provide.

### **Other new sources of funding as they become available**

The City of Hillsboro and the HACC should explore other mechanisms supporting public art which are not identified in this report. Such mechanisms (such as an increase in local hotel-motel or other taxes or fees) may become available as the economy improves, as new federal or state legislation is adopted, or as partner agencies seek ways to implement public art projects.

## Program Options

Allocation	Components	Tasks
<b>Option 1</b>		
\$140,000	<ul style="list-style-type: none"> <li>• 1 full-time staff</li> <li>• Signature art project</li> <li>• Marketing, materials, maintenance plan</li> </ul>	Establish program, funding mechanisms, policies and procedures. Begin establishing partnerships. Initiate first art project. Develop materials, marketing. Assess condition of current City artwork. Develop a foundation funding mechanism.
<b>Option 2</b>		
\$80,000	<ul style="list-style-type: none"> <li>• Part-time staff person</li> <li>• Signature art project</li> <li>• Marketing, materials, maintenance plan</li> </ul>	Scaled-back version of Option 1 with staff focused on program development and managing an initial art project.
<b>Option 3</b>		
\$30,000	<ul style="list-style-type: none"> <li>• Part-time staff person</li> <li>• Marketing, materials</li> </ul>	Similar to Option 2, without a City-sponsored art project. Strong focus on developing the program without managing an art project.
<b>Option 4</b>		
\$0	<ul style="list-style-type: none"> <li>• No new program dollars.</li> <li>• Use existing HACC staff to move forward Plan goals.</li> </ul>	Limited, depending on availability of HACC staff.

Initiating the program at *Option 1* will bring the program most quickly on-line with visible impact (a signature art project). Staff would monitor City capital improvement budgets and urban renewal plans to utilize artists and art projects, as appropriate. Research would begin on developing the foundation for long-term stability of the program. Assessment of the current City public art collection by an art conservator is the basis for a establishing a maintenance program.

Beginning the program with *Option 2* would use the first year to establish the policies and procedures and initiate

the first art project. It is less likely that the part-time staff person would have significant time to research and develop the long-term program funding, and this would most likely be postponed into the following year.

*Option 3* would utilize the part-time staff person to inaugurate the program, develop policies and procedures, begin developing partnerships and funding opportunities without implementing an art project.

*Option 4* would put HACC staff in the precarious position of seeking to implement the Plan and begin a program without staff support.

**Recommendation:**  
*Phased Implementation*

Begin the program at Option 2 for the first year. This would establish the program and initiate a first art project so that the program has a visible impact.

For the second year, continue the program at Option 2, building connections to capital improvement projects and planning for long-term funding solutions while creating a second art project.

In the third year, the program will be in place, and a full-time staff member would be able to accelerate progress on achieving program goals.

## **POLICIES AND PROCEDURES**

This master plan aims to provide both the broad vision and goals for Hillsboro's Public Art Program and the practical mechanisms to accomplish these goals. Appendices B and C detail the recommended best practices for program operation.



# APPENDIX A

## Hillsboro 2020 Plan Vision, Focus Areas & Connections to Public Art

### Vision

In the year 2020, Hillsboro is our hometown. Within a rapidly changing metropolitan region and global economy, we live in a dynamic community that sustains our quality of life. Here, neighbors, generations and cultures connect. We live and work in balance with nature. Hillsboro is a safe and affordable community, a place our children and their children will be proud to call home.

### Focus Areas of 2020 Plan and How Those Areas Can Be Realized With Public Art

#### Strengthening and Sustaining Community

- Building Community - Developing public art projects that bring people together and encourage dialogue, exchange
- Community Events - Temporary public art events and performances
- Parks Facilities Planning - Involve artists on design teams

#### Enhancing Neighborhoods and Districts

- Pathways Task Force - Use public art to enhance bicycle and pedestrian pathways
- Transit System Expansion - Public art to enhance transit areas
- Public Square Task Force - Include artist on design team, public art in square
- Provide/encourage "third places" -- Public art as a focal point of gathering places

- Promote existing public places - Enhance with public art
- Provide neighborhood gathering - Art shelters, benches, water features, sculpture
- 10<sup>th</sup> Avenue Public Place - Develop art with Latino community involvement
- Community Garden Development - Art elements, multicultural gardening traditions
- "Third Places" Incentive - Art as effective element in creating social gathering places
- Develop neighborhood parks - Art in design and in features of parks
- Development of landscaped areas - Land art (earthworks) and art in the landscape

