



## MEETING AGENDA

MEETING TITLE: Sherwood Cultural Arts Commission  
DATE & TIME: Monday, August 20, 2018 at 6:30 pm  
LOCATION: Sherwood Center for the Arts  
22689 SW Pine Street

### ATTENDEES

#### **Cultural Arts Commission**

Bernie Sims, Chair  
John Liles, Vice Chair  
Geof Beasley  
Roxanne Blackwood  
Skye Boughey  
Maddie Gavel-Briggs

#### **Council Liaison**

Councilor Jennifer Kuiper

#### **City Staff**

Kristen Switzer, Community Services Director  
Chanda Hall, Center for the Arts Manager  
Kelsey Beilstein, Program Coordinator

### AGENDA

1. Call to Order/Roll Call (Sims)
2. Adjustments to the Agenda (Sims)
3. Approval of July Minutes (Sims)
5. Public Art Program Update (Flood)
6. Center for the Arts Update (Hall)
9. Friends of the SCA Update (Boughey)
10. Council Update (Kuiper)
11. Other (Sims)
12. Adjourn (Sims)

#### **Upcoming Dates to Note:**

Thursday, September 6, 2018: Fall Art Walk

Thursday, September 13, 2018: Front Porch Celebration

Monday, September 17, 2018: Cultural Arts Commission Meeting at 6:30pm



# Sherwood Cultural Arts Commission

## MEETING MINUTES

MEETING TITLE	Sherwood Cultural Arts Commission
DATE & TIME	8.20.2018 6:30PM
LOCATION	Sherwood Center for the Arts 22689 SW Pine St Sherwood OR, 97140
FACILITATOR	Bernie Sims
NOTES TAKEN BY	Kelsey Beilstein

### ATTENDEES

Cultural Arts Commission	Council Liaison
X Bernie Sims; Chair	X Jennifer Kuiper, City Councilor
X John Liles; Vice Chair	
- Geof Beasley	<b>City Staff</b>
- Skye Boughey	X Chanda Hall, Cultural Arts Center Manager
X Maddie Gavel-Briggs	X Kristen Switzer, Community Services Director
X Roxanne Blackwood	X Kelsey Beilstein, Program Coordinator

### MEETING NOTES

#### 1. Call to Order/Roll Call (Sims)

*Called to order at 6:36pm*

*Visitors*

- Bill Flood –Public Art Consultant
- Gregg Jacot—Sherwood Main Street
- Matthew Schantin—Community Member

#### 2. Adjustments to the Agenda (Sims)

- None

#### 3. Approval of July Minutes (Sims)

- *Gavel-Briggs motioned to approve the July minutes. Second by Liles. All in favor, motion passed.*

#### 4. Public Art Program Update (Flood)

- Flood reviewed the Public Art Master Plan rough draft (Exhibit A). He reminded the Commission that the job of cultural planning is to create an environment where culture can bubble and flourish.
- Flood requested that everyone have comments back to him by August 27.
- Flood asked for feedback on the following sections of the rough draft:

##### **Vision, Mission, Values**

- Flood explained that “vision” is a condition, “mission” is how you are going to get there, and “value” is the standards.

- It was pointed out that “sense of place” seemed to get brought up a number of times in the public input sessions, but it seems to be missing from this section.
- It was suggested to separate “raising consciousness” into its own category and give an example to explain the meaning of the phrase.
- It was asked if there is anything in the document that would preclude the idea of temporary community art. Flood confirmed that temporary art would be addressed in the strategies section.

### **Goals and Strategies**

- There was discussion about whether to refer to the plan as a “public art” or “public arts” master plan. It was recommended by the Commission to move forward with ‘public arts master plan’ to be inclusive of all different types of art. Hall stated that she would do some research on what other communities called their plan.
- Switzer stated that it needs to be clear that this document is a plan and not a program.
- It was suggested that this section include a definition of all the different categories of art available for selection.
- It was asked if there are neighborhoods that have come together to create an art project of their own. Flood confirmed that there are. Hall gave an example of a mandala that a neighborhood by her house has created in the middle of the street.
- It was suggested that the plan be written so that people who are not immersed in the art world can understand it, and understand that it can be scalable to the funds that are available at the time—that it can start small and be expanded later on. It was added that a road map would be a great visual.
- It was suggested that adding smart objectives around management and outcomes would help ground the plan.

