RESOLUTION NO. 363

A RESOLUTION TO ADOPT A PUBLIC ART MASTER PLAN FOR THE CITY OF CHESTERFIELD, MISSOURI

WHEREAS, the City of Chesterfield, Missouri (the "City") began to prepare a Public Art Master Plan (the "Plan") for the City of Chesterfield in 2007; and

WHEREAS, the City and its primary arts contractor Chesterfield Arts, Inc. worked with Via Partnership, LLP to develop a framework to prepare a public art plan for the City; and

WHEREAS, the framework provided for numerous tasks that the City and its art partners would need to accomplish in order to prepare a public art plan; and

WHEREAS, various art stakeholders within the City were identified and educated about the potential for public art within the City; and

WHEREAS, administrative policies, procedures and funding options were discussed; and,

WHEREAS, tools to engage the public in the art process along with an inventory of partnership opportunities were reviewed and a final Plan was developed for the City; and

WHEREAS, the City Council has long encouraged the placement of public art in the City, and;

WHEREAS, the City Council has determined that it is in the best interest of the City and its citizens that the City have a Public Arts Master Plan

NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF CHESTERFIELD, MISSOURI AS FOLLOWS:

1. That the City of Chesterfield hereby adopts the attached Public Arts Master Plan as the public art plan for the City of Chesterfield, Missouri.

2. That this Resolution shall be in full force and effect from and after its passage and approval.

Passed and approved this 2nd day of Nov, 2009

Mayor

ATTEST:

Judith A. Roggian
City Clerk

A Public Art Master Plan for the City of Chesterfield, Missouri

submitted by Via Partnership
May, 2009

City of Chesterfield

Acknowledgements

CITY OF CHESTERFIELD

John Nations, Mayor

Mike Casey, Councilmember

Lee Erickson, Councilmember

Barry Flaschbart, Councilmember

Connie Fults, Councilmember

Bruce Geiger, Councilmember

Randy Logan, Councilmember

Bob Nation, Councilmember

Matt Segal, Councilmember

Michael G. Herring, City Administrator

Sarah Cantlon, Community Services & Economic Development Specialist

Darren Dunkle, Director of Parks & Recreation

Mike Geisel, Director of Planning & Public Works

Rob Heggie, City Attorney

Libbey Malberg, Assistant City Administrator for Community Services & Economic Development

Aimee Nassif, Planning & Development Services Director

PUBLIC ART PLAN STEERING COMMITTEE

John Nations, Mayor

Mike Casey, Councilmember

Bruce Geiger, Councilmember

Maurice L. Hirsch, Jr., Chesterfield Arts and City of Chesterfield Planning Commission

Michael G. Herring, City Administrator

Libbey Malberg, Assistant City Administrator for Community Services & Economic Development

CHESTERFIELD ARTS

David Asmus

Barbara Markus Briggs

Mary Brown

Dean Burns

Robin Chadwick

Juilane Chana, Treasurer

Dennis DeSantis

Brian Deutsch

Kay Folsom, Vice President

George Goodman

John Hammond

Merrell Hansen

Kathleen Higgins, Chairman of the Board

Maurice (Bud) Hirsch, Jr., Business Manager

Sharon Huber

Richard Jensen

Kent Kehr

R. Troy Kendrick

Robert Offerman, Vice President

Jack Scharr, Secretary

Michael Schechter

Joan Schmelig

Debbie Shaw-Franke, President

Stacey Morse, Executive Director

CONSULTANTS

Special thanks to Emily Blumenfeld and Meridith McKinley of Via Partnership for their hard work facilitating the development of the City of Chesterfield Public Art Master Plan. Thanks also to Todd W. Bressi, urban designer from Philadelphia for his research and recommendations regarding public art in private development in Chesterfield. Jessica Spector is the designer of this document and Jim O'Donnell is the editor.

Table of Contents

I. Executive Summary 4

II. Projects with Potential 8
- Site Selection Methodology 8
- Prioritizing Opportunities 9
- Opportunities 9

III. Administrative Recommendations 17
- Recommended Actions to be taken by the City of Chesterfield 17
  - Establish the Chesterfield Public Art Ordinance 17
  - Contract for Program Administration 17
  - Commit City Funding for Administration of the Program and Commissioning New Art 17
  - Establish Mechanisms to Account for Public Art in the City's Collection 18
- Recommended Responsibilities for the Designated Arts Agency 19
  - Establish a Public Art Committee 19
  - Develop Annual Work Plan and Budget 19
  - Manage the Acquisition or Commissioning of New Public Art for the City 19
  - Review Public Art in Private Development 19
  - Oversee the Chesterfield Public Art Collection 19

IV. Community Outreach and Education Resources Oppportunities 20

V. Communications Recommendations 21

VI. Appendices 22
- A. Definitions
- B. Roles and Responsibilities
- C. Artist Selection and Design Review Process
- D. De-Accession Policy
- E. Gift and Loan Policy
- F. Donor Recognition Policy
- G. Managing the Chesterfield Public Art Collection
- H. *Imagine Art Here* Workshop Notes
- I. Chesterfield Public Art Survey Summary
- J. Public Art Funding Comparisions

I. Executive Summary

The Chesterfield Public Art Master Plan will ensure that the visual environment and identity of Chesterfield is deliberate and carefully considered. This long-range approach to public art also provides a detailed procedural framework that is adaptable to our changing times, and upholds the City's commitment to partnerships and community involvement. It will result in lasting and meaningful public art projects and initiatives.

Via Partnership has worked for the past year with the City of Chesterfield, Chesterfield Arts staff, the art and business communities and the community at large to gain information for building an effective strategy and action plan for developing a sound public art program. The planning team conducted interviews, held a community visioning workshop, conducted a region-wide survey, interacted with City staff and studied Chesterfield's key planning documents and future development plans.

This Executive Summary provides an overview of the main elements and recommendations set forth in the Chesterfield Public Art Master Plan. This plan is intended to help shape and firmly establish public art programming in Chesterfield. This and the accompanying project plan and administrative recommendations are provided for review by the City of Chesterfield.

Why A Public Art Master Plan?

Chesterfield has been a place that people call home for more than a century, but within the St. Louis region it is a relatively young city. The importance of cultivating a vibrant cultural community has grown in recent years, as Chesterfield has grown from a rural community to a bedroom community to a place where people live, work and play.

Public art has a vital role in the past and future development of the City of Chesterfield. Recognizing this importance, a group of civic leaders developed Chesterfield Arts in 1995 in an effort to ensure that the arts would contribute to the growth and development of a young city by developing a strong arts and culture presence. For more than a decade, Chesterfield Arts has worked to integrate quality programming, arts education and public art into the community. The staff and board have worked closely with city leadership to develop a vision for the arts in the region by identifying opportunities, building partnerships, creating a broad menu of programs and by establishing the arts as a tool for community growth.

By welcoming gifts and long-term loans, Chesterfield Arts has built a diverse collection of works by artists from the area and from around the world that are on display throughout the community. Works by George Rickey, William King, J. Seward Johnson, and Emilio Greco are included as well as pieces by St. Louis artists Ernest Trova, Don Wiegand and Harry Weber. Some works are owned by Chesterfield Arts, others are on long-term loan from Laumeier Sculpture Park, the Saint Louis Art Museum and others.[1]

The built environment and character of Chesterfield is growing and changing as well. During the past ten years, major infrastructure improvements have made large-scale commercial development possible in Chesterfield. The improvement and widening of Highway 40, the reinforcement of the Monarch-Chesterfield Levee, and the construction of four stormwater pump stations have enabled strong population growth and residential development.[2] City Council and the Planning Commission continue to support this growth through community engagement and emphasizing the importance of quality design.

Building upon the success of Chesterfield Arts and the opportunities presented by well-planned growth, the City of Chesterfield recognized the need to develop a more robust and focused approach to public art. The City of Chesterfield Public Art Master Plan was created to provide a tool for the City to determine the opportunities for placement of art in the future and suggesting partnerships and funding mechanisms to achieve this goal.

---

1 *See Public Art of Chesterfield brochure available at Chesterfield Arts*

2 *City of Chesterfield Comprehensive Plan*

Key Recommendations

1. A VISION FOR PUBLIC ART

It is recommended that City Council adopt the following vision statement for public art in Chesterfield:

Public art will play a role in creating memorable, exciting and engaging places throughout Chesterfield for the enjoyment of its residents, visitors and businesses. Works of art installed in well-designed public places will set Chesterfield apart as a strong, vibrant community which values arts and culture.

2. OVERARCHING GOALS FOR PUBLIC ART PROGRAMMING IN CHESTERFIELD

Although each public art project and program that is undertaken will have its own specific set of goals and objectives, there are some overarching goals that should be considered in developing individual projects and Annual Work Plans.

- Support the mission and vision of the City of Chesterfield.
- Encourage the placement and commissioning of high-quality artwork in accessible places where people gather.
- Consider environmental scale in the development of public art opportunities.
- Utilize public art to enhance the City's most important civic, commercial and recreational environments.
- Support the City's economic development goals and growth strategies.
- Enhance pedestrian environments and gathering places.
- Enhance views from major transportation corridors.
- Support the individual characteristics of distinct areas of the City – distinguishing one place from another, and creating a visual identity that marks newly emerging places, such as Downtown Chesterfield, the Chesterfield Valley, and the Levee Trail system.
- Use the arts to connect and engage the community.

3. SOLIDIFYING A UNIQUE PUBLIC/ PRIVATE PARTNERSHIP (details on page 17)

The public art program will be administrated by the City of Chesterfield through a partnership agreement with a designated arts agency. There are several key recommendations that clearly articulate the roles of each entity.

The City of Chesterfield shall:

1. Establish the Chesterfield Public Art Program.
2. Contract with a designated arts agency for program administration and project management.
3. Commit funding for administration of the program and commissioning new art.
4. Adopt a public art ordinance.
5. Establish a Public Art Fund.
6. Provide staff review of proposed artwork.

The designated arts agency should:

1. Appoint and manage a public art committee.
2. Develop annual public artwork plans and budgets based upon recommended prioritization criteria.
3. Select artwork through an open and competitive process.
4. Establish guidelines for design review of newly commissioned artwork.
5. Manage and maintain the growing public art collection.
6. Make recommendations for additional funding to match and leverage City funds as needed.

4. RECOMMENDED PROJECTS: ADDING TEXTURE AND VIBRANCY TO PUBLIC PLACES (details on page 8)

The presence of several large-scale City-initiated and private development projects occurring now in Chesterfield create a wonderful synergy for the establishment of a public art program. Opportunities for new projects have been identified as outlined in the plan. These projects may be reviewed and carried out according to planning priorities as detailed in the Projects with Potential section of this document. Projects which may provide opportunities for the inclusion of public art include, and are not limited to, the following:

- Central Park
- Downtown Chesterfield development by Sachs Properties
- Chesterfield Valley Athletic Complex (CVAC)
- Levee Trail rest areas, trail heads and overlooks
- Chesterfield Dog Park
- Edison Avenue between Long Road and Baxter Road
- Wetland behind CVAC
- Entries into the city
- W.F. Dierberg Meditation Park

Next Steps

Public art and artists have a unique way of helping community members understand and visualize their own identities and their community voice. A strong Chesterfield public art program will enable new places to be developed within the City that will invite residents and visitors to share in this vision. It is suggested that the City build upon the already strong public/private relationship with Chesterfield Arts to facilitate the program as the City's designated arts agency. Activating this plan will create a bold visual legacy for Chesterfield while the document establishes a solid framework for public art.

The first steps required to move the approved plan forward are:

1. With the assistance of the City's designated arts agency, establish a public art committee to:
   a. review recommended projects, opportunities and priorities
   b. develop an annual art plan
2. Draft and adopt a Public Art in Private Development ordinance.
3. Develop guidelines for developers to assist them through the process of commissioning public art.