#### Preserving the Environment

- Stewardship of streams and wetlands - Art that supports interpretation, stewardship
- Wildlife Habitat Education - Art that creates habitat, educates about environment
- Jackson Bottom Enhancement - Sculpture, trail design, seating, education center art
- Recycling education for youth - Art from recycled materials, events, residencies
- Environmentally friendly construction - Demonstration projects with art

#### Creating Economic Opportunity

- Foster diverse base of *business* - Opportunities for creative service workers/artist
- Downtown Core Vision - Public art as part of downtown renaissance
- Zoning and Development Codes - Encourage development of both artists' work spaces and public art

### Expanding Educational and Cultural Horizons

- Develop projects for cultural arts - Establish public art program
- Encourage appreciation of the arts - Public art as a “free public museum of art”
- Displayed art tours - Public art walking tours
- Public art display venues - Temporary public art exhibits
- Celebrate cultural diversity - Public art that expresses cultural traditions
- New Latino Cultural Center Study - Participate in planning if a study is done, include art

### Promoting Health and Safety

- Promote nutrition and staying healthy - Multicultural community gardens, art along trails
- Promote crime prevention - Attractions to Downtown, parks (“eyes on the street”)



*Carved and painted chairs*  
Su Casa  
Hillsboro, OR

# APPENDIX B

## Hillsboro Public Art Policies and Procedures

### HACC Responsibilities

The Hillsboro Arts and Culture Council is responsible for establishing policies of the Public Art Program: setting goals, overseeing the selection of artworks, consulting with staff on an annual work plan, ensuring proper maintenance of the public art collection, and advocating for public art through outreach, education and identification of funding sources. Initially, the HACC should serve as the oversight body, and would assume the responsibilities listed below for the Public Art Committee. As the program develops, a Public Art Committee (PAC) as a sub-committee of HACC may be formed.

### Public Art Committee Membership

The Public Art Committee is comprised of citizens, artists, arts organizations and design professionals (architects, landscape architects, curators, interior designers, urban planners or engineers.) The Committee should consist of 7 members: not more than 3 HACC members, 2 - 3 artists or arts professionals who are City residents and 2-3 private citizens who are City residents and knowledgeable about public art, education or community affairs. Members serve 3-year terms, with one 12-month appointment reserved, when possible, for an artist with public art experience. That artist would not be eligible for commissions for the duration of their term or for six months afterwards. Terms should be staggered to ensure continuity. The PAC should include non-voting

public art staff, and other ex-officio members as may be needed. For example, for art projects in parks, close cooperation with the Parks and Recreation Department is necessary.

### Public Art Committee Chair

The PAC chair should be appointed by the HACC from among the PAC members, and should serve a 2-year term.

### Public Art Committee Responsibilities

1. Understand the vision and goals of the public art program and consult with staff to create an annual work plan of art projects that advance those goals.
2. Appoint selection panels for these projects with staff input. One PAC member serves on each selection panel as a liaison to the PAC.
3. Approve semi-finalists, finalists and their artworks (Some programs have the PAC set in motion the selection process and approve semi-finalists, but final selection of the artist and their artwork are the responsibility of the selection panel, not subject to PAC review.)
4. Serve as the selection panel when a specific panel is not required (see selection processes below.)
5. Review, accept or reject gifts to the public art collection under the terms of the Donations Policy.
6. Recommend re-siting or deaccessioning works from the public art collections in keeping with the Deaccession Policy.
7. Advocate for the public art program by seeking opportunities for private donations and public/private partnerships that would add to the program.
8. Periodically review and recommend changes to the Public Art Program policies and procedures

## Conflict of Interest

1. No artist sitting on the HACC or PAC may apply for City of Hillsboro public art projects during their tenure or for six months afterwards. No HACC staff member or member of his/her household may apply for public art projects over which the HACC has approval authority.
2. No member of the project architect or landscape architect's firm or design team may apply for a public art project being designed by that firm.
3. No artist sitting on a selection panel may apply for the project for which the panel was formed.
4. Panelists are required to disclose direct or indirect financial or non-financial conflict of interest prior to the artist selection. Following disclosure of conflict of interest, the panelist must refrain from voting on the artist in question.

## Staffing

There are several options for the staffing of the public art program.

1. The City hires full-time staff to coordinate the public art program. This person would report to the Cultural Arts Program Manager. The Coordinator would be proactive in looking for opportunities for public art in public and private capital improvement projects, and involve artists early in the design process of both facilities and urban planning initiatives. The coordinator would shape the City's collection through determining appropriate projects, overseeing selection of artists, and managing projects to completion. The Coordinator would coordinate education and

outreach efforts, ensure proper maintenance of the collection, manage gifts, seek public and private funding partnerships, and cultivate the growth of the local arts community's involvement in public art.