### **Funding**

- There was a suggestion to include the idea that public art should be a part of the conversation when any money is coming in—like park SDCs, transient tax. Create an opportunistic mindset to always think about giving a small percentage to public art.
- There was a suggestion to take out all funding options that are not a possibility in Sherwood.
- Flood asked if the Commission wants to list every little grant that would be possible to apply for to fund public art on page 18. Switzer answered yes, and add a note that it is a dynamic list that should be updated on an annual basis.
- It was suggested that we add in crowdfunding as a funding option.
- It was suggested to word the section to teach the reader to be opportunistic and strategic about funding.
- Flood will have a 2nd draft out to the Commission in 3 weeks.
- It was asked that the plan include how a citizen would go about submitting public art ideas.
- It was mentioned that the plan needs to outline how to amend city code to accommodate public art.

## **5. Center for the Arts Update (Beilstein/Hall)**

- Last Summer Camp is this Sunday—check out pictures from summer classes on Facebook.
  - Missoula had great participation this year-- 46 kids in Pied Piper and 40 kids in Secret Garden. There was also an increase in Saturday ticket sales.
  - There was a \$3k gross increase when comparing summer camps in 2017 to summer camps in 2018.
- The City launched MaxGalaxy software that will support the Center for the Arts, Sr Center, Park Shelters, and the Field House. The Center for the Arts is the first facility to open MaxGalaxy use with Fall class registration.

- Fall Class registration is now open! New classes include Drama-rama!, Theatre: Zero Drama, Story Slam, Intro to Guitar, Photography: Capture Moments!, and two paint night workshops with Jen Harlow.
- Fall Catalogs are being mailed to all residents. It will include the full film series schedule.
- Rentals: Sherwood High School tap dancing workshop, Miss Oregon/Washington Jr America Pageant, retirement seminar, Prepare Out Loud. Starting in October busy production season will begin.
- Fall Art Walk will be on September 6th .
- Two new recreation assistants have been hired to help at the Center for the Arts.
- Hall is working on boosting visibility of the Center-- new signage, a mascot, and sticker/badges to hand out.
  - It was suggested to place a community board at Cannery Square.
- It was suggested that testimonials from parents and students be included in the catalog.

#### **6. Friends of the Center for the Arts Update (Boughey)**

- Boughey was not present to give an update.

#### **7. Council Update (Kuiper)**

Kuiper provided the following updates about what will be happening at tomorrow's Council meeting:

- Carrie, from planning, will be coming to present the findings of the 2040 public input sessions.
- METRO will be talking about the measure for affordable housing.
- Council will be recognizing high school students. Kuiper asked that Schantin be present to be recognized for his time on the Cultural Arts Commission.
- Council will be reviewing the Commission's recommendation to change the fee schedule for the Center for the Arts.

#### **1. Other (Sims)**

- Switzer announced that staff in Community Development received a Washington County Visitor Grant for artistic signage and bike racks. One idea was to fund Cultural Walking Tour phase 2 for the signage portion of the grant and artistic bike racks for the bike rack portion of the grant. Jason Waters will be bringing possible bike racks to the Arts Commission to review in September. Switzer added that the money has to be spent by the end of 2018.
- Sims announced that he met with staff at the City of Hillsboro to talk about the Sheep Project. He found out that they would be willing to loan the Sheep to Sherwood if the Commission is interested on taking an interactive public art project.
  - i. The Commission would like to discuss the possibility further at the next meeting.

#### **2. Adjourn (Sims)**

*Adjourned at 8:30 pm*

**August 18, 2018**

**DRAFT**

**Sherwood Public Art Plan**

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## **Acknowledgements**

Many thanks to everyone participating in this planning process, and especially the Sherwood Cultural Arts Commission (below).