II. Projects with Potential

This master planning process has brought together City staff, arts supporters, community leaders and residents to identify a series of projects that could have a strong visual impact, invite the community into their creation, and spark the imagination of visitors to Chesterfield for many years to come. These projects should include those that are permanent and temporary, large-scale and more intimate. The following outlines recommendations for projects and how and where they might be executed.

Site Selection Methodology

As part of the research in selecting sites, the City and Chesterfield Arts hosted an *Imagine Art Here* workshop on February 27, 2008 at City Hall, led by Via Partnership. More than 70 residents, stakeholders, and City staff took part in the workshop, which invited the participants to identify sites and set goals for what public art might achieve at those sites. Participants discussed how public art can make a strong, positive visual impact in Chesterfield. They shared ideas about public art projects that will encourage pedestrian activity, add vibrancy and create new destinations throughout the community. The major focus areas identified were:

- The Chesterfield Valley Athletic Complex Area
- Trails and Wetlands
- New Downtown Chesterfield
- Rights of Way

As a follow-up to the workshop and to gather more community input, a survey was issued to a list of more than 1,500 constituents provided by Chesterfield Arts.[1] More than 140 people responded to the survey. The results are included in the appendices to this document.

The planning team, with City staff, also conducted an analysis of future City of Chesterfield Capital Projects to determine their appropriateness for the inclusion of public art. Capital projects are initiated and funded, either wholly or in part, by the City of Chesterfield. These projects can include, but are not limited to, construction or remodeling of a building, structure, street, park, parking or utility facility. Capital projects create an opportunity for the inclusion of public art and context-sensitive design.

Follow-up discussions were conducted with City of Chesterfield staff to help determine appropriateness of projects, budgets and timelines. The City's designated arts agency should continue to stay apprised of new projects as they are developing and initiate discussions regarding the inclusion of artists as early as possible in the design process in an effort to maximize opportunities to integrate artwork when and where appropriate.

1 This list was made up of members of Chesterfield Arts, funders, civic partners, local artists and community groups.

Prioritizing Opportunities

Because the recommended Public Art Fund provides flexibility for how money is spent, the City's designated arts agency can make recommendations about what the best opportunities are for commissioning public art to be proposed in the Annual Public Artwork Plan. This section specifically addresses potential public art opportunities that do not currently have an identified funding source or commitment. As resources become available, it will be important to determine which of these projects have highest priority. The following Project Prioritization Criteria create a framework for making these decisions.

- **Support the vision for public art in Chesterfield.**
Does the opportunity support the vision and mission of the Chesterfield Public Art Program?

- **Visibility and accessibility.**
Is the location highly used or a high-profile place? Is the location easily accessible or visible? Does the site offer a good vantage point from which to view and appreciate a work of art?

- **Geographic distribution.**
Is the location an important public place such as a park, plaza or pathway, or does it have important environmental feature, such as a river? Does the project present the opportunity to create or enhance a new gathering place in Chesterfield?

- **Integration.**
Can the work of art be integrated successfully into a capital project, given timing and design constraints? Can it be commissioned concurrently, or co-located, with a capital project?

- **Availability of funding.**
Is there sufficient funding available to create an artwork of appropriate quality and scale? Is it likely that a public art project can be funded through partnerships with the city?

- **Time.**
Is there sufficient time to create a high quality work of art at the site?

- **Potential constraints.**
Is the site free from issues or constraints that would prevent it from being a good opportunity for public art?

- **Artistic innovation.**
Does the opportunity allow for an artist to make a unique contribution to the city's public art collection?

Opportunities

The purpose of the plan is to identify opportunities and to build strategies for the integration of public art into the scope of city growth and planning. The plan and proposed projects have been developed based on a five-year timeframe but the document is structured to extend beyond that in order to accommodate the current project list and future opportunities. To achieve the goals outlined in this plan, each described project reflects the vision and overarching goals of the public art program. Each project also has its own set of goals based upon the specific site, user group and context.

All projects identified within this plan are recommended to help achieve the vision set forth for public art in Chesterfield. Each of these projects will be expected to build upon the overall goals for public art programming, with individualized goals listed for each project site. Ultimately, as the collection grows, the city will have a series of public art sites that will serve as destinations in and of themselves. Opportunities, scope of involvement and procedures for solicitation and commissioning are specifically addressed in the Administrative Plan and the description of the opportunities will be elaborated on in future annual public art plans. The following provides examples of projects in which there may be an opportunity for public art.

CENTRAL PARK

Central Park is a 38-acre park which includes the Chesterfield Family Aquatic Park, a playground containing special areas designed for both younger and older children, swing set, benches, pavilion, picnic tables and funbrellas. Future master-planned developments include walking trails, an amphitheater and an eight-acre lake.

Planned amenities in Central Park such as the amphitheater and the pedestrian bridges around the lake suggest interesting new gathering places where public art may have a strong visual impact.

Once opportunities are identified, the City's Department of Parks and Recreation should work with its designated arts agency to discuss the appropriate project sites and scale.

Specific Project Opportunities in Central Park

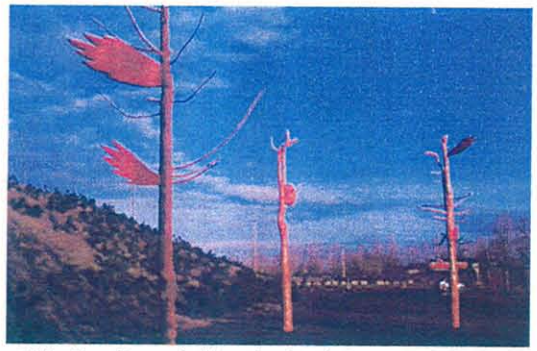
Ben's Circular Tower, Mags Haries and Lajos Heder, Boston, MA

Amphitheatre

The amphitheatre project presents a number of opportunities for the inclusion of artwork and design considerations near the amphitheatre and in the surrounding environment. Collaborative design input by visual and/or performing artists offers insight for creating a unique and festive environment during programming and also in the off-season when the stage is not in use.

Goals:

- Ensure that the amphitheatre can have an active use when the site is not programmed.
- Support the design of the constructed environment.
- Make a strong visual statement.
- Make the amphitheatre a year-round destination.



Habitat Trees, Fernanda d'Agostino & Valerie Otani, Portland, OR

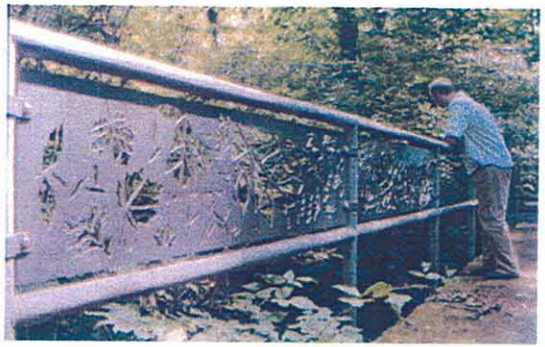
Riparian Trail

Trails are unique infrastructure elements that are becoming a ubiquitous and welcome amenity within Chesterfield. These trails provide a unique opportunity to include artwork and involve artists to create artworks that mark overlooks, trailheads and rest areas with cultural or historical significance.

Consultants under contract with the City have designed the riparian trail following the course of Chesterfield Creek, which abuts Central Park. The initial phase of the trail begins near Lake #1 and ends at the relocated section of Wild Horse Creek Road. The right-of-way for the trail extends 100' on either side of Chesterfield Creek. This trail is a key opportunity for the placement of interpretive projects, or special interventions at key locations.

Goals:

- Animate sites appropriately with form, color, light and shade.
- Create opportunities for interpretive elements.



By Water Breathe, Katherine Kerr, North Vancouver, BC

Pedestrian Bridges around Lake #2

The Central Park master plan indicates four pedestrian bridges around and crossing over the lake. These bridges have already been budgeted, scheduled and programmed; however, they still present a design
opportunity for an artist to supplement the work of the landscape architects and engineers.

These bridges are a key opportunity for interpretive projects, or special interventions at key locations.

Goals:

- Create artworks at the bridges as a series of experiences as one travels around the lake.
- Integrate artwork so that it compliments bridge design and the natural surroundings.

CHESTERFIELD VALLEY ATHLETIC COMPLEX (CVAC)

The City of Chesterfield values youth athletic programs as a means of nurturing young people and building a sense of community. In turn, the athletic complex, as a hub of activity, is a vital location for the integration of public art.

The fields are utilized for organized play, such as youth and adult leagues, tournaments, camps and clinics. Reservation permits are required for facility use. The complex is a gated facility and is only open during scheduled activities.

During the *Imagine Art Here* workshop, two teams discussed the athletic complex. They described the facility as the major gathering spot in Chesterfield for families and for many visiting teams and athletes from throughout the St. Louis region. The facility is used year-round. It is located along the I-64 corridor and currently has little visibility for those passing through Chesterfield. Nor does it have a place for teams to gather for celebration.

Frisco Flyer, Larry Kirkland, Frisco, TX

Specific Opportunities at the CVAC

CVAC public art goals:

- Create a unique and visible presence.
- Reflect the family- and youth-oriented use of the facility.
- Be of high-caliber design.
- Express community pride in youth athletics and the arts.
- Be visible to passing traffic along I-64.

Trophy Plaza

The Trophy Plaza is already designed and sited, and is planned to be constructed in conjunction with the phase two parks improvements. A public artist could be commissioned to create a free-standing artwork which would enhance the experience and use of the site.

Entry Marker

Imagine Art Here workshop participants noted that visibility of the facility could be improved by commissioning a large-scale work that will create a sense of progression toward and away from the complex along North Outer Forty. The project would need to be large enough in scale to be visible from cars passing on I-64. All participants noted that any artwork should take advantage of the wind and light conditions at the complex and, if needed, utilize solar or wind power in realized projects.

Due to easements with MoDOT, the best place for an artwork of this scale would be to the east of Central Drive and North Outer Forty. There is a large lawn area where an artwork could draw attention to the facility but sit far enough back from the fields so as not to be a distraction to teams.

TRAILS

As mentioned in the discussion of the riparian trail, pedestrian trails present opportunities that are unique to Chesterfield and can help differentiate the community from any other. The first section of the Monarch Chesterfield Levee Trail is nearly four miles in length. It extends from the Hardee's Iceplex west to the Chesterfield Valley Athletic Complex. Parking and rest areas are available at both complexes.

During the *Imagine Art Here* workshop, participants spent time discussing the different types of trails in Chesterfield – some run through more urbanized areas while others travel through natural areas. They suggested that public art could be focused at the various planned overlooks along the trail. Smaller, more intimate projects could be commissioned along trails and boardwalks, such as educational or interpretive markers and distance markers. These projects could communicate an appreciation of the local climate's four seasons, a sense of history or cultural development, or environmental issues and concerns.

Several sites for trail heads, outlined in the *Monarch Chesterfield Levee Trail Master Plan*, provide interesting opportunities for cultural interpretation, where an artist might enhance the outcome. [1]

An artist involved in the enhancement of key interpretive areas throughout the trail system would ensure sensitive handling of cultural material, as well as provide new opportunities to understand ways in which Chesterfield was developed – historically, socially and culturally.[2]

Some of these sites provide partnership opportunities with the Missouri Department of Conservation and Great Rivers Greenway.

Hike and Bike Way, Kate Petley, Houston, TX

Specific Project Opportunities on the Levee Trail

Howell Island access

Rest area and trail head at Edison Avenue and bike shop

Rest area location near Wiegand Studios

Goals:

- Create artistic trail design and trail amenities.
- Provide opportunities to foster stewardship.
- Educate visitors about water issues in Chesterfield.
- Enhance the experience of the trail system.
- Highlight the cultural and historical development of the city.