2. The City hires (or contracts with) a part-time public art staff as a step towards program growth and subsequent expansion to a full-time position. The Cultural Arts Program Manager would determine the priorities among the tasks above. Consultants could be hired to manage specific projects.
3. Existing City staff (either from the Cultural Arts Program or on assignment from another department) would oversee the public art program, hiring consultants to manage each project. Adding duties to existing staff would necessitate adjusting their workload to accommodate added responsibilities. This option is the least advisable, since consultants generally do not have the ongoing knowledge of City development and planning directions to be able to involve art early in project development. Dedicated staff should cultivate relationships within the City to encourage partnerships among public and private agencies and increase the impact of public art in Hillsboro.

*Note: Any option would increase the supervisory duties of the Cultural Arts Program Manager and the Director of Parks and Recreation.*

## Methods of Selecting Artists

The method of selecting artists for a particular project will be determined by the HACC staff, in consultation with the HACC, choosing from the following options.

### Open Competition

An open competition is a call for artists in which artists are asked to submit their qualifications for a project through evidence of their past work and experience related to the particular project. Calls for entries should be sufficiently detailed to permit artists to determine if their work is appropriate for the project. This method is the most egalitarian, allowing anyone to apply who feels they are qualified. It is the most transparent and public process. The open competition is preferable when there is adequate time to publicize and receive entries, and when there is staff available to manage a larger number of applications.

### Limited or Invitational Competition

A limited number of artists are invited to submit credentials or proposals for a specific project. Artists are invited based upon their past work and demonstrated success with a particular type of project, for example: design team, water feature, murals, etc. In the case of addressing a Public Art Program goal such as creating opportunities for local or regional artists, or for a very specific commission (such as a light work or an interactive sound environment), or when there is a short timeline, the invitational competition is a good method. HACC staff, the HACC, other public art programs and curators can be consulted to create an invitation list.

### Direct Selection

The HACC can recommend a direct selection of a specific artist when the project timeline or project goals warrant a direct approach. This method should be used with caution, since it is not the competitive process usually preferred with public monies.

### Pre-Qualified Artist List or Roster

The HACC may use a selection panel to create a list of artists pre-qualified to do specific types of projects. For example: a roster of artists who can work on multi-disciplinary design teams, with experience in planning or large scale projects; a roster of artists who make building parts such as light fixtures, railings, mosaics or glass walls; or a roster of local artists who can work on community-based projects. These pre-qualified lists should be reviewed every 2-3 years. As an alternative, especially when there is limited staff time, Portland's Regional Arts and Culture Council and King County's 4culture maintain rosters which can be used to select appropriate artists.

### Types of Artist Involvement

HACC should be open to involving artists in a range of ways, including:

- Artists on design teams - artists(s) selected to work collaboratively with other professions (planners, designers, architects, engineers) on a specific capital improvement project. Artist involvement early in design provides the opportunity to influence items already in the design budget.
- Artist in residence - artist(s) selected to be in-residence for a specified period of time with a designated group and/or site. The Hillsboro Parks

Department may want to consider contracting with an artist to advise on a range of projects or to work in a particular neighborhood or Park with neighborhood residents.

- Temporary public art projects - artists(s) selected to organize and/or create limited-duration projects such as a 2-month outdoor exhibition in an urban lot in transition or a performance event which is part of an existing or new celebration.
- Artist-initiated projects - artist(s) propose new public art projects and potentially bring financial or other resources for implementing projects.

#### **RFQ vs. RFP**

RFQ is a Request for Qualifications. Artists are asked to submit a resume and visual documentation of past work that demonstrates their ability to do the project. A letter may ask them to highlight specific relevant experience and a general approach to the project, but not to make a specific proposal. Based on qualifications, finalists are selected, interviews are held. An artist may then be selected to proceed to create a design. Alternatively, several finalists may be selected, given a thorough orientation and paid a proposal fee to return with a specific proposal. A final selection is made based on the proposals.

RFP is a Request for Proposals. Artists are asked to submit a proposal for the project. Commissioning organizations view this as a way to “see what they are purchasing,” rather than wait to find out what an artist develops. Many artists and arts administrators, however, oppose RFPs that do not include a proposal fee, because it is asking an artist to work without being paid. The RFP has the additional disadvantage that the artist usually develops the proposal on limited knowledge of the project and may

offer a quick solution sent in “on speculation” of being selected.