Bernie Sims, Chair  
John Liles, Vice Chair  
Geof Beasley  
Roxanne Blackwood  
Skye Boughey  
Maddie Gavel-Briggs  
Jennifer Kuiper  
Shelly Lamb  
Matthew Schantin

Kristen Switzer, City of Sherwood Community Services Director

Bill Flood, Community Cultural Development (consultant)

Maggie Chapin, former Manager, Sherwood Center For The Arts

Additionally, 71 individuals from the community attended public input sessions in June and July of 2018 to provide their perspectives.

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**Executive Summary**

*To be drafted*

## **Context for this Plan**

### **About Sherwood**

The following overview of Sherwood begins the Sherwood Public Library's Strategic Plan, adopted April, 2017.

"Sherwood is a rapidly growing city in southern Washington County, Oregon. Sherwood is best known for its livability and was recently ranked by Money Magazine as 6<sup>th</sup> Best Place to Live in 2015. Situated along Highway 99W in the southeast corner of Washington County, adjacent to Yamhill and Clackamas Counties, it is considered the gateway to wine country. The area has strong agricultural roots and was originally built up around the railroad and early industry with brick-making, a tannery, and canning industry. Today Sherwood is home to approximately 19,000 people, has become a bedroom community to the Portland Metro area, and is known for its strong schools, safety, beautiful parks, historic downtown and vibrant community events such as the Robin Hood Festival and Music in the Park. (*Music on the Green--ch*)

Sherwood is known to be very family-friendly, with approximately half of all households including children, compared to 30% in Oregon. Sherwood demographics have shifted towards affluence with the growing size of the community; in 2015, the median income for city residents was \$80,107, though there are small pockets of need for housing assistance, meals, and other social services. Whereas Washington County is the most diverse County in Oregon, Sherwood is 92.2% White, 7.7% Hispanic/Latino, 3.5% of two or more races, 3.7% Asian, 0.7% American Indian and 0.7% Hawaiian/Pacific Islander. Sherwood School District reports nearly 19% of students are of a minority and 14% qualify for free and reduced lunch. Local library patrons borrowed materials in 23 languages in 2016. Nearly 96% of residents have a high school degree and 44% have a bachelor's degree or higher, compared to 90% and 31% respectively, in Oregon."

### **Purpose for this Plan**

The purpose of this plan is to guide the development of public art in Sherwood through 2028. It is written to be annually reviewed and updated by the Sherwood Cultural Arts Commission.

Unlike other communities which write a plan after developing funding sources, Sherwood takes the approach of visioning what should be, then developing the mechanisms to get there. We recognize that planning for public art follows with planning for public spaces in Sherwood and that this is a long-term process. Identifying both funding and collaborative partners is key to the process.



Public art makes local culture visible. This plan expresses the City of Sherwood's desire for its citizens to experience art as an everyday part of life in the city. This plan is directly in-line with the Sherwood City Council's mission, values, and goals, adopted on July 17, 2018 (see Appendix C). The City's core values of community engagement, community partnership, community livability, community pride, and forward-thinking describe the essence of this plan and the reasons to have and engage with public art. Public art throughout the United States is no longer dominated by sculpture or wall art but now embraces a huge realm of creative expression.

The opening of the Sherwood Center for the Arts in February 2015 was a huge symbolic gesture demonstrating that Sherwood values and supports the arts. The Center for the Arts provides a variety of programming, including a rotating gallery space and arts classes for all ages. This city-owned gem features a flexible, state-of-the-art performance space for theatrical and musical acts, with theatre seating for up to 400. It is a multi-use space, easily transformed into a variety of floor plans for events and rentals.

Local Sherwood culture also includes the public library, Sherwood Historical Society, heritage sites like the Murdock House and Smockville House, well-regarded arts opportunities in the schools, commercial galleries, individual artists and artist cooperatives (including Makers 5), and very active performing arts. A strong cross-section of community-centered non-profit organizations directly support the arts and offer tremendous opportunities for partnerships with public art.

