

Village of Springville Public Art Process, Guidelines, and Criteria

Adopted 11/20/2023

I Springville Public Art Advisory Committee (SPAAC)

- **Purpose:** The purpose of the SPAAC is to review works of art to ensure they fit the legal requirements for public consumption. The committee can also provide feedback and recommendations on how the art fits in with the community.
- **Committee Members:** The committee will consist of up to 6 members:
 - The Mayor or his/her designee,
 - The Village Administrator or his/her designee,
 - SCA Representative or Public Art Specialist,
 - Planning Board representative or Historic Preservation Commission representative,
 - Building or Property Owner
 - Commissioned artist when applicable

II Design Process for Public Art on Municipal Property

Should the Village decide to commission a work of art or if a piece is donated to the village, the following provides the process for approval.

- **Time Line:** The time line for approval is flexible. Some projects involving grants and municipal funding will take months to work through the approval process. Temporary art project donated to the Village could take less time. The Approval Process for all public art projects requires a series of communications among the SPAAC, appropriate Boards, , sponsors if applicable, granting organizations if applicable, and the artist. The goal of the process is to develop community consensus about the project. When planning public art projects, sponsors and SPACC should be aware of Board of Trustees' (and Historic Preservation Commission's if applicable) meeting schedules.
- The SPAAC will evaluate the artwork using the process in Section V.
- If applicable, the Village will have to apply for a CoA from the Historic Preservation Board.
- The final design will go before the Village Board for approval

III. Design Process for Public Art in Local Historic Preservation District On Private Property

- Any public artwork to be installed in the Historic Preservation District will need to be evaluated by the SPAAC and Historic Preservation Board.
- SPAAC process with property owners included and recommendations sent to HPC rather than the Board of Trustees

- HPC review, comment, and approval or HPC appeal process

IV. Review Process for SPAAC Evaluations

- Pictures, sketches or suitable representations need to be provided to the SPAAC at least 3 business days ahead of any SPAAC meeting.
- The SPAAC will evaluate the work according to the guidelines in Section V
- The SPAAC will also discuss the relevance of the artwork and indicate any preferences it has.
- The SPAAC will pass on its' evaluation to the appropriate board for their approval:
 - HPC if the work is in the Historic Preservation District
 - Board of Trustees if within Village limits and on public property

V. Review Guidelines for SPAAC Evaluations

With the understanding that art is a form of speech and that only minimal limits can be imposed on it, the SPAAC shall use the following as guide in their evaluation.

- The artwork must meet the criteria for public decency. There should be no derogatory or inflammatory language toward any protected class.
- The artwork must not advertise a business, product or service. Any work doing so must follow the regulations for signage.
- The artwork should describe the materials that are being used, the surface it is being applied to and any protective coatings that are being employed.
- The artwork shall include a record of ownership, whether that be the artist, the building owner or a responsible third-party. This will be the party responsible for maintaining the artwork.
- The artwork should have a maintenance plan that provides a description of what is necessary to preserve the artwork and a schedule of when to preserve it. It should address:
 - graffiti removal,
 - removal of surface dirt,
 - reapplication of coatings,
 - touching up damaged areas,

- and ensuring vegetation does not harm the artwork of the building
- The artwork should also include a decommissioning plan. This plan will spell out the expected lifespan of the artwork, how to tell if the artwork is no longer salvageable and how to remove the art and restore the surface back to its' original condition.
- The artwork must not create a distracting environment for traffic or the general public. The artwork should not use fluorescent or reflective paints in a manner that could create a hazard. The artwork should not obstruct views of traffic (such as at the corner of an intersection). The artwork should not obstruct the safe egress from a building.
- The artwork should have an appropriate scale for the surface it is being installed on. If it takes up the entire side of a building it should look as though it was intended to do so. If it doesn't take up the entire surface it should look like it stops at a natural break point.

The SPAAC can use the Springville Public Art Evaluation Form found in Appendix A

VI. Other Review Criteria

The following are items that are important to consider while discussing the project. While they can't be grounds for approval/denial because they are considered content based, they can convey the Villages preferences and help to create a cohesive portfolio and community aesthetic.

- Relevance of the piece to the building or Village, its values, culture, and people;
- Relationship of the work to the site and locality in the Village, especially how it serves to activate or enhance public space in an aesthetic manner;
- Be easily visible and accessible to the public;
- Establish landmarks and neighborhood gateways.

VII. Maintenance, Conservation and Decommissioning Guidelines

As noted in Section V, each piece of public art must have a maintenance plan. This plan will help both the owner of the artwork as well as the code enforcement official to evaluate the artwork as it ages. It will also help to ensure that the piece will remain in good condition for many years to come.

It is important to note: *Routine maintenance of an artwork becomes the responsibility of the stated owner.*

The maintenance program should include a statement regarding the materials from which the piece is fabricated. The commissioning agency will be responsible for communicating this information to its custodial staff and providing any necessary additional tools or equipment to ensure proper daily maintenance of public artworks

The decommissioning plan should include an estimated timeline on how long the artwork will last, a means for evaluating the piece once the artwork can no longer be repaired and instructions on how to restore the surface to its' original condition. It should also include instructions for disposal of materials and if there are any hazardous materials requiring special handling.

VIII. Temporary Public Art Considerations

Temporary Public Art is art that is commissioned and installed for a specific duration of time. As opposed to art work which is designed to last for decades, temporary public art may last a few years, a few months or even a few weeks. To generate interest in public art, or where no firm public art tradition exists but there is a desire to create a public art tradition, temporary art can be useful.

Installation of temporary art may be appropriate to prevent the need for de-accessioning. For example, when a public art program or a client agency/funder cannot afford to maintain a work in perpetuity, works of temporary art, lasting up to ten years, for example, could be commissioned.

Temporary art also works well as a series placed throughout a downtown or park, or within a specific geographic area.

Temporary art programs also provide valuable opportunities for training emerging artists or those unfamiliar with the public-art commissioning process to undertake public art projects that have

smaller, more manageable budgets, often less rigorous contracting procedures, more flexible deadlines, and offer artists more options in terms of appropriate materials.

Approval Process and Design Standards apply to Temporary Public Art.

IX. Future Planning:

With the recognition that public art contributes to the vibrancy and placemaking of the Village it is important to consider how to support and encourage public art in the future. Public Art should be incorporated into the Village Comprehensive Plan to memorialize its' importance and to help seek funding for projects into the future.

Appendix A

Springville Public Art Evaluation Form

Date: _____

Attendees:

Evaluation Criteria: (Y/N)

___ - Does the art meet the criteria for public decency?

___ - Does the art advertise a business or product?

___ - Do the following records exist, at least in concept

___ - Record of Ownership

___ - Maintenance Plan

___ - Decommissioning Plan

___ - Does the artwork create a distracting environment (using fluorescent or reflective paint, obstructing views of traffic, prohibit safe egress from a building, etc.)

___ - Does the artwork have an appropriate scale for the surface (i.e. if it doesn't cover the entire surface is there a natural break point)

Village Preferences:

- Relevance of the art to the building or Village, its' values, culture and/or people
- Relationship of the art to the site and how it activates or enhances public spaces in an aesthetic manner
- Be easily visible and accessible to the public
- Establish landmarks and neighborhood gateways