#### **Balance of Local and Non-Local Artists**

The priority of the public art program is to commission works of high artistic merit. It is also a goal to develop capacity within the local arts community. An effective approach for meeting both goals is to create a variety of commissions. Smaller commissions favor emerging artists who can often produce more value as an investment in their career, or local artists who do not have to add travel or transportation costs. Successful completion of a commission gives the artist the demonstrated experience to apply for larger projects.

Local artists should be recruited to serve on selection panels. Through reviewing other artists’ submissions, participating in interviews and design reviews, artists learn valuable lessons to apply to their future submissions.

Through technical assistance workshops and staff consultations the public art program can develop the skills of artists and help them become competitive in public art selection processes.



## Artist Selection Panels

Artist selection panels are formed for an individual project or group of projects. Membership of the panel reflects the needs of the particular projects and should include:

- At least three arts professionals, two of whom are artists
- The project's designer (architect, landscape architect or engineer)
- A representative of the project sponsor (the City Department or organization's project manager)
- One HACC member
- A citizen with particular interest in the project
- Donors
- Others as deemed appropriate
- Non-voting public art staff

## Responsibilities of Artist Selection Panels

- Become familiar with the project and how it fits in the context of Hillsboro's Public Art Program
- Frame the artist's opportunities by identifying the relevant public art program goals, the nature of the project, potential sites for artwork, suitable art forms and the desired outcome
- Establish the mode of selection: open call, invitational competition, direct selection or roster
- Determine the selection process, whether the artist will be selected on the basis of qualifications and an interview, or whether several artists will be selected, paid to make a specific proposal, and a selection made based on review of proposals
- Determine and specify the nature of community involvement and public process
- Review all materials submitted by artist
- Maintain confidentiality on the proceedings of all panel meetings

- Recommend to the HACC an artist or artists to be commissioned for projects, or engaged for a design team
- Reserve the option to make no selection and re-open the competition or propose another method of selection if no proposal is accepted
- Chair of the committee (designated by HACC staff) presents the selection to the HACC for their approval
- Continue to meet, as needed, to review the selected artist's design concepts and to approve any changes in concept or media during the course of design
- Participate in dedication ceremony
- Support education and outreach efforts

## Selection Criteria

1. Artistic quality: strength of the concept, design, craftsmanship
2. Appropriateness: concept, scale, media and content suitable to the project and the site
3. Maintainability: structural and surface soundness, durability, resistance to vandalism, theft, weathering, excessive maintenance and repair costs.
4. Public liability: protective of the safety of the public in structure and siting
5. ADA compliant: in accordance with Americans with Disabilities Act standards
6. Diversity: contributes to both the diversity of artwork (temporary or permanent, style, scale, media) and artists (local and non-local, ethnic heritage, gender and range of experience)
7. Feasibility: artist's ability to complete the project on time and within budget

- 8. Communication: artist's ability to effectively communicate with the project partners, managers and the community
- 9. Originality: unique artwork or a limited edition

**Selection Criteria for Design Team Artists**

- 1. Artists must have the ability to collaborate with a multi-disciplinary team of other design professionals and the client
- 2. Strong communication skills
- 3. Creative thinker who has a larger view of urban planning, site design, innovative solutions.
- 4. Demonstrated experience in serving on design teams.

**Inventory, Management and Maintenance**

The Public Art Program should establish a procedure to provide on-going funding for maintenance of the Public Art Collection.

- The public art staff should catalogue the collection and maintain records of works as they are acquired.
- The public art staff should also be responsible for re-siting and deaccessioning should that become necessary (see policy).
- The City should be responsible for routine cleaning and maintenance of artworks in public spaces, if that cleaning and maintenance in no way endangers the condition of the artworks.
- The Public Art Program should provide and coordinate professional maintenance and conservation services though contracted

professionals, using established funding mechanisms.

- Adequate insurance coverage should be provided for the Public Art Collection.

**Donations Policy**

Public art collection may be greatly enriched through the generosity of private and corporate donors. Hillsboro has a strong history of donor contributions to public projects that have enhanced the quality of community life. Since public space is such a valuable asset, any addition to the public realm should be undertaken in a considered and thoughtful way, ensuring that the addition is of lasting value.

To maintain the continued high quality of the collection, all donations should go through a review to meet the selection criteria of art for the city. Donations may include funding a commission or donating an existing work of art.