There are several community groups focused on bringing arts opportunities to Sherwood, most notably Voices for the Performing Arts Foundation and Sherwood Foundation for the Arts. Voices for the Performing Arts is dedicated to the performing arts, and has established themselves as a mainstay of the community. It boasts eight community choirs and three youth orchestras, all of which perform regularly. They offer classes throughout the year and an annual large-scale youth musical theatre production. Sherwood Foundation for the Arts is dedicated to both performance opportunities and visual art, running an outdoor musical featuring adults and teens in the cast, and various fine art activities. An impressive number of Sherwood residents participate in these two organizations, either as performers, Board members, volunteers, or audience members. Again, opportunities for public art partnerships and art-centered collaborations abound.

#### Process of Developing this Plan

At the Cultural Arts Council's meeting on February 13, 2017, the members heard a presentation on Public Art from Cristina Caravaca from the City of Hillsboro. She shared the experience in Hillsboro and answered questions about the costs

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and timeframes involved as this program evolved since their plan was produced in 2008. The members of the Cultural Arts Commission (CAC) were very interested to see if it would be possible to identify funding for the development of an initial Public Art Plan for Sherwood.

Maggie Chapin, the Sherwood Center for the Arts Manager, applied for a Community Enhancement Program grant in the amount of \$10,000 in the summer of 2017 and news of its award to the City was announced to the CAC at the August 21, 2017 meeting.

In April 2018 the City of Sherwood contracted with community cultural development consultant Bill Flood to facilitate development of this plan. Bill has worked closely with the Sherwood Arts Commission in the presentation of his research and the development of recommendations and this plan. Plan process has included:

- working closely with staff of the Sherwood Arts Center and members of the Sherwood Cultural Arts Commission;
- review of community demographics, plans, projects;
- interviews with 15 community stakeholders;
- on-line survey (17 responses); and,
- outreach meetings for the public and Sherwood artists.

### **Defining Public Art for Sherwood**

Public art is, most simply, artwork in spaces accessible to the public. Public art can draw from any artistic or creative medium and can be permanent or temporary. It can include everything from large identity-building events to smaller projects led by local artists that add character to an area. Placed in public spaces, this art is for everyone, a form of collective community expression.

Those participating in this planning process identified many reasons why public art is important to Sherwood; following are the top four. Public art:

- builds identity, says who we are and what we value, it is memorable;
- brings people together, builds sense of community;
- raises consciousness, provides an uplifting transformative experience, and it makes our town more complete; and,
- is good for our economy -- it brings in people.

Public art provides opportunities for skilled, experienced artists to lead the crafting and siting of art in public spaces. It also provides multiple opportunities for many others in Sherwood to be involved in other key elements of public art process including program visioning, planning and management, artist selection, stewardship and fund development, and care and maintenance. Public art can also include community arts (arts that grow from an expressed desire of the community, often address a key issue, and actively engage community members in all facets of art-making.) Public art also provides many opportunities for imaginative and thoughtful partnerships across individuals and both public and private organizations.

Public art can enhance the quality of life for the citizens of Sherwood because it establishes a visual identity and added value for the City of Sherwood by providing a sense of place and space, a way to communicate city values and welcome visitors, a profession of pride and love the residents have for this community, a catalyst for economic activities such as tourism, an educational asset to residents and visitors alike of all ages, and a means to bring people together in communion.

### **Assets and Challenges**

There is real support for the arts in Sherwood, as illustrated by development of the Sherwood Center for the Arts. Those interviewed in this planning process described both “motivated” people in Sherwood (including artists), and the variety of partner organizations. Partners range from the Sherwood Public Library, Sherwood Foundation for the Arts, Voices for the Performing Arts, Makers 5, community development organizations including Sherwood Main Street and the Sherwood Chamber of Commerce, Rotary Peace Committee, and multiple local businesses that benefit from an active cultural life.