---

1 For a notation of specific sites, see Map 2 and Map 7 in Monarch Chesterfield Levee Trail Master Plan, Kuhlman Design Group, Inc., with Austin Tao & Associates; CLG Enterprises; James Pona & Associates; Fuller, Mossbarger, Scott & May; and Signature Design, for City or Chesterfield and Great Rivers Greenway, October, 2006.

2 Any project designed to be placed on the Levee cannot compromise the levee core nor are permanent structures allowed on the seepage berm. All proposed work will be subject to approval by Levee District which relies on approval by the U.S. Army Corps of Engineers.

CITY PARKS AND WETLANDS

The City owns and manages several parks and protected wetland areas that could be appropriate settings for public art. Listed below are parks and wetlands that have been discussed as a part of this planning process, but others may be appropriate for public art and can be included in annual public art plans.

Specific Opportunities at City Parks and Wetlands

Cloudstones, Stacy Levy, Seattle, WA

Manhattan Dog Park

Waterworks Gardens, Lorna Jordan, Renton, WA

W. F. Dierberg Meditation Park

W.F. Dierberg Park is a passive park designed to provide a contemplative area for nearby neighbors. It is located at 13701 Olive Blvd on a 1.88 acre lot. It features a small walking trail and open green space. A sculptural installation that would complement the purpose of the park would be a welcome amenity. This project presents the opportunity for community involvement that can be called out specifically in a Call to Artists.

Goals:

- Complement the passive use of the park.
- Integrate artwork to create a unique destination and contemplative environment.

Chesterfield Dog Park

Should the City move forward in creating a new dog park, the amenities should be unique and add to the experience of using the facility. Ideas may include commissioning an artist to design special drinking fountains, fencing, gates, or paving treatment that are special to that place.

Goals:

- Create a one-of-a-kind identity for a dog park.
- Utilize an artist to engage the community in the park design.

Wetlands

The Department of Parks and Recreation is currently developing a wetlands area north of the levee trail, adjacent to the CVAC. This area is currently not programmed, but plans are being discussed for community use and environmental education opportunities in the wetlands area of the City. Wetlands projects provide interesting locations to demonstrate environmental conservation and to encourage the community's interest in sustainability issues.

Goals:

- Provide opportunities to foster stewardship.
- Educate visitors about water issues in Chesterfield.
- Enhance the site as a creative learning center.

Chesterfield City Hall

CITY HALL

The landscaped area at the front of City Hall, with the water feature and lush landscaping, was designed specifically to showcase sculpture. Many opportunities exist for integrating a loaned sculpture or commissioning new work that will enhance the character of
this civic center and be an enjoyable piece for those who work at City Hall and make use of the outdoor patio, and for passersby.

The entry area and passage from the parking lot to the building also present an inviting opportunity for the placement of public art. This may be a good site to feature permanent or temporary works in a changing exhibition format.

Goals:

- Draw attention to the civic heart of Chesterfield.
- Create a landmark on Chesterfield Parkway.
- Enhance the experience of working at and visiting City Hall.

ENTRIES AND PASSAGES

Public art is often utilized by communities to denote their entryways. The idea of announcing the passage from one place to another can be a bold assertion by the City to indicate a sense of arrival.

Timberlake Interchange

The I-64/Timberlake interchange presents an opportunity for a bold statement at the eastern entry into Chesterfield.

Goals:

- Create a dynamic entry point into the City.
- Draw attention to the passage into Chesterfield.
- Create the opportunity to build an artwork in a limited, linear space.

Windswept, Barbara Grygutis, Bellevue, WA

I-64 at Boone Bridge

Commission a bold artwork at the western entrance into Chesterfield Valley.

Olive at 141

Currently, there is no space that would be appropriate for an iconic entry marker, but involving an artist in any future redevelopment would ensure that the passage would be appropriately noted and emphasized.

Clarkson at Clayton Road

This entrance into Chesterfield should be considered as a redevelopment opportunity as noted with Olive at 141.

Edison Avenue

Edison Avenue runs between Long and Baxter Roads. On the north side of the avenue several retention areas have been constructed with native grasses. On the south side the levee creates a natural border for the passage. Although the avenue passes behind the major Chesterfield Commons development by THF Realty (property developer), the resultant passage is quite tranquil and naturalized, presenting a beautiful alternate route. Nearby, THF has designed and built an enhanced overpass over I-64, and has designed and currently maintains award-winning landscaping and water features at the front of the property. This example of aesthetic excellence can serve as a wonderful model in creating an arts boulevard along Edison.

Goals:

- Draw attention to the beautiful passage between Long and Baxter Roads.
- Create the opportunity to build an interesting and diverse collection in a limited, linear space.
- Encourage bicycle and foot traffic on the Levee Trail.

PRIVATE DEVELOPMENT OPPORTUNITIES

Through this planning process the following opportunities have been identified. By including them, it is suggested that a partnership plan be evaluated and coordinated with the developer, City and associated parties to identify opportunities for creating recommended prototypes.

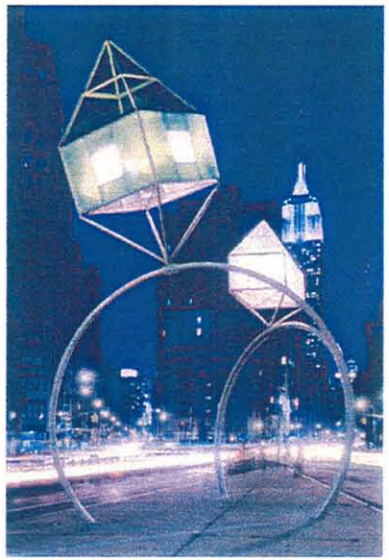
Downtown Chesterfield and Chesterfield Parkway

Sachs Properties has begun construction in the development known as Downtown Chesterfield. As the development continues, opportunities arise to create a new network of infrastructure that will help define a strong identity and character for the emerging district. The streetscape vocabulary may consist of bus shelters, streetscape amenities and entry markers.

An artist and/or artist design team may work in coordination with the developers and city planners to ensure innovative and quality design considerations are met and continuity is developed for the future growth and use of this area.

Goals:

- Create a focus on public art in downtown
- Use the arts and artistic design to create a strong identity for the downtown through its basic infrastructure and use.
- Develop prototype elements that could be used throughout the City.



Engagement, Dennis Oppenheim, New York, NY

Spirit of St. Louis Airport Entry

Spirit Airport serves as a gateway to the St. Louis region for the corporate community. The wide parkway leading into the facility is a great location for the placement of sculpture that is linear in nature or that works within the scale of the surrounding buildings that are typically one-story. The parkway has served as an excellent site for loaned works and can continue to function in this way.

TEMPORARY PROJECTS/CHANGING EXHIBITIONS

Festivals and Special Events

Annual festivals, already presented in Chesterfield, provide excellent opportunities to draw attention to on-going public art programming in the community. Festivals present opportunities for community involvement and can be called out specifically as a requirement in the Request for Qualifications.

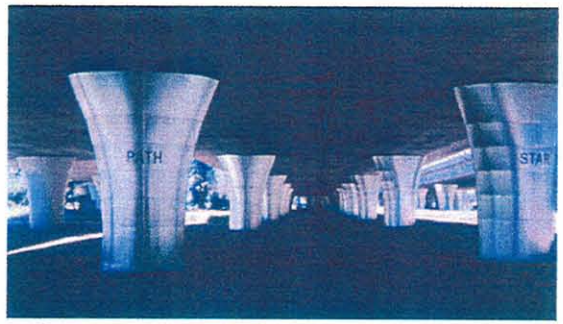
Chesterfield Parkway

The City has recently made significant capital improvements to Chesterfield Parkway by adding sidewalks, and is currently developing a landscape and lighting plan. Commissioning linear art projects that encourage pedestrian activity would broaden the audience for arts in Chesterfield and enhance experiences along the parkway.

The Parkway can also be a significant site for special exhibitions – curated temporary exhibitions of university sculpture student work (like the University City Arts and Letters program) or existing works by nationally or internationally recognized artists. Additional locations for these rotating exhibitions may be along Olive and Clarkson near the entrance to the Mall.

Goals:

- Enhance ongoing improvements to Chesterfield Parkway.
- Keep the parkway fresh and attract people to come back again and again.
- Establish destinations within the community where residents are familiar with seeing new projects.



Markings, George Hargreaves with Julian Lang, San Jose, CA

Olive/Clarkson at I-64

This underpass is one of the most heavily traveled road sections in Chesterfield. Commissioning an artist to treat the underpass would enliven this locus within the community and ensure that all passers-by would understand that they are in Chesterfield. Making the installations temporary would be more fun for residents as the projects may change on an annual basis.

Goals:

- Enliven the I-64 underpass at Clarkson.
- Create ever-changing experiences in an area that normally goes unnoticed.

IV. Administrative Recommendations

The City of Chesterfield, through Chesterfield Arts, has been building a strong public art collection. These recommendations will allow the City to build upon these successes through commissioning new work and expanding opportunities for the placement of works on loan that will enable the community to reach its goal of creating a unique identity.

With many wonderful projects and programs to pursue, it is essential to have a simple and effective administrative structure from which to work. The following recommendations are set forth to establish a solid program with procedures that allow for flexibility and creativity. For a list of terms referred to in this section, please see Appendix A.

Recommended Actions to be Taken by the City of Chesterfield to Develop the Public Art Program

1. Establish a Chesterfield Public Art Ordinance

To encourage public art, the City is establishing a public art ordinance. This ordinance will outline the purpose and basic policies and procedures for the Program.

The City's public art ordinance will support the City's overall goals of putting artwork in places people experience in their everyday lives, using public art to enhance its most important civic, commercial and recreational environments, and supporting future revitalization.

Furthermore, the ordinance will outline how public art in private development can enhance public and pedestrian environments and gathering places, enhance views from major transportation corridors, and create a distinctive identity for certain areas of the city – distinguishing one place from another.

2. Contract for Program Administration

The City should contract with an appropriate entity, a designated arts agency, to administer the City's public art program and manage the Chesterfield public art collection. Due to their longstanding role in cultivating the arts in Chesterfield and their history of working closely with the City, as well as their stewardship of this planning process, it is recommended that the appropriate entity to administer the public art program is Chesterfield Arts. The public/private partnership is well-established and will streamline the public art process.

For more than a decade, Chesterfield Arts has worked to integrate quality programming, arts education and public art into the community. The staff and board have worked closely with City leadership to develop a vision for the arts in the region by identifying opportunities, building partnerships, creating a broad menu of programs and by establishing the arts as a tool for community growth.

It is suggested that funds be allocated annually for these administrative and programming needs, in addition to current funding that Chesterfield Arts receives from the City for other programming.

3. Commit City Funding for Administration of the Program and Commissioning New Art

The City could allocate or seek funding for the public art program on an annual basis. These funds should be transferred to a Public Art Fund. These funds should be sufficient to cover program administration, which may include developing annual work plans and budgets, managing public art projects, developing educational and community programs, managing the Public Art Committee, working with private developers to review and approve on-site public art projects and overseeing the collection. These funds should also include an annual allocation towards the commissioning of public art projects outlined in this plan and to the conservation of the collection. This annual allocation, along with other sources of funds, will allow the City to commission projects as recommended, as well as to adequately manage the program and the collection. Other sources of funds may include private development contributions, gifts and grants.

4. Establish Mechanisms to Account for Public Art in the City's Collection

The City of Chesterfield will establish a public art fund as described in the public art ordinance. This Public Art Fund may be used as follows:

Uses of the Public Art Fund

The Public Art Fund may be used for:

- Administration of the Public Art Program.
- Project consultants and contracted services.
- Grant writing related to public art projects and programs
- Artist selection, including proposal development, travel, honoraria, meetings, promotion, etc.
- Artist fees and artist travel and expenses that are related to the City's commissioning or purchasing of artwork as outlined in an artist's contract.
- Artwork fabrication, storage and installation per contract.
- Acquisition of existing works of art.
- Required permits and insurance during the fabrication and installation of the artwork per contract.
- Documentation and interpretive plaques.
- Conservation of public art or non-routine maintenance.
- Curatorial services.
- Education and outreach for public art projects, including community and temporary public art projects, symposia and special events.
- Other purposes deemed necessary by the Public Art Committee and the City of Chesterfield and its designated arts agency for the successful implementation of the program.