Acceptance of a donation brings with it the responsibility for installation of the work and maintenance of the work over time. As a basic principle, any donation of artwork must include funding for site preparation, engineering review, permits, utility connections, installation, lighting (if desired), recognition plaque, landscaping of the site, promotional materials and ongoing maintenance.

Often donations of art are envisioned with a public park setting in mind. The City of Hillsboro Parks and Recreation Department is in the process of creating a donations policy and revising its Parks Master Plan. Discussion should take place to coordinate the donations

policies of HACC and Parks, clarify decision-making procedures and ensure that donations of artwork in the parks make a positive contribution to both the parks and the public art collection.

#### **Commissioned works of art**

The most desirable donation is the funding of a commission, or funds added to augment a commission. An example is Doernbecher Children's hospital in which a major contribution was made to create a supportive environment through the infusion of art throughout the hospital. The artworks were a contribution in honor of a strong supporter of the arts. The artwork was commissioned while the building was still in design, so the work could have the most impact.

#### **Procedure for donation of commissioned works of art**

1. The donor contacts the Public Art staff to discuss the commission, the process for creating a commission and the review criteria (following).
2. If the donation meets the criteria for acceptance of donations, staff presents the proposal to the HACC which accepts or rejects the proposal and approves the process for selecting an artist.
3. The commission follows the procedures for selecting an artist with the donor as a member of the selection panel.
4. The budget for the project includes a contribution to the public art maintenance fund.
5. The Public Art Program acknowledges the donor with a plaque (if desired) and in promotional materials.

#### **Existing work of art**

The HACC oversees the City's collection, and in that role makes a decision whether to accept or decline a

donation, using the goals and guidelines for the public art program.

#### **Procedure for donation of an existing work of art**

1. Donor contacts Public Art staff for a meeting to discuss the potential gift and provides photos or the work itself.
2. Staff either declines the gift or proposes the gift to the HACC. If submitted in photo form, the HACC either declines the gift or asks to see it first-hand.
3. HACC accepts or declines the gift. If accepted, the donor is acknowledged (if requested) in plaques and materials. Funds for the preparing the site, installation, lighting, maintenance and promotional materials are deposited by the donor in the public art maintenance fund.

#### **Criteria for Acceptance of Donations**

1. Donations adhere to the high artistic standards for the public art collection, and are relevant to the City of Hillsboro. The public art collection strives for work of high artistic merit and enduring value.
2. The desired site is available and appropriate to the artwork's content, scale and material, and meets review standards for safety and maintenance.
3. Artworks must be one of a kind or part of an original series.
4. Restrictions from the donor are clearly identified, noted in writing and acceptable to the city.
5. The surrounding community should be consulted in siting the work.
6. Costs of site work, permits, installation, lighting, maintenance and promotional materials are defined and dedicated.
7. Electricity, plumbing or other utility requirements over the expected life of the artwork are estimated and dedicated.

8. Donor accepts policy for re-siting and de-accessioning of artwork.
9. Donor submits a maintenance and conservation report, prepared with the assistance of a professional art conservator.

#### **Exceptions to the Review process**

1. Gifts of state presented to the City by foreign governments or other political jurisdictions of the United States may be accepted by the City Council members or City administration on behalf of the City if the value is under \$5,000.
2. Artworks or exhibitions loaned for display on City-owned property for ten months or less will be the responsibility of the City department with jurisdiction over the site of the display.

#### **Acceptance of Gifts of Public Art**

After approval of the donation by the above processes, the gift will be deemed accepted once the donor has supplied the City with the following:

1. For an existing work of art, a prior bill of sale conveying the title of the work to the donor.
2. Contribution of the agreed amount to the public art maintenance fund
3. A maintenance and conservation report, prepared with the assistance of a professional art conservator.
4. A sworn statement of no liens, claims or encumbrances associated with the artwork.

#### **Title and Ownership**

Gifts or artwork become the property of the City of Hillsboro once the above conditions have been met. At such time, all rights of title and ownership will be conveyed to the City. As owner of the work, the City may exercise any and all legal rights of ownership, including, but not limited to, sale, relocation or removal of the artwork as outlined in the Deaccession Policy.



## Deaccession Policy

Deaccession is the process of withdrawing a work from the art collection. While the intent of the acquisition of artworks for the public art collection is for a permanent lifespan, circumstances may arise in which the HACC decides to relocate or withdraw an artwork from public display. It should be the policy of the HACC not to remove or relocate an artwork prior to the work having been in place for at least five years. The City of Hillsboro reserves the right to deaccession works of art in its public art collection in the best interests of the public and as a means of improving the overall quality of the City's public art collection. At the beginning of the process, the HACC will make reasonable effort to notify any living artist whose work is being considered for deaccession. All proceeds from the sale or auction of the artwork will be deposited in the public art fund.