*Are there any visible benefactors we can refer to here - not necessarily by name but just that some exist in the community?*

Downtown Sherwood currently does not have significant public artwork, and that provides a great opportunity to develop artwork that meets the standards/values of this plan and which will be properly maintained. Many Oregon communities suffer from a cluttered urban landscape; downtown Sherwood does not, and that is a good starting point.

Primary challenges voiced in this planning process include:

1. identifying the appropriate mechanisms for funding a public art program:
2. identifying the best structures for managing a public art program (administrative, artist contracting, maintenance, etc.);
3. gaining public consensus around key public art-related issues in Sherwood. The intense “pride of place” felt by many in Sherwood, which may fuel the challenge around gaining consensus, can also be harnessed toward the development of public art.

## **Vision, Mission, Values**

### **Vision of the City of Sherwood Public Arts Program**

All people in Sherwood are enriched on a daily basis by the diverse array of artwork in our public spaces. The artwork represents our pride for our community and our inclusivity and welcoming of all people.

### **Mission of Sherwood Public Arts Program**

The Public Arts Program leads the overall program management of public art for the benefit and enjoyment of our community. Component responsibilities include the selection of pieces for our public art collection, artwork siting, and care and maintenance of artwork in our public spaces - artwork that directly reflects the following values.

### **Values of Sherwood Public Arts Program**

These values are translated into Guiding Standards in our Public Art Guidelines section. Values were carefully developed from public input through this planning process.

We value public art that:

- brings people together, builds our collective identity, says who we are and what we value;
- transforms our public spaces to be even more engaging and accessible;
- honors diversity, new people and new ideas;
- connects people, ideas, and places and thereby raises our consciousness;
- responds to our history and natural environment;
- brings people to Sherwood and is good for our local economy;
- demonstrates our friendliness, safety, small-town feel, pride-of-place, support for youth, families, and one another.

### **Goals and Strategies**

The following goals reflect the stages of development we anticipate for the Public Arts Program. The associated strategies may also be thought of as milestones.

**Goal 1** -- Gain City support, including financial commitment.

- **Strategy 1A** -- City Council adopts this plan.
- **Strategy 1B** -- Funding is allocated.

**Goal 2** -- As funding is realized, plan and implement public art projects.

- **Strategy 2A** -- Undertake commissioning of a major artwork. Project may take 2-4 years from planning to implementation. Select a site in-line with City priorities and projects. Work closely (annually) with City Departments to determine which upcoming projects are strong candidates for public art and how to achieve this. Begin with building understanding within the City of the many functions and merits of public art.
- **Strategy 2B** -- Program a community arts project (such as Sherwood's 2017 "Unity" project) every two years, at a minimum, with the specific aim of engaging a large number of people in the community, as well as connecting with public art education.

**Goal 3** -- Develop processes for managing and maintaining public art. (See Appendix C for an initial list of these processes.)

- **Strategy 3A** -- Public Art Program Management

The City of Sherwood tasks the Cultural Arts Commission to uphold its mission and values while expanding the consciousness of its citizens through public art of the highest quality and resonance. The City of Sherwood Cultural Arts Commission serves as the Public Arts Commission, with responsibility for developing and overseeing the City of Sherwood's Public Arts program and collection. The Cultural Arts Commission may from time to time invite others to participate on the Public Arts Committee to augment the team and add insights from professional artists, design professionals, those familiar with public art and its management and maintenance, and other arts supporters.

Responsibilities of management include:

- identifying immediate opportunities to leverage public art in public and private projects (examples: parks and trails improvement/expansion, school improvements, skate park development, downtown development, commercial development).
- building key partnerships specifically in-line with implementing this plan in conjunction with the Cultural Arts Commission and the Center for the Arts.
- advocating for public art and building support.
- developing funding mechanisms for public art. This report includes a strong list to start from and resources in Appendix B.

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- establishing a calendar for public art activities including progress meetings and briefings. This calendar may or may not coincide with the Cultural Arts Commission's activities.