The Public Art Fund may not be used for:

- Mass produced work, with the exception of limited editions controlled by the artist.
- Artwork not produced or designed by a Public Art Committee recommended artist.
- Professional graphics, unless designed or executed by an artist or used in the development of collateral material for the Public Art Program.
- Decorative, ornamental or functional elements that are designed by the project architect or landscape architect.
- Routine maintenance and on-going insurance once artwork is accepted into the City's public art collection, as defined in Appendix A of this document.
- Purchase of existing works of art outside of the selection process.

Recommended Responsibilities for the Designated Arts Agency

1. Establish the Public Art Committee

A Public Art Committee should be established to advise the City of Chesterfield and its partners in the development of the annual public art plan. It is recommended that this be done in partnership with the City and their designated arts agency which would appoint and oversee the Committee.

The Public Art Committee should be appointed and overseen by the City's designated arts agency. The committee should be comprised of five voting and two non-voting members who will each serve three-year terms with two-term limits. The executive director of the City's designated arts agency should serve as an ex-officio member of the committee and provide oversight. Membership on the committee should include:

- Two board members of the City's designated arts agency, not already serving on a City appointed committee or commission.
- One member of the Chesterfield Beautification Committee
- Two visual artists or visual arts professionals from Chesterfield and/or the region.
- City liaison(s) as appointed by the City Administrator as a non-voting member(s)

The Public Art Committee will assist the City of Chesterfield and its designated arts agency on developing recommendations for City Council related to public art policy and procedures and on the annual public artwork plan. The committee will also serve as the reviewing body for artist selection and concept design for public art projects commissioned by the City of Chesterfield and by private developers. In addition, the committee will make recommendations to the City Council regarding the acceptance of works of art as gifts or loans and the de-accession of artwork.

2. Develop Annual Public Artwork Plan and Budget

The Public Artwork Plan and Budget is an annual document that outlines the public art projects, conservation needs, public art-related community and educational programs, and public art-related marketing that will be initiated or will be in process during each fiscal year. It should include specific projects and initiatives and indicate how the monies from the Public Art Fund will be allocated.

The agency will develop the annual work plan and budget in consultation with the Public Art Committee and appropriate City staff. It will submit an annual work plan and budget to the City Council as part of the fiscal year budget for its review and approval. Administrative fees to implement the plan will be calculated as part of the total budget for that fiscal year.

3. Manage the Acquisition or Commissioning of New Public Art for the City

Through its contract with the City of Chesterfield, the designated arts agency will be responsible for all aspects of managing new public art commissions and acquisitions.

Developing the Scope of the Public Art Opportunities

At the onset of commissioning a new work of art, the designated arts agency staff should be responsible for developing the scope of the opportunities. This may include reviewing any plans that pertain to the project, meeting with appropriate City staff and project design consultants, and researching the community.

Artist Selection and Design Review

The designated arts agency should oversee the artist selection and design review process when a new artwork is purchased or commissioned for the City of Chesterfield public art collection.

Artist selection should generally be a transparent and competitive process in which Chesterfield residents and visual arts professionals are involved as members of artist selection panels (ad-hoc subcommittees of the Public Art Committee). These same panels will be involved in the review of an artist's design concept. Once the concept is approved, the designated arts agency will coordinate with the appropriate City staff to oversee the final design review. See Appendix C for the recommended Artist Selection and Design Review Process.

Monitor Fabrication and Coordinate Installation

The City's designated arts agency will work with a commissioned artist to ensure that work is being fabricated according to the artist's plans, and will work with the appropriate City staff to coordinate installation.

Communication, Celebration and Education

With each new acquisition or commission, the City's designated arts agency will work with the City to develop a communication plan that focuses on education and generating excitement in the local community about the artwork.

4. Review Public Art in Private Development

The City's designated arts agency will work with developers to ensure that their public art commissions are successful and meet the expectations of the City. They will develop a process for reviewing Individual Public Art Plans, artist selection and artist concept with developers and establish clear criteria for this review.

5. Oversee the Chesterfield Public Art Collection

The City's designated arts agency should be responsible for overseeing the City's public art collection. This will include developing accurate files of the artwork, including maintenance and conservation information, conducting regular review of the collection for conservation needs, and overseeing any non-routine maintenance or conservation work.

IV. Community Outreach and Education Resources

The programs listed below are recommendations for ways in which the City of Chesterfield and its designated arts agency can invigorate the public art collection so that it retains its currency with residents and adds to the vibrancy of the community.

Exhibitions

In coordination with arts programming in Chesterfield, opportunities may be developed to present exhibitions directly related to the public art program. Exhibition concepts may include solo exhibitions of gallery work by an artist featured in the public art collection, it may be a design exhibition focusing on proposed projects, or it may be a student exhibition responding to works in the collection.

Chesterfield Public Art Book and Public Art of Chesterfield Brochure

The City's designated arts agency may create digital or printed documents of the public art collection in Chesterfield. This could be updated on an annual or bi-annual basis with special editions for anniversary years or complimented with a public art brochure. With the addition of temporary public art projects to the overall program, this form of documentation becomes extremely important for participating artists and for the community memory.

Public Art Curriculum Kit

Chesterfield Arts is currently a member of the St. Louis Public Art Consortium and has works represented in a region-wide Public Art Curriculum Kit called STLPACK. There is a printed curriculum kit as well as an on-line version, www.stlpack.org. New opportunities to utilize and expand this resource as part of the annual plan can be investigated.

Design Awards Program

As an additional incentive for private developers, the City might offer an annual award for Best New Public Art Project. Not only will an awards program raise the visibility of public art programming in the community, it would also emphasize the importance of quality design.

Lectures and Visiting Artist Master Classes

When artists come to Chesterfield to create new commissioned works, they can enrich the community by giving lectures about their past work and how their current commissions fit into their overall studio and public art practice. Lectures, educational components and special master classes could be developed to enhance community engagement and awareness of the public art program.

V. Communication Recommendations

As the program progresses, it is important to remember how a strong communication plan can help raise awareness of collections, projects and programs. Communication tools can be used to announce dates for events and generate support for grant opportunities. They can also garner political support, foster community pride and build the constituency for public art in Chesterfield.

Communication Tools to consider

- eNews and Newsletters
- Editorials
- Tours & special events
- Photography and video
- Public Art Map

Website Media Room

Media sections on the City and Chesterfield Arts websites should be revised and regularly updated to promote the program and as a detailed resource for media.

On-Line Presence – Beyond the Website

A Wikipedia page, Facebook group and Flickr page will help draw attention and build constituency. These vehicles provide great opportunities for on-line discussion, networking and photo sharing. However, these types of venues need to be consistently managed by the City and their designated arts agency.

VII. APPENDICES

Appendix A: Definitions

Acquisition – The act of adding or acquiring a work of art to the Chesterfield public art collection through commission, purchase or gift.

Chesterfield Public Art Collection – Works of art owned by the City of Chesterfield.

Artist - A professional practitioner in the arts, generally recognized by his or her peers as possessing serious intent and ability. For commissioning purposes, an artist cannot be a City employee, a member of the Public Art Committee or the relevant Artist Selection Panel, or a member of the prime consultant's firm or team.

Artist Selection Panel – An ad-hoc subcommittee of the Public Art Committee, which is responsible for recommending the selection of an artist and the concept review for a specific public art project.

Artwork - An aesthetic creation of permanent or temporary medium or combination of media resulting from the skill and creativity of an artist or artists. An artwork may also be the result of a design team including an artist working collaboratively with other design professionals.

Call to Artists – General term for a request for artists to apply for a public art commission. This can be a Request for Qualifications or a Request for Proposals.

Capital Projects – Any development or improvement project initiated by the City of Chesterfield, funded wholly or in part by the City to construct or remodel a building, structure, park, parking facility, utility or other such project.

Chesterfield Valley - Chesterfield Valley is the entire area of land within the boundary of the City of Chesterfield located between the Missouri River to the north, the base of the river bluffs to the south, Eatherton Road to the West and Bonhomme Creek to the east. It contains 3,600 acres in the levee protected area, 2,600 of which have been developed.

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

De-accession – The act of removing a work of art from the Chesterfield public art collection.

Design Collaboration – A multidisciplinary design team approach wherein artists work on project teams with architects, engineers, landscape architects, planners and others to design and create public places.

Designated Arts Agency – The organization designated by the City of Chesterfield to administer specific aspects of the City's Public Art Program

Downtown Chesterfield - Downtown Chesterfield is a new area approximately 200 acres in size, being developed by Sachs Properties (the developer) within the urban core of the 1,500-acre master planned development of Chesterfield Village. It will contain a mix of businesses, retail, and residential components. It is essentially bounded to the south by Lydia Hill, to the east by Chesterfield Parkway, to the North by Wild Horse Creek Road and to the west by Baxter Road. Central Park falls within this designated area.

Final Design and Engineering – The completion of the design of a public art project when an artist finalizes the design, placement, installation specifications and cost estimate, and has relevant components prepared and stamped by a certified engineer.

Maintenance - The routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, changing light bulbs, lubrication of moving parts, etc.).

Project Manager - The City staff person charged with responsibility for the oversight and management of the design and/or construction of a City of Chesterfield-owned facility.

Public Art - Works of art in any media that have been planned and executed with the specific intention of being sited or staged in the public domain, often outside and usually accessible to all. To curators, commissioning bodies and practitioners of public art, the term public art signifies a particular working practice, often with implications of site specificity, community involvement and collaboration.

Public Art Committee – Committee appointed by the City's designated arts agency, responsible for developing annual public artwork plans and budgets, recommending the acquisition or commissioning of new public artwork for the City, reviewing public art in private development and overseeing the Chesterfield Public Art Collection.

Public Art Fund – A separate fund maintained by the City for public art projects and programs which holds all monies appropriated in the City budget or collected from private developers.

Public Artwork Plan - The annual plan developed by the City of Chesterfield in partnership with their designated arts agency and Public Art Committee that outlines the public art projects and programs to be undertaken in a given year, the budgets for those projects, and sources of funds.

Qualifications - Materials sent by an artist upon request of the Chesterfield Public Art Program that demonstrate the capabilities of the artist.

Site-specific - Works of art that are inspired by and created to fit the context of a particular place.

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

Appendix B: Roles and Responsibilities

Chesterfield City Council

Definition: The City of Chesterfield elects one Mayor for four-year terms and eight council members for two-year terms. Each of Chesterfield's four wards is represented by two council members. In addition to representing his/her ward, each council member also acts as liaison to citizen committees, commissions, boards and task forces.

Roles include but are not limited to:

- Contract with a designated arts agency to manage the public art program.
- Review and approve the annual Public Artwork Plan and Budget prepared by the designated arts agency.
- Approve all public art contracts.

Designated Arts Agency

Definition: The art agency under contract with the City of Chesterfield to manage its public art program.

Roles:

- Staff the Public Art Committee.
- Work with the Public Art Committee and City staff to develop and implement the annual public artwork plan and budget.
- Oversee the commissioning and installation of new works of art for the City's public art collection, including project planning, management of the artist selection process, project implementation, documentation and community education.
- Work with private developers who are commissioning public art through the city's public art requirement as defined in the public art ordinance.
- Develop programs designed to inform and engage the citizens of Chesterfield in the Public Art Program.
- Ensure that the City's adopted public art ordinance is followed.
- Ensure that the public art collection is properly documented, maintained and conserved.
- Make recommendations for potential collaborations and/or additional funding opportunities, grants, etc.