### Criteria for Deaccession of Artworks

An artwork may be considered for deaccession if one or more of the following conditions apply.

- The artwork presents a threat to public safety
- The condition or security of the artwork cannot be guaranteed, or the City cannot properly care for or store the artwork
- The artwork requires excessive maintenance
- The artwork has serious faults in design or workmanship
- The condition of the artwork requires restoration in excess of its monetary value, or is in such a deteriorated state that restoration would prove either unfeasible or would render the work essentially false

- The artwork is of poor quality or is judged to have little artistic merit, historic or cultural value
- The site for the artwork has become inappropriate, is no longer accessible to the public, is unsafe or is due to be demolished
- Significant changes to the use, character or design of the site require the re-evaluation of the relationship of the artwork to the site
- The work can be sold to finance, or can be traded for, a work of greater importance by the same artist
- There has been sustained and overwhelming public objection to the artwork
- A written request from the artist has been received to remove the work from public display
- The work is not, or is rarely displayed

### Process for Deaccession

A Deaccession Review Panel is formed, consisting of 2 HACC members, 2 arts professionals and an art conservator or curator. This panel shall determine if one of the criteria for deaccession has been met. The HACC reserves the option of hiring a consultant to advise on whether the artwork meets the criteria.

The HACC staff shall prepare a report which indicates:

1. All information from the public art inventory form (Appendix C)
2. Detailed report on the condition of the artwork, supported by photographs
3. Copy of title or other ownership documents
4. Appraised value of the work by two independent consultants, if obtainable
5. Justification for deaccession, according to the criteria of the Deaccession Policy

6. Documentation of correspondence, press or other evidence of public debate documenting extended adverse public reaction
7. Suggested methods of deaccession (sale, transfer, auction, disposal)
8. Alternatives to deaccession and costs of doing so
9. Documentation of notification of the artist, if living, and any related correspondence.
10. The opinion of the City Attorney on any restrictions which may apply to this specific work

The report is presented to the HACC for decision by a majority vote of the full Council.

### Methods of Deaccession

The HACC may choose one of these methods of deaccession or may suggest alternatives appropriate to the particular case. All proceeds from the sale or auction of the artwork will be deposited in the public art fund.

The preferred methods of deaccession are as follows:

1. Relocation of the artwork. (This method should be given the highest priority.)
2. Withdrawal of the artwork from public display and subsequent storage
3. Sale or exchange of the artwork through the following means:
4. Offer the artist the right of first refusal to buy back the artwork at the current appraised value or a price to be negotiated
5. Obtain a professional appraisal of the artwork's value and advertise it for sale by auction
6. Seek competitive bids for the purchase of the artwork
7. Donate the artwork to another government or non-profit organization
8. Dispose of the artwork using City surplus property procedures

## Murals Policy

Murals are an art form bringing drama, color and context to city streets. Often they celebrate the history of the city, its communities or the specific location of the wall itself. Using blank walls as an art surface can be an excellent temporary use of a site in transition and a rallying point for neighborhood pride, as well as a proactive deterrent to graffiti.

City murals programs are often a partnership between artists, community sponsors and building owners. In many cases, the public art murals program is a matching program that requires the proponents to secure the location, artists, design and community support in order to qualify for matching funds and inclusion in the City public art collection.

Sign ordinances and other City codes may need revision to accommodate murals. The Regional Arts and Culture Council in Portland and the City of Beaverton have mural matching programs that could serve as models for developing a City policy that encourages murals on appropriate blank walls.

# APPENDIX

## Sample Public Art Inventory Form

Artist(s):

Date of work:

Date acquired:

How acquired (commission, donation, purchase, loan):

Title:

Dimensions (height x width x depth or diameter):

Discipline (e.g., sculpture):

Medium (e.g., welded stainless steel):

Fabricator (as a resource for future repairs):

Location (building / room, street address, or approximate locale):

Ownership:

Purchase price:

Funding source:

Interpretive signage / label:

Maintenance (current condition):

Maintenance record (repairs done, when, by whom):

Photographs (digital images of multiple views, details):

Background material on artist:



Don Merkt  
*Water Quality Lab*  
Portland, OR  
Photo: 4culture