## **Funding**

Successful funding development for public art in Sherwood will be based on:

- a clear value statement of why public art is important for Sherwood;
- foundational commitment from the City;
- ongoing public education and outreach to all levels of individuals in the community, including historic families;
- partnerships with key community organizations;
- ongoing communications and advice with other public art programs in the region including Beaverton, Hillsboro, Lake Oswego, Portland (Regional Arts and Culture Council).

The variety of funding sources brainstormed by stakeholders include:

- individual giving (from small gifts from children to large gifts from key families, corporations, crowd funding, etc.);
- collaborative strategies (including events) developed with key organizations such as Friends of the Sherwood Center for the Arts, Sherwood Main Street, Sherwood Chamber of Commerce, Schools, festivals, etc. Specific organizations could take on funding-specific program elements (such as maintenance);
- grants (this avenue would most likely be supported by the involvement of a Public Arts consultant). *Please remember that grants (sometimes thought of as “free money”) take time to identify, write, manage, and report/wrap-up, and they should not be considered as ongoing operating funds, but ways to support key projects. They often require matching funds.*
- City-related sources:
  - o line-item in City budget
  - o including public art in urban renewal district, if it is expanded
  - o downtown economic improvement district
  - o fee included in City building permit
  - o fee included in City business license
  - o percentage of Transient Lodging Tax
  - o dedication of a percentage for art in public capital construction;
- ways for retailers to contribute, adopt an artwork program;
- partnerships with large private employers including Tonquin and PGE.

Appendix B is a starting list of regional, state, national public art funding sources.



## **Management**

Strong civic public art programs are most often managed by staff with public art expertise and current knowledge of best practices in the field. While arts advocates may feel they can oversee a public art project, this path is risky.

Professional management can:

- Constantly scout for and leverage public art opportunities in public and private development;
- Identify a good location, strong vision and realistic budget for the project;
- Create a call to artists that is appealing, informative, clear, and attracts highly qualified artists;
- Ensure that the artwork is well-sited;
- Assess conservation, maintenance and safety issues prior to construction to minimize those problems and save future maintenance costs;
- Develop a clear and comprehensive contract and avoid future legal problems;
- Facilitate communication between the project partners and the artist to coordinate the work for best results and minimize extra efforts and costs to fix unanticipated problems; and,
- Provide an objective voice so that local artists can participate without any taint of favoritism.

Options for identifying professional management include:

- Training and utilizing existing City staff to serve as a public art specialist. Clearly the danger here is asking too much of one staff person.
- Creating a new part-time staff position. We realize this is unlikely in a time of City budget limitations.
- Contracting with a public art consultant for management support. It is possible to contract with an organization such as the Regional Arts and Culture Council (Portland) for these services, and for someone in Sherwood to shadow the contractor and ultimately provide these services.

Remember that a public art manager can serve multiple City Departments (Public Works, Parks and Recreation, Library, Community Services) as well as advise private developers. Both public and private developers often realize that art, like other amenities, make a project more appealing, livable, and valuable. A public art manager (staff or contractor) may also serve Tigard, Tualatin, or other communities in the region looking to implement public art projects.

### **Guidelines**

The Public Art Guidelines (Appendix C) should be closely followed by staff and the Public Arts Committee in management processes. Pay special attention to the following.

- Develop a process for setting annual priorities and ensure these are clearly communicated to City Council.
- Developing conservation review procedures prior to construction (and assign expected lifespan of the work, from temporary installation to maintained permanent installations.)
- Implement selection guidelines.
- Implement maintenance guidelines.
- Create guidelines for signage and siting.
- Develop contracts using models from the Public Art Network (Resources) and reviewed by City legal staff to be compatible with City practices.
- Establish a mural program and process, amending City sign code, if needed.
- Implement the donations policy.
- Implement the de-accessioning guidelines. These guidelines clarify when and how to permanently remove a work of art from the City public art collection.
- Protecting artists' rights in accordance with the Visual Artists Rights Act.

### **Key Public Art Locations**

Following are suggested questions to ask when considering if a site is appropriate or not for public art.