Public Art Committee

Definition: Committee appointed by the City's designated arts agency, responsible for developing annual public artwork plans and budgets, managing the acquisition or commissioning of new public artwork for the City, review of public art in private development and oversight of the Chesterfield Public Art Collection.

Members of the Chesterfield Public Art Committee will serve in three-year terms. The committee will be managed and staffed by the City's designated arts agency. The composition of the committee should include a mix of visual arts professionals and Chesterfield residents who are involved in issues regarding the City's natural and built environment. In order to retain focus and allow for a solid meeting structure, it is recommended that the Public Art Committee should be composed of:

- Two Chesterfield Arts board members that are not on another commission or committee of the City.
- One member of the Chesterfield Beautification Committee.
- Two visual artists or visual arts professionals from Chesterfield and/or region.
- City liaison(s) as appointed by the City Administrator as a non-voting member(s).

Roles:

- Provide input into the Chesterfield Annual Public Art Plan.
- Make an annual report to the City Council regarding public art program accomplishments.
- Serve on artist selection panels and report back to the Public Art Committee.
- Review artist selection and concept design for public art projects commissioned by the City of Chesterfield/utilizing the City's public art fund.
- Review artist selection and concept design for private development projects.
- Act as a resource to designated arts agency staff and advise on policy-related issues.
- Make recommendations to the City Council regarding the acceptance of works of art as gifts or loans and the de-accession of artwork.
- Serve as an advocate for public art and represent the Public Art Program at community events.
- Serve as an ex-officio or liason member.
- Engage City staff as needed.
- Other responsibilities as requested by the City Council.

City of Chesterfield Staff

Definition: Many public art projects will be commissioned as a part of or in conjunction with City capital projects. In these cases, the staff for the City's capital projects plays an important role in the successful implementation of the project.

Other public art projects will be commissioned as part of or in conjunction with private development. In these cases, City project planners play an important role in the successful implementation.

Roles:

- Meet with the City's designated arts agency staff to review proposed public art projects, especially those related to City capital projects, and discuss public art goals, level of artist involvement, project timelines, etc. Provide the agency staff with appropriate documents related to the related capital project.
- Define artist involvement in the RFQ and/or RFP when selecting the prime consultant for a capital project which will include public art. Keep the selected prime consultant informed about the details of the artist's involvement in the project.
- Serve as ex-officio members of the artist selection panels.
- When appropriate, provide the arts agency staff and selected artist(s) with appropriate capital project documents needed to develop concept and final designs, such as architectural design drawings and specifications, structural, electrical or mechanical drawings, etc.
- Review artists' concept and final designs and consult with appropriate parties regarding safety, liability, timelines, code requirements, installation schedules, etc.
- Ensure that special maintenance needs for the completed artwork, as documented by the artist and on file with the arts agency staff, are communicated to the proper person/entity within the city.

Artist Selection Panels

Definition: Artist selection panels are convened by the City's designated arts agency to advise the Public Art Committee (PAC) on artist selection and to review the concept design for a specific public art project. The artist selection panel convened for a project should have at least five voting members, including:

- A minimum of two community representatives;
- A minimum of two professionals in the fields of art, design, architecture, landscape architecture or urban planning; and
- If public art is part of a new capital project, a representative of the lead architectural firm or design team.

In addition, a member of the PAC can be appointed as an ex-officio member to act as an observer and liaison.

As appropriate, the City project staff is requested to attend meetings as non-voting members.

Roles:

- Review artist qualifications, proposals, or interview artists.
- Make comments to the Public Art Committee regarding artist selection and design concept recommendations.

Appendix C: Artist Selection and Design Review Process

Artist Selection Guiding Principles

One of the most important steps in developing a public art project, and ultimately the City's public art collection, is selecting the best possible artist/artwork for the project. When deciding upon the appropriate process for selecting artists/artwork, the following should be considered:

- The decision-making process should be open and transparent.
- The process should take into consideration the needs of the site, the community the project will serve, and the identified public art project goals.
- The decision-making body should include people with knowledge and experience in the visual arts, as well as people with a stake in the final project.
- A competitive process that challenges and inspires artists will lead to a more creative and exciting final product.
- To create original, site-specific and integrated works, an artist must spend considerable time researching the site, learning about the community and understanding related capital project or urban design conditions. Artists should not be requested to submit detailed artistic proposals at the initial solicitation stage of artist selection, nor should they be requested to submit proposals without an appropriate design fee.
- A selection process that engages the community can be an enriching experience and help build support for the public art program.

Artist Eligibility

All artists and artist teams should be encouraged to apply for specific projects, with the following exceptions:

- The architect, landscape architect or other design professionals already working on the project or from the same firm.
- Projects by undergraduate or graduate students done as a class requirement.
- City or its designated arts agency's employees or their relatives.
- Artists who are members of, or related to members of the Artist Selection Panel, Public Art Committee or City Council.

Methods of Solicitation

The first step of artist selection is to identify a pool of artists to consider for the project. This can be done in many ways. Proposals should not be requested at this phase of artist selection.

Open Competition

In an Open Competition, any artist may submit his/her qualifications, subject to any requirements established by the arts agency staff. The Requests for Qualifications (RFQs) should be sufficiently detailed to permit artists to determine whether their work is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and can bring in new, otherwise unknown, and emerging artists. Open Competitions sometimes discourage established artists who prefer to respond to limited competitions or to be directly selected for projects.

Limited Competition or Invitational

In a Limited Competition, or Invitational, several pre-selected artists are invited to submit their qualifications and/or proposals. This method may be appropriate when the Public Art Committee is looking for a small group of experienced artists, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a pre-qualified list or roster.

Direct Selection

On occasion, artists may be chosen directly by the Artist Selection Panel. Direct selection may be useful on projects where an urgent timeline, limited budget, or very specific project requirements exist. It is possible that this artist would come from a pre-qualified list or roster.

Direct Purchase

Some projects require the purchase of a specific artwork due to the exacting nature of the project or a very limited project timeline. In this case, the work must be "one-of-a-kind" and not mass-produced or off-the-shelf, unless it is part of a limited edition. It is possible that this artwork would come from an artist on a pre-qualified list.

Pre-Qualified Artist Roster

The City's designated arts agency may decide to develop a pre-qualified pool of artists, or Artist Roster, from which it can choose artists for Limited Competition, Direct Selection and Direct Purchase. This roster would be developed based on a comprehensive review of qualifications from artists who responded to an Open Call to Artists. This list could be updated annually or bi-annually, depending on the frequency of new projects.

Basis of Selection

The second step in artist selection is to review artist qualifications. After review of qualifications, a short list of artists (generally 3-5) should be asked to submit an artistic concept proposal or should be asked to interview with the Artist Selection Panel.

Review of Qualifications

Artists may be invited, through any of the methods described above, to submit their qualifications. A qualifications package generally includes a cover letter or statement expressing interest in the project, their approach to public art, a resume, at least 10 images of their artwork, and an annotated list of those projects that includes relevant project data, and references.

These qualifications should be reviewed by the Artist Selection Panel. When reviewing qualifications, the following criteria should be considered:

- Demonstrated excellence of past work in conceptual, aesthetic and technical terms.
- Submitted work's quality.
- Professional qualifications and relevant experience.
- Record of artist's professional training and achievements.
- Experience working on projects requiring relevant technical or collaborative skills.
- Stated interest in project and evidence of approach in keeping with project goals.
- Demonstrated ability to create work that meets the specific project goals.

Review of Proposals

After a review of qualifications, a short list of artists may be selected to submit their specific proposal for a project. Artists should be paid a stipend for their proposals and, if applicable, reimbursed for their travel expenses. Artists should be given at least six to eight weeks to prepare a proposal. Proposals generally should include a letter or statement describing the proposal, a scaled diagram or maquette, a proposed project schedule, and a budget. Qualification materials should be re-reviewed along with proposal materials.

Artists may be invited to present their own proposals to the Artist Selection Panel, or may be asked to submit their proposal materials for the Public Art Program staff to present. The proposals may also go on display in a public location for public comment. These comments can be shared with the Artist Selection Panel.

When reviewing proposals, the following criteria should be considered:

- Proposed project meets the goals for the site.
- Artistic and conceptual merit of proposed concept.
- Proposed project's potential for visual impact.
- Proposal shows an understanding of technical considerations, site-induced limitations, and operational requirements.
- Proposal appears to be safe and durable relative to theft, vandalism and the environment; and maintenance and conservation requirements are reasonable.
- Artist's proven ability to undertake comparable projects.
- Record of past success.
- Proposed design's fit with project.
- Proposed budget is detailed, supported by current data and appropriate.
- Timeline meets project needs.

Artist Interviews

For certain projects, after reviewing qualifications, the Artist Selection Panel may wish to interview a short list of artists in lieu of requesting proposals. This is especially effective for design collaboration projects where the artist will be collaborating with the Design Consultant and other design team members to integrate artistic enhancements into the site. Interviews allow for the selected artist to work in depth to develop the initial conceptual design and for the Artist Selection Panel to understand the artist's personality and professional working style. Interview formats may vary, but artists should be given time to present their qualifications and work approach to the panel prior to questions and answers.

When interviewing artists, the following criteria should be considered:

- Professionalism and relevant experience.
- Record of artist's professional training and achievements.
- Experience working on projects requiring relevant technical or collaborative skills.
- Proposed design's fit with project.
- Proven ability to undertake comparable projects.
- Aesthetic and design approach.
- Interest and enthusiasm in project.
- Evidence of design approach in keeping with project goals.
- Aesthetic sensibilities in keeping with project goals.
- Stated interest in working with the community in the development of the project and/or its execution (if applicable).

Artist Selection Process

Project research.

The City's designated arts agency staff conducts background research on the proposed project, including reviewing any plans that pertain to the project, meeting with appropriate City staff and project design consultants, and researching the community.

↓

Convene Artist Selection Panel.

The City's designated arts agency staff invites community stakeholders, arts professionals, a project representative and a Public Art Committee member to form the Artist Selection Panel (see page 25). Staff provides this group with an orientation to the project, including the roles and responsibilities of the Panel and project background, artist selection method, and plan for community involvement.

↓

Solicit artists.

The City's designated arts agency staff conducts solicitation of artists (see Methods of Solicitation, page 25).

↓

Review artist qualifications and select finalists.

Artist Selection Panel reviews artist qualifications and selects finalists (see Basis of Selection, page 26).

↓

Finalist follow-up.

The City's designated arts agency staff checks finalists' references and distributes interview materials or request for proposals to finalists.

→

Artist selection.

Artist Selection Panel interviews finalists or reviews concept design proposals from finalists and makes a final selection.

↓

Artist selection approval.

The Public Art Committee reviews the recommendation of the Artist Selection Panel and directs staff to forward the recommendation to City Council for final approval and to proceed with a design contract.

↓

Design contract.

The City and it's designated arts agency prepare a design contract and send it through the appropriate channels for City Administrator or City Council approval.

↓

Concept design development.

Artist conducts research, including "meet the artist" community meeting and other stakeholder interviews and develops a concept design (unless this was accomplished as part of artist selection).

↓

Concept design review.

The Artist Selection Panel reviews the artist's concept design (see basis of review, page 26) and makes a recommendation to the Public Art Committee regarding its acceptance.

↓

Concept design approval.

The Public Art Committee reviews the recommendation of the Art Selection Panel and directs staff to work with the artist on final design.

→

Final design development.

Artist develops final design.

↓

Final design review.

Public Art staff reviews the final design with the appropriate City staff and the design team. The Public Art Committee reviews and accepts the final design and recommends to City Council to contract with the artist for fabrication and installation.

↓

Fabrication and installation contract.

The City and its designated arts agency staff prepare a fabrication and installation contract and send it through the appropriate channels for City Administrator or City Council approval.