- Can the public easily view and engage with the art? It is challenging for art to visually compete with commercial signage (such as on many busy roadways?) Is there safe pedestrian access to the work if appropriate?
- Can the site be easily maintained so that the artwork does not have to compete with an unkempt environment?
- Does the site fully support the kind of artwork being proposed? Are other amenities needed such as signage, seating or lighting?
- Does the site provide an environment conducive to viewers, neighbors, others spending time and developing feelings of kinship/ownership with the artwork?

The following list of sites most appropriate for public art in Sherwood was generated through public input via this planning process.

Site	# of responses	% of total
Parks (including proposed skate park) and trails	16	21%
Old Town	13	17%
Gateways (including along Hwy. 99)	11	14%
Cannery Square	8	10%
By Arts Center (including vacant gravel lot for sale)	8	10%
Vacant lot at 2 <sup>nd</sup> and Washington...former schoolhouse	7	10%
Schools	6	8%
Roundabouts	5	6%
Library	3	4%
	77	100%

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We will also attempt to leverage wherever possible, any new development opportunities in the City. We are in an exciting stage of growth for Sherwood - the upcoming Cedar Creek Trail, the new Skate Park, Langer Farms Phase 7 for example; all new growth creates opportunities for both siting and funding public art. The construction of the new High School and possible pedestrian bridge will present terrific opportunities to bring public art to the west side of Hwy 99.

Please remember, effective public art need not be gigantic. It can be small, sweet and reflective. As such, there will be numerous potential sites for placing contemplative public art in our City.

**Appendix A: City of Sherwood mission, goals, strategies**

Adopted by Sherwood City Council on July 17, 2018

Mission

Provide high quality services for all residents and businesses through strong relationships in a fiscally responsible manner.

Core Values

- citizen engagement
- community partnership
- community livability
- community pride
- transparent government
- quality service
- forward thinking

Overarching goals

- economic development
- livability
- fiscal responsibility
- infrastructure
- public safety
- citizen engagement

## **Appendix B: Public Art Resources**

### **State Resources**

Oregon Arts Commission – for technical assistance and small grants (Arts Build Communities)

Oregon Cultural Trust and Washington County Cultural Coalition – for grants

Regional Arts and Culture Council (<https://racc.org/public-art/search>) – for examples of public art policies, procedures, forms

Oregon Department of Transportation – mentioned as becoming more open to public art projects

Travel Oregon – technical assistance, grants

METRO Placemaking Grants

### **National Resources**

National Endowment for the Arts – grants, best practices, resources

ArtPlace America – grants, best practices, resources including the National Creative Placemaking Fund

Americans for the Arts Public Art Network and Public Art Resource Center – examples of policies, procedures, best practices --  
<https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-resource-center>

Bloomberg Public Art Challenge grants

## **Appendix C: Public Art Guidelines**

### **Introduction**

The selection of public artwork is a process lead by the Cultural Arts Commission and will represent the public's interests while utilizing their extensive and collective expertise in the arts.

It is of the utmost importance to the Cultural Arts Commission that only artwork of the highest quality is selected and that it be balanced – aesthetically pleasing, even perhaps beautiful, technically astounding, and/or magnificent, but it must have more to offer than simply being beautiful or technically accomplished. Ideally, the work will speak to the values of Sherwood while offering an unquantifiable but undeniable spark. The artwork shall be interesting and thought provoking but not so esoteric that it doesn't resonate with the public.

### **Guiding Standards**

*Bill to drop in specific standards based on the values identified in this plan.*

The Cultural Commission will consider a range of possible artworks for the public to experience in keeping with a standard of high quality while responding directly to the site it is being commissioned at with a thorough plan in place for installing, maintaining, and (if applicable) removing the work. A wide range of artwork will be considered for the City of Sherwood's Permanent Art Collection as well as its temporary and community-based art and will run the gamut of:

- Permanent: 3-D (sculptural, kinetic), interactive such as a playground that includes climbable sculptures, environmentally responsive such as art that includes materials that respond to weather changes; traditional art including paintings, drawings, prints, small scale sculpture, etc.
- Temporary
  - Professionally executed temporary public art projects lead by professional artists such as those involving an artists' residency, temporary murals, painted City assets, temporary site-specific sculptures, etc.
  - Community-based projects such as the Unity Project
  - Experiential, interactive, event based public art projects created by individual artists and craftsmen that last only a couple of days (or less) that enhance the visitor experience for that particular event.

Whenever possible we will seek interactive and educational art that will encourage engagement and provide memorable experiences for the public. Our hope is the work can be consumed countless times, offering something new and

different to each observer on successive visits. We especially believe that interactive and/or experiential art in the public sphere will be the most impactful because it invites the audience to become part of the artwork - this invitation is in harmony with the desire to create more access to public art that wouldn't otherwise be viewed and experienced by residents and visitors of Sherwood.

Also, in line with the city's value of fiscal responsibility, the cost will also be a deciding factor when selecting art as it must be within budget including a reserve fund for maintenance costs.

*(I thought this is relevant here but can be ditched if we decide to - Bernie)*  
Policy Development

As Sherwood's art program matures, staff may absorb additional programming responsibilities in lieu of contracting with outside entities. Additional policy framework is required prior to staff assuming additional responsibilities. In preparation for program growth, the Public Art Committee will partner with the City Council and staff to produce policies including:

1. Acquisition Policy: The process for selecting, purchasing and identifying a site location for permanent pieces of art.
2. Deaccession Policy: The process for withdrawing a work from the City's art collection.
3. Artist Selection Policy: The method and criteria for selecting artists, including open competition, limited or invitational competition, direct selection, or selection from a prequalified artist list or roster.
4. Inventory, Management and Maintenance Policy: The procedures for providing ongoing funding for maintenance of the Public Art Collection.
5. Donations Policy: The process through which the City may donate or receive donated artwork. As each policy is developed and adopted by the City Council, it will be added to the Public Art Master Plan as an appendix. These policies may be amended by staff from time to time as the City Manager sees fit.
6. Commissioning policy

**Commented [1]:** Perhaps commissioning, selecting and acquisition policies can go under the same sub-heading? Please advise.

### Acquisition

There are various ways art can be acquired for the public art collection of the City of Sherwood.

When funds are available to acquire public art, the CAC may use one of three processes: open competition, artist invitation and direct purchase. Also, art may be added to the collection through a direct contribution of art or funds to purchase or commission a work of art. The CAC shall determine the acquisition method with final approval by the City Council of Sherwood.

- Open Competition



- Direct Purchase
- Artist Invitation
- Donations

Commented [2]: Need to flesh these out

### Process for Acquiring Artwork

The CAC oversees the development of goals and a process for the selection, placement and maintenance of works of art.

### De-accession

#### De-accession Policy (Bernie)

De-accession 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 Cultural Art Commission (CAC) decides to relocate or withdraw an artwork from public display. It should be the policy of the CAC not to remove or relocate an artwork prior to the work having been in place for at least **three (vs. five)** years. The City of Sherwood reserves the right to de-accession 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 CAC will make reasonable effort to notify any living artist whose work is being considered for de-accession. All proceeds from the sale or auction of the artwork will be deposited in the **public art fund**. Further details for de-accessioning criteria and process are in development. (I have more from other sources but don't think we need to include it here yet.)

#### Placement of Artwork

(I don't recall or see that we had assigned this category...)

#### Copyright

(I don't recall or see that we had assigned this category...) Perhaps delete from this version Bill?)

Commented [3]: I wonder how detailed to get in this initial plan/layout. I know there are a couple different strategies/permutations. How detailed/how far down the rabbit hole do we want to go?

### Care and Maintenance

#### Inventory, Management and Maintenance (H'boro)

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).

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- 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 through contracted professionals, using established funding mechanisms.
- Adequate insurance coverage should be provided for the Public Art Collection.

### Donations

Public art collection may be greatly enriched through the generosity of private and corporate donors. 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. With this in mind, the City's Parks and Recreation Department would need to be closely involved in decisions in this area. Discussion should take place to coordinate the donations policies of CAC 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.

### Definitions