Artist Selection Roles

In the Artist Selection and Design Review Process described above, different parties have primary responsibility at different steps along the process.

	City's Designated Arts Agency	Public Art Committee	Artist Selection Panel	City Council	City Administrator*	Artist
Project research.	X				**X**	
Convene Artist Selection Panel.	X					
Solicit artists.	X					
Review artist qualifications and select finalists.			X			
Finalist follow-up.	X					
Artist selection.		X				
Artist selection approval.		**X**	X			
Design contract.	X			X	**X**	
Concept design development.						X
Concept design review.		X	X			
Final design development.						**X**
Final design review.	X	X	**X**		X	
Fabrication and installation contract.	X			X	X	

*Or representative appointed by City Administrator

X – primary responsibility

X – secondary responsibility

X - final approval

Appendix D: De-Accession Policy

De-accessioning is a procedure for the withdrawal of artwork from the City-owned public art collection. This policy does not apply to artworks owned by private developments. The Public Art Committee has the right to recommend the removal or alteration of any site-specific installation that has been commissioned, gifted, leased, or loaned to the City of Chesterfield. The Public Art Committee may recommend de-accession or removal of a work of art for any of the following conditions:

- The condition or security of the artwork cannot be reasonably guaranteed.
- The artwork requires excessive maintenance or has defaults of design or workmanship and repair or remedy is impractical or unfeasible.
- The artwork has been damaged and repair is impractical or unfeasible.
- The artwork endangers public safety.
- Significant changes in the use, character, or design of the site have occurred which affect the integrity of the work.
- Significant adverse public reaction has been documented over an extended period of time (a minimum of five years).
- The work is of inferior quality or is judged to have little aesthetic and/or cultural value.
- A suitable location for the artwork has been identified that better satisfies the original goals of the project.
- The artist requests removal due to concerns listed above.

The City shall not remove any work of art from the site for which it was selected, nor remove it from display, without prior review of the Public Art Committee.

The City of Chesterfield or its designated arts agency staff shall make a good faith effort to notify the artist that his or her work is being considered for de-accession.

The Public Art Committee shall review the circumstances surrounding the proposed de-accession of artwork. Based upon this review, a report will be prepared by the designated arts agency staff stating the reason(s) for the de-accessioning of the artwork and presented to the City Council for approval.

During the review process, unless there is imminent danger to the public, the artwork shall remain accessible to the public in its original location.

In all circumstances, the Public Art Program should seek to ensure the ongoing presence and integrity of the work at the site for which it was created, in accordance with the artist's intention.

In the event that the City Council approves de-accession of the work, every effort should be made to notify the artist, donor or lender. The City should then consider:

- Relocating the work to another site. The City or its designated arts agency shall consult with the artist or his or her heirs regarding the new location for the artwork. If the artist does not agree with the new location, he or she has the right to prevent the use of his or her name as the author of the artwork, as stipulated in the Visual Arts Rights Act.
- Placing the work into storage until a more suitable site has been located.
- Returning works that have been loaned.
- Destruction of artwork damaged beyond repair and deemed to be of negligible value.
- Sale of the artwork.

Living artists shall have the right of first buy-back, as specified in their contract. The sale must be in compliance with City of Chesterfield laws regarding surplus property. No works may be sold to City of Chesterfield staff, City Council, Public Art Committee members or staff or board members of the City's designated arts agency. Proceeds from the sale will be placed in the Public Art Fund.

Appendix E: Gift and Loan Policy

Proposed gifts or loans of artworks shall be referred to the Public Art Committee for review and recommendation to the City of Chesterfield. Gifts and loans of artworks shall be reviewed and evaluated by the Public Art Committee for acceptance by the City based on the following criteria:

- High artistic standards are maintained for artworks displayed in the City. Artworks should be compatible with the character of the community and should support the vision for the City's public art collection. Aesthetic considerations shall ensure artworks of the highest quality, based upon a detailed written proposal and concept drawings for a proposal, or photographs of an existing artwork; documentation of the artist's professional qualifications; proposed site; and a current certified appraisal of the artwork.
- An appropriate and available public site has been identified and approval has been obtained to place artwork at that site.
- The work in question can legally be loaned or given to the City by the donor/lender (documentation should be kept on file by the City and/or its designated arts agency).
- The financial costs connected with accepting the gift or loan are known and can be met, including, but not limited to, shipping, shipping insurance, site preparation, installation, proper signage, insurance, landscaping, lighting, conservation and maintenance.
- The work poses no safety or liability concerns.

Appendix F: Donor Recognition Policy

The City of Chesterfield will provide recognition to all individuals, groups and corporations who provide financial support, or actual gifts of art to the City. Appropriate recognition shall be determined through consultation with the donor and shall generally be consistent with the recognition plaques that are installed by the City. Recognition of this type will not apply to contributions made to the Public Art Fund as part of the required private developer contribution.

Appendix G: Managing the City of Chesterfield Public Art Collection

Project Identification and Documentation of the Collection

An important aspect of collection management and, ultimately, long-term maintenance of the collection is keeping accurate, updated records of the public art collection. The four main aspects of this are identifying the project on-site, keeping a database inventory of the collection, maintaining hard files on the collection, and maintaining digital and print images of the collection. Documentation of the collection should be managed by the designated arts agency as part of the ongoing contract responsibilities from the City.

Project Identification

A plaque stating the artist's name and artwork title shall identify each artwork and the date it was dedicated. The plaque will be placed in an appropriate location near the artwork that can be easily viewed by pedestrians.

Database Inventory

The Chesterfield Public Art Collection database should include all of the following data fields:

- Name of artist
- Title of work
- Location (kept in a format compatible with the City's GIS system)
- Year completed/installed
- Owner of work
- Media
- Classification (painting, mural, etc.)
- Dimensions
- Budget/cost and source of funds
- A brief description of the work suitable for publication
- Maintenance and conservation needs as defined by the artist and conservation assessments
- Schedule of maintenance or conservation needs
- Conservation history
- A "path" to where digital images of the work can be found
- A unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files

Hard files

In addition to the digital database, the designated arts agency should keep hard files on the works in the collection. The hard files should include all of the following information:

- A copy of the artist contracts
- A copy of the inter-office memos generated for this project and other project correspondence
- The maintenance instructions provided by the artist and subsequent conservation records
- Plans and drawings generated by the artist during the commissioning process
- Hard copy images
- Media clippings
- Evaluation information

Files should be marked with the unique project number established in the database.

Image files

Image files are an important element of the collections database. High quality photographs are important for community education and marketing purposes. As well, they document the condition of the artwork upon acceptance of the work into the collection.

Photographs should be taken of the work at multiple angles once it has been completed and installed. Photographs should be kept as high-resolution digital images (minimum 400 dpi and 2400 pixels wide), as well as archival quality prints that are kept with the hard files. Digital photographs should be kept on the server, with paths established to the collections database.

Conserve and Maintain the Collection

Public art is a community asset that should be properly maintained. Conservation and routine maintenance should be undertaken to preserve artworks in the best possible condition. The designated arts agency should manage this conservation effort with assistance from appropriate City departments where projects are sited.

Conservation is the regularly scheduled examination, documentation, treatment and preventative care of public art conducted by a professional art conservator. Maintenance is the routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts).

To assist in the maintenance and conservation of the City of Chesterfield public art collection, information on each work of art commissioned, leased, loaned, or owned outright by the City should be kept on file with the designated arts agency staff and the City Department responsible for maintenance. This information should be on a standardized maintenance and conservation worksheet. Works of art on loan should be maintained in accordance with the requirements of, and in collaboration with, the lender.

Conservation

Annually the designated arts agency staff should conduct, or hire a professional conservator to conduct, a survey of the condition of each work in the City's collection and make recommendations for conservation, cost estimates, and a recommended schedule for implementation. Funding for both the assessment and the resulting work should be allocated in the Annual Work Plan and Budget.

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

Routine Maintenance

Routine maintenance of public art located on City of Chesterfield property should be the responsibility of the City Department that maintains the facility and/or site where the art is located. Works of art should be maintained in a manner outlined in the above-mentioned artist's maintenance and conservation instructions, appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990. The City Department should not conduct any non-routine maintenance or conservation unless requested. The City Department should notify the designated arts agency staff immediately if an artwork is damaged or stolen, or if the City Department plans to move the artwork or in any way alter its site. Any work that is recommended for relocation or de-installation should be subject to the De-Accession policy.

Appendix H: Imagine Art Here Workshop Notes

Via Partnership facilitated a community focus group, called *Imagine Art Here*, in February 2008 to involve residents and stakeholders in the visioning process for the future of public art in Chesterfield. Participants were invited to discuss how public art can make a strong, positive visual impact in Chesterfield. As part of this process, participants were asked to share ideas about public art projects that will encourage pedestrian activity, add vibrancy and create new destinations. The information shared at this session was used shape recommendations for the public art master plan.

During the workshop, teams worked together for one hour to discuss where public art should be located and what it should accomplish at those sites. Teams considered how art can support the mission and goals of the City. Maps, drawing materials and images were provided for participants to put together a visual presentation of their ideas.

Areas for discussion included:

- The Chesterfield Valley Athletic Complex Area
- Trails and Wetlands
- New Downtown Chesterfield
- Rights of Way

With regard to the specified project area(s), teams discussed specific elements that impact the visual character, including:

- Pedestrian amenities (including seating and paving)
- Retail frontage
- Transit amenities
- Lighting
- Local history specific to this location
- Community usage
- Gateways

Workshop Results

Listed below are notes from the workshop provided by each team.

Team One – The Chesterfield Valley Recreation Complex Area

Ideas:

- Something at the entrance you can see from 40 – perhaps sport-themed silhouettes
- An area to present awards
- Large lighted rings that you can see from 40 – vary in size – lead to complex or sandbox area for little kids
- Giant colorful umbrellas with water and benches
- Something for little kids
- At entrance – birdhouses on trail
- Something fun along the roadway
- Artwork relating to kids of all abilities
- Shady place to make art
- Wind activated – kites, etc.

Team Five – The Chesterfield Valley Recreation Complex Area

Conditions:

- Very flat
- Very hot
- Used year-round, all day
- Family centric
- Nothing to mark where you go in

Ideas:

- Very representational art using the sports that are played. Art helps to orient you and becomes a place for teams to get their pictures taken, etc. Art should be of an appropriate scale – something of height in the flatness.
- Sport specific signage to number/mark the fields
- Lit/video of kids
- Barrier walls to stop the wind/windscreens – could talk about the flood plain or sport
- LED lighting projects
- Interactive water
- Windsocks – represent airplanes, storms, sport – idea of movement
- Toddler playspace
- Wind and solar art

Team Two – Downtown Chesterfield

New nucleus of the city

Art should be about the past, present and future

- What we are all about
- Various cultures
- River environment
- Small towns before chesterfield

Ideas

- Pathway markers
- Sound
- Major gathering places
- The parkway as a gateway
- Projects to connect Stages to downtown
- Pedestrian areas
- Parking structures
- Park areas – fun/engage kids and families – surprise and wonder
- Projects that involve kids and families
- Sculptural obstacle course – for people and pets
- Gathering places for new events
- Major focal point – water feature or ceremonial gathering place/memorial
- Place to play games

Team Six – Downtown Chesterfield

- Sculptures – 1-2 per lake, seen by the highway and by the lake
- Sculpture monuments at 40 and west parkway
- Mixture of interactive art for all ages
- Destination – not a drive-by
- Create festival-like atmosphere – festival driven throughout the year
- Sculpture continuous around the parkway
- LED lights imbedded in sidewalks
- Ped bridge between downtown and stages/the mall

Team Nine – Downtown Chesterfield

- Dimension for success
- Talented city – attract the talent of the region
- Innovative
- Connected
- Distinction

- Sculpture at entrance from highway or at stages – put names?
- Area needs a distinctive name
- Incorporate the heritage of Chesterfield into the contemporary age
- Incorporate tree into the entrance to chesterfield park place – wrought iron or metal sculpture of

Lights

- Fountains and water features around the lake

Team Three – Trails and Wetlands

- Art should be inspired by the natural world
- Great landscape
- Reflect the four seasons
- Reflect the cycles of life
- Acknowledging Native Americans, Lewis and Clark and other history
- Interactive elements
- Uniformity/functionality – opportunities for signage, receptacles for recycling and trash, fitness stops on trails, bike racks, railings, benches
- Sight, touch, smell, sound
- Look for educational opportunities
- Temporary displays
- Art visible at different times of the day and seasons
- Not as much art for art sake because fewer people in these areas, less visible
- Living green plant wall – perhaps downtown
- Don't forget the airport
- Meditation labyrinth
- Reading garden at the library
- Living clock tower
- Paint construction fencing

Team Four - Trails and Wetlands

- Common theme – gateways
- Functionality of the trails
- Communicate about the wetlands
- Different kinds of trails
- What might come in the future – trail separation?

- Gateways, passageways, discovery gates, adventure gates...

- An artistic interpretation of what is going to be presented

- Educational markers
- Distance markers

- Community involvement – students create something in the classroom that can be incorporated
- Introduce technology

Team Eight - Public Rights of Way

40/64

- ~64000 cars daily, high speed
- Art needs to be something people see and remember, should be illuminated and large
- Both a landmark and an artwork
- "I see this I must be in Chesterfield"
- New bridges/overpasses – should be significant works of art

Parkway: Motorists, Pedestrians, Bikers

- World class artworks
- Changing artwork – for one year – gives people a reason to come back
- The pathway itself should be a work of art
- Consideration for an area for youth – children create art when they play
- Incorporate technology
- Special attention given to this part of town

Olive/Clarkson

- 40mph
- Landscape medians – technology?
- Considered for light poles
- Lighting in medians is dynamic
- Construction walls – students with artists
- Community involvement is part of the focus
- Something with the underpass?
- Consideration for pedestrian bridges

- Whatever the first project is – will set the tone for the rest of the artwork.

Team Ten – Public Rights of Way

- Progression of art – representing history
- Something that is going to be noticed
- Overpasses and bridges – color, wildflowers, architectural landscape
- Lighting, hardscape as well as landscape
- Undersides of bridges – Clarkson/40
- Entry feature coming across the bridge – a big waterfall – something that is going to be noticed
- Primary areas along Olive – decorative, distinctive lighting
- People know they are in Chesterfield
- Decorative street signage
- Keeping the existing art features along the parkway – tie it in
- Art needs to be tied to the speed of the traffic
- Along the secondary intersections – smaller scale
- Benches – places to sit and rest – something of interest
- Rotating art

Rights of Way

- Very large scale artwork
- Wow factor, especially off 40 at Stages – major entrance to Chesterfield – what people will first see in the city
- Draw people into the areas
- Surprising, kinetic, movement
- Field of waving wheat – lit
- Artistic planting on berms – draw pictures with flowers
- Cow project – temporary art – commission and auction
- Activity-based art
- Art that tells a story or is a place to tell a story
- Imbedded glass – tell the history of Chesterfield

Overall Descriptions for Chesterfield's Public Art:

Playful
Historical
Scale
Movement
Interactive
Family-oriented
Natural (environmental)
Seen from highway
Continuity
Chesterfield's claim to fame
Gateways
Fun
Beautiful
Diverse
Cool
Dynamic
Visual
Identifiable
Functional
Kinetic
Wet
Unifying
Iconic
Representational
Innovative
Unique
Educational
Provocative
Seasonal
Temperature specific
Whimsical
Inspirational
Memorable
Colorful
Quality
Expressive
Textural
Created by the community
Destination
Stir the heart
Convey a message
Wow Factor!
Accessible
Represents Chesterfield's values
Thematic
Scalable

Imagine Art Here Participants

Kent Addison
Ashok Agrawal
Jan Baron
Steve Bollinger
Barbara Briggs
Mary Brown
Jade Bute
Sarah Cantlon
Darcy Capstick
Mike Casey
Annette Castellano
Jeff Chapple
Sandy Collins
Becky Dooley
Jane Durrell
Kay Folsom
Debbie Franke
Connie Fults
Wendy Geckeler
Paul Geckeler
Bruce Geiger
April Gibbs-Milne
Nancy Greenwood
John Hammond
Merrell Hansen
Mike Herring
Bonnie Jackson
Carol LeBeque
Libbey Malberg
Albena Maslev
Beth Matula
Bill Matula
Lee Miller
Peggy Morgan
Dick Morris
Stacey Morse
Stuart Morse
Bob Nation
John Nations
Mariann Nunn
Christa Ollinger
Mara Perry
Allen Pollitte
Lori Potthast
Barbara Remley Martin
Jeff Sippel
Fred Voegtli
Erica Weinberg

Appendix I: Chesterfield Public Art Survey Summary

As part of the planning process, a digital survey about public art in Chesterfield was sent out to a list provided by Chesterfield Arts that included more than 1,500 people, including Chesterfield residents, local artists, funders and civic partners. This survey was an important tool to learn more about the vision, goals and specific ideas community members had for public art and helped to shape the recommendations in this plan. More than 140 people responded to the survey.

Question #1: Please choose your top five. What do you think public art in Chesterfield should accomplish?

Answer Options	First	Second	Third	Fourth	Fifth	Point System	Response Count
Create memorable visual landscapes throughout Chesterfield.	21	13	16	14	10	243	74
Enhance the aesthetics and strengthen the identity of community institutions and gathering places.	15	13	15	24	8	228	75
Stimulate ongoing community appreciation of and engagement with public artworks.	6	25	14	14	17	217	76
Provide opportunities for people of all ages to learn more about public art.	18	12	13	18	3	216	64
Be a fun and innovative approach to developing a sense of community in Chesterfield.	15	13	13	12	19	209	72
Enhance the aesthetics of ordinary infrastructure.	7	9	18	8	14	155	56
Enhance community pride.	15	9	4	6	13	148	47
Evoke emotion and a connection to humanity.	19	3	6	6	6	143	40
Demonstrate Chesterfield's cultural leadership in the region and the state.	9	9	6	1	9	110	34
Provide hands-on encounters with public art.	6	5	12	6	8	106	37
Create new destinations in the community.	3	6	7	13	9	95	38
Strengthen physical connections between the New Downtown, the Parkway and other community resources.	1	10	5	8	11	87	35
Promote awareness of environmental resources.	2	8	5	7	6	77	28
Strengthen social networks and connections.	1	4	6	1	5	46	17
					Other (please specify)		9
					answered question		140
					skipped question		5

Question #1: Additional comments

1. Provide timeless high quality artworks that are aesthetically moving and or though provoking

2. Demonstrate cultural Diversity within the community

3. Art education is the neglected PUBLIC learning. This could help remedy that if enough publicity is used.

4. Support local artists

5. Provide a forum for local artists to showcase their talent

6. Better quality of life, higher self esteem, and higher real estate values

7. All these ideas are important.

8. Self explanations of what is your world which includes your surroundings and the people in it

9. PROVIDE LOCAL ARTISTS WITH VENUES FOR EXHIBITING/SELLING THEIR WORK.

10. I enjoy all the public art we have in Chesterfield. Chesterfield Arts does a great job.

11. great idea. that's what I like about Chesterfield, management cares to ask. thanks

12. I work in Clayton, which has public art throughout the business district and think it adds so much to the environment.

13. Our public art should include creative landscaping as well as other art forms.

14. I like the thought of choosing to place a wide variety from traditional to modern. Isn't it great to stretch our thinking with what we encounter?

15. It would be a good idea to have a book available on the public art in Chesterfield, giving information on the artist and how he/she would like people to view their art.

16. A mixture of traditional art and contemporary art would be appreciated.

17. Public art should not only be something to enjoy visually but also something to think about, be it historical, social awareness, nature and the environment, etc.

18. I think there are many people in Chesterfield who would immediately appreciate new displays of public art. I also feel it is a wonderful way for our children to grow up in a community which displays and appreciate art openly and expressively.

19. Good list. Hard choices to make.

20. feels like too many choices or distinctions above... not able to truly express desire to promote art and connection to humanity, AND enhance aesthetics, AND strengthen community, etc... these choices are not at all exclusive...

21. I don't like the idea of separating communities the "New Downtown" is harmful to the rebirth of the real downtown. Let's enjoy the benefit of both without disrespecting one area or another.

22. I teach art and am active in the art community. As a community we should be spending as much time and money on promoting art as we do athletics. It is something all ages can do.

23. I run an art gallery in Chesterfield, so this to me is truly one of the best ways to say and show how diverse, multi-talented, forward thinking and how our sense of playfulness along with keeping "the arts" alive and thriving is important to all of us, young and old alike!

24. I just visited Chesterfield. It was scary. They need art to make it friendlier.

25. Public art in moderation should be OK - a bunch of junk laying around is trash.

26. As gas prices increase your neighborhood shrinks, people will want to see what is in their own neighborhoods. You've got to show them

27. This is a beautiful opportunity to cover the spectrum of art as opposed to one person or group's vision that not everyone shares

28. This survey is unreadable due to its overwhelming lime color.

Question #1 Analysis: The ratings of the options above influence the creation of a vision for what public art can bring to Chesterfield. Generally, the public is hoping that public art will bring a cultural identity to the community through the addition of high-quality public artwork.

Question #2: What kind of public art projects or programs would you like to see in Chesterfield?

Answer Options	First	Second	Third	Fourth	Fifth	Point System	Response Count
Public art festivals and exhibitions	26	18	26	14	13	321	97
Large-scale permanent public sculptures	30	21	10	8	16	296	85
Artworks by local artists	27	15	20	8	6	277	76
Artist-designed fountains or water features	20	17	9	22	14	253	82
Artworks by regional artists	8	21	19	17	11	226	76
Artworks by nationally and internationally recognized artists	8	11	11	15	11	158	56
Hands-on art opportunities (community engagement)	6	10	9	14	10	135	49
Interactive works	5	10	7	14	14	128	50
Artworks on loan	5	3	15	12	7	113	42
Temporary sculpture exhibitions	2	9	9	8	13	102	41
Artist-designed electrical boxes	2	1	1	2	8	29	14
Sensory works	0	2	2	2	9	27	15
					Other (please specify)		3
					answered question		139
					skipped question		6

Question #2: Additional comments

1. Commissioned work

2. Work that invites an emotional response by the viewer

3. show us what you got, not what you can get

4. Public art should not be limited to local, regional, national or international artists. The art piece should be the focus and it should be chosen to enhance a specific setting and place.

5. Financing public art is the big problem that must be solved.

6. So much to chose from - I'd like to see some permanent, but also movement so that the variety continues. I chose interactive only because that seems to invite a wide range of ages and dynamics of people in visiting the site.

7. There should be artworks by many different artists: national, international, regional and local. There should be whimsical, serious, traditional and modern works.

8. Public works of art should be many and varied.

9. All ages of the community should be considered when creating displays of art.

10. Would have liked combination of local, regional, and natl/intl artists ... too many choice that I like and only five to pick

11. Art Festivals would be great, not so excited about the art fair being in the parking lot next to the mall this year...bad idea! (coming from an artist who does local fairs in the area)

12. again, the choices are not exclusive - i.e. art festivals, exhibitions, sculptures, art on loan, etc. can include local artists, AND regional artists, AND national AND international artists...

13. It is difficult to rank the artworks of national, regional and local. Some of these cross over. There should be a balance.

14. The gallery I run has artists worldwide - local, national and international. I think culturally, we would be doing a disservice to not show and display works by many artists on a global level. Just like music, it is a wonderful common denominator in this crazy, troubled world we live in right now.

15. Chesterfield should have a program equal to Laumeier. Just make the park or project easier to spell.

16. Again - moderation!

17. In the art community St. Louis has a reputation for showing everyone's art except for St. Louis artists... this includes Chesterfield

Question #2 Analysis: The types of projects recommended above will help to inform the mission of public art in Chesterfield, or how planning will help to achieve the Vision. The public envisions an ever-changing visual landscape anchored by strong, permanent works.

Question #3: Please choose your top five. Chesterfield should pursue public art projects and programs that are:

Answer Options	First	Second	Third	Fourth	Fifth	Point System	Response Count
Integrated into community landmarks and gathering places	31	29	23	9	9	367	101
Integrated into the natural environment.	23	13	12	13	13	242	74
Integrated into all new public and community facilities.	20	12	16	11	9	227	68
Create places for reflection and contemplation.	7	18	12	15	16	189	68
Fun and functional (artist designed benches, bike racks, etc.).	10	8	16	19	17	185	70
Part of the everyday visual character of roads and trails.	10	13	12	15	11	179	61
Large-scale, iconic, highly recognizable and memorable.	17	10	7	4	7	161	45
Entry markers for distinctive areas of the community.	6	11	11	12	12	143	52
Temporary installations that come and go, and can be events in and of themselves.	6	10	13	11	6	137	46
Incorporated into interactive play spaces for children.	4	7	12	13	12	122	48
Residencies that bring artists to live in Chesterfield and create artworks while they are here.	1	4	2	5	12	49	24
Created through a hands-on community process.	2	2	1	8	8	45	21
					Other (please specify)		1
					answered question		138
					skipped question		7

Question #3: Additional comments

1. Temporary installations would also be fun to have just to increase awareness of art, and to keep it always new and interesting.

2. "Created through a hands-on community process" almost guarantees compromised results.

3. Art should be interactive, as well as displayed for a visual effect...as well as something intended for all of the senses.

4. Integrated into community landmarks and gathering places covers some of the more specific areas addressed, which I would also enjoy seeing works of art in.

5. You need an art center that is as much a part of the community as a sports center

6. Anywhere would be better than they have now.

7. A little bit of all you recommend would set you apart from other communities

8. Now you are talking junk!

Question #3 Analysis: The above information also helps to inform the mission of future public art programming in Chesterfield. The data suggests, overwhelmingly, that public art should be placed or included in areas with high visibility in the community indicating a need for City gathering places. There seems to be a strong sense that the City should continue supporting these efforts by the suggestion that all new public facilities and community facilities should include public art.

Question #4: Please choose your top five. In order to be successful, public art in Chesterfield must...

Answer Options	First	Second	Third	Fourth	Fifth	Point System	Response Count
Be of quality and well planned.	73	13	13	13	6	488	118
Pursue excellence in all of its projects and programs.	10	28	14	7	10	228	69
Value and respect art, those who create it, and those who reside with it.	11	19	15	11	5	203	61
Encourage interaction among residents, businesses and civic organizations through innovative approaches to community and neighborhood planning – a core principle upon which Chesterfield was founded.	14	13	13	8	14	191	62
Support artistic creativity and innovation in the spirit of artistic freedom.	6	13	16	18	11	177	64
Be sensitive to community history, strengths and aspirations.	5	19	11	13	10	170	58
Engage a diverse and ever-changing audience.	2	6	20	16	18	144	62
Forge creative new partnerships among community institutions.	3	15	9	11	12	136	50
Support art created in the context of its site.	7	4	9	16	19	129	55
Make decisions in an open and informed atmosphere.	4	3	12	18	9	113	46
Provide leadership to other communities in St. Louis County and surrounding areas.	0	1	1	1	11	20	14

Question #4: Additional comments

1. Art should be engaging but not offensive. Selections should have a timeless appeal.

2. all the above

Question #4 Analysis: The response to this question suggests that residents are interested in high quality work that adds value to the collection.

Other (please specify)	2
answered question	136
skipped question	9

Question #5: Please choose your top five. What areas in Chesterfield do you feel might be the best areas for the placement of public art?

Answer Options	First	Second	Third	Fourth	Fifth	Point System	Response Count
The New Downtown Chesterfield	59	16	13	4	6	412	98
Chesterfield Parkway	21	26	13	10	3	271	73
Water features	6	13	23	13	14	191	69
Environmental Resources: Trails and Wetlands	7	19	9	9	10	166	54
I-64 Corridor	8	12	12	12	11	159	55
City Hall exterior	5	10	17	14	9	153	55
Olive/Clarkson Gateway	6	4	12	11	15	119	48
Chesterfield Valley Athletic Complex (north side of highway 40)	4	4	6	12	7	85	33
Boone Bridge Gateway	1	6	9	6	8	76	30
Corporate Sites	3	3	3	7	14	64	30
Transit Amenities	2	3	3	7	8	53	23
City Hall interior	1	4	2	5	5	42	17
Underpasses	0	4	4	3	5	39	16
Chesterfield Airport	3	1	0	5	3	32	12
Timberlake Gateway	0	2	2	5	4	28	13

Other (please specify)	7
answered question	128
skipped question	17

Question #5: Additional comments

1. Parks and common ground

2. All Gateways would be some great sites

3. Faust Park, Butterfly House, Library, Schools, the Mall

4. Parks, playgrounds and public schools are also good sites for art.

5. Chesterfield Valley

6. again, all area, though I-64 corridor might have most impact

7. Public and private schools

8. Any or all of these venues can work with the right kind of art. I prefer sites that are visually accessible

9. The water features at City Hall could be very impressive if the native Missouri weeds would be replaced with attractive landscaping.

10. forget the airport, limited visibility there

11. I don't think any public money should be used for this idea. it should all be donated money or grant money. Chesterfield could donate land for this use, but no money.

12. Start in central highly visited areas and public institutions and branch out from there.

13. Anywhere would be good.

14. If the city wants junk, put it at city hall were the rest of us won't have to look at it.

15. Too complex to answer without more specific information

Question #5 Analysis: The responses in this data set confirm the desire to have new gathering places in the City. One item to consider when reviewing this question is that the majority of people responding to the survey are between 50 – 64 years of age. They likely do not spend much time at the CVAC which has been suggested as one of the bigger gathering spaces in the City and region.

Question #6: What not-for-profits, businesses, organizations or civic institutions do you think would be interested in supporting and/or being involved in the development of public art programs in Chesterfield?

Not for Profits
YMCA
Boy/Girl scouts
Chesterfield Arts

Businesses
CBL/Chesterfield Mall
St. Louis Bread Co
THF
Monsanto
AT&T
Spirit Airport
Commerce Bank
Brinkmann
Pfizer
Scott Trade
St Luke's Hospital
Sachs Properties
Dierbergs
MetLife in Chesterfield
Laird Technologies
OPUS
Organizations
Rotary clubs
Senior groups
Windsor Crossing Community Church C2 (creative community)
St. Louis RAC
Missouri Arts Council
Kiwanis
AAUW
Friendship Village
Delmar Gardens
JCCA
federal and state grants
Arts in Transit

Civic Institutions
St. Louis symphony
History museum
Art museum
City Museum
Sachs Branch Library
City Hall
Chamber
Logan College of Chiropractic
Maryville University
Schools
Faust Park
The Butterfly House
Laumeier
Maps Contemporary Art Space ?
The Pulitzer
The Contemporary

Other
Site developers should be required to submit plans which include public art.

It is clear that the effort has developed from wonderful collaborations. I don't see that the effort will be self-sustaining without some sort of city-based philanthropy organization, like a 501c3, that works collaboratively and collegially with the other arts organizations to market and fund-raise on the effort's and it's partners' behalf.

Adapt the Minnesota Citizens for the Arts (MCA) model and urge all Chesterfield businesses to donate a percentage (2%-5%) of before tax revenues to community arts. See: http://mncitizensforthearts.org/?page_id=81.

whatever company did the amazing art sculptures in University City on Delmar and on Delcrest Drive.

Question #7: Would you like to participate in public art projects? (check all that apply)

Answer Options	Response Percent	Response Count
As an artist selection representative	47.7	31
In the design and or creation of the artworks	32.3	21
As a funder of public art opportunities	7.7	5
Location evaluation, placement and/or selection	56.9	37
Other (please specify)		10
answered question		103
skipped question		42

Question #8: How did you hear about public art in Chesterfield?

Answer Options	Response Percent	Response Count
I am involved with the Chesterfield Arts board or a partnering organization.	19.4	31
friend or neighbor	7.8	21
co-worker	1.0	5
newspaper article	9.7	37
advertisment	2.9	3
I received an email.	66.0	68
I received a mailing.	1.0	1
I attended the *Imagine Art Here* workshop	4.9	5
Other (please specify)		10
answered question		103
skipped question		42

Question #9: Where do you live?

Answer Options	Response Percent	Response Count
I do not live in Chesterfield.	50.5	53
Less than 1 year	0.0	0
1 to 5 years	7.6	8
6 to 10 years	5.7	6
More than 10 years	36.2	38
answered question		105
skipped question		40

Question #10: Where do you work?

Answer Options	Response Percent	Response Count
I do not work in Chesterfield.	60.2	62
Less than 1 year	1.9	2
1 to 5 years	14.6	15
6 to 10 years	9.7	10
More than 10 years	13.6	14

answered question	103
skipped question	42

Question #11: What is your age? (optional)

Answer Options	Response Percent	Response Count
18 or younger	0.0	0
18-24	0.9	1
25-34	7.3	8
35-49	30.3	33
50-64	48.6	53
65 or older	12.8	14

answered question	109
skipped question	36

Question #12: Please keep me posted about the development of Chesterfield's public art initiative.

Answer Options	Response Percent	Response Count
Yes	87.0	94
No	13.0	14

answered question	108
skipped question	37

Appendix J: Public Art Funding Comparisons Cities with a population under 100,000

City	Population	Public (percent)	Private	Notes
Emeryville, CA	7,600	1.5	Yes	1.5 percent of total building value for municipal projects, or 1% of total building value for private development for all projects with a building value over $300,000.
Sedona, AZ	10,000	1	Yes	Onsite installation of developer selected exterior artwork or equivalent cash contribution to Art in Public Places Fund or combo
Laguna Beach, CA	25,000	1	Yes	1% of project evaluation for new commercial, industrial and residential developments and reconstruction of these sites when value exceeds $225,000.
Brea, CA	36,000	1	Yes	Private developments over 1.5mil use 1 percent construction funds for outdoor sculpture on site
Claremont, CA	36,000	1	Yes	1% on private commercial and industrial development projects, .5% residential development projects
Olympia, WA	43,000	1	No	1% of city construction projects over $500,000 plus $1 per capita
San Luis Obispo, CA	44,000	1	Yes	City requires private developers to include public art in their projects valued at .5% of the cost of construction over $100,000. In-lieu option available.
Cathedral City, CA	45,000	No	Yes	1% on commercial property over 15,000 square feet. Cash (10% discount) or product.
Palm Beach Gardens, FL	49,000	No	Yes	Private developers are required to spend 1% of construction budget on-site or contribute to fund.
Sarasota, FL	53,700	No	Yes	Private developers are required to spend .5% of construction budget on-site or contribute to fund. Maximum $250,000.
Santa Cruz, CA	55,000	2	No	Parks district funds administrative costs above and beyond the 1% allocation
Lodi, CA	60,000	2	No	2% of the estimated project cost for construction for projects of $50,000 or more
Walnut Creek, CA	65,000	1	Yes	Private developers are required to spend .5 - 1% of construction budget on-site or contribute to fund.
Rockville, MD	65,000	1	Yes	Public funds equal 1% of CIP plus $1 per capita. Private based upon $ per square foot. Calculations differ by development type.
Lawrence, KS	90,000	up to 2	No	
Columbia, MO	99,000	1		All above ground capital improvements exceeding $1,000,000.