

**METRO
NASHVILLE**

**PUBLIC ART
COMMUNITY
INVESTMENT
PLAN**

**METRO ARTS
COMMISSION**

Todd W. Bressi, Urban Design • Place Planning • Public Art
Meridith McKinley, Via Partnership

TABLE OF CONTENTS

1. Introduction

2. New Directions

Public Policy Directions
Metro Arts Directions
New Directions in the Practice of Public Art
Key Implications and Takeaways

3. Public Art: A Theory of Change

Visions and Goals
Values
Goal: Stronger Public Art Ecosystem
Goal: Deeper Civic and Cultural Participation
Goal: Vibrant, Creative Neighborhoods
Goal: Vital Public Realm

4. Working with Partners

Public Art Program
Commissioning / Project Partners
Programming Partners

5. Tools for Working with Artists

Percent for Art Project
Public Art Residency
Community-Based Art Studio
Artist Involvement on a Planning Team
Curated Public Art Exhibition

6. Programs

Programs that Support the Public Art Ecosystem
Tools for Creating and Maintaining Public Art
Educational Resources and Partnerships
Advocacy

7. Communications

8. Public Art in Private Development

How Public Art in Private Development Helps Achieve Nashville's Public Art Goals
Public Art and the Development Review Process
Strategies: Linking Public Art to Private Development
Strategies: Creating a Climate for Public Art in Private Development

9. Managing Metro Public Art

Artist Selection
Planning for Public Art
Funding Metro Public Art
Staffing Metro Public Art
Interdepartmental Working Group
Collections Management
Evaluation

Appendices

- A. Theory of Change
- B. Criteria for Evaluating Project Opportunities
- C. Strategies and Tactics for Metro Public Art
- D. Opportunities for Metro Nashville Partnerships and Projects
- E. *NashvilleNext* Designated Growth Centers Map

Acknowledgements

1.

INTRODUCTION

Two years ago, Nashville got a glimpse at what the future of public art might look like.

At first glance, Nashville artist Bryce McCloud's *Our Town* project might not seem to be in the vanguard of anything. The project was deceptively simple: for nearly a year and a half McCloud and his collaborators travelled throughout Nashville on a bike cart, giving people ink, rubber stamps and paper that they could use to make portraits of themselves.

McCloud, whose own work harkens back to one of Nashville's great creative traditions—hand-set letterpress printing—launched the idea for *Our Town* during an artist residency at a homeless shelter. Ultimately, he ventured with the cart to dozens of places throughout Nashville, both well-known and off the beaten track—tourist destinations, a police precinct, a summer camp, a block party, a bus station, a prison, even public meetings for the *NashvilleNext* process.

Along the way the project generated hundreds of portraits and video interviews, a cross-sectional snapshot that teased out the creative voices of countless Nashvillians who might not have considered themselves part of the creative scene. It culminated with an exhibition, called *Field Reports*, in the downtown Nashville Public Library.

But *Our Town* was not as simple as it seemed. In fact, it tapped into new ideas about public art and community engagement that are being explored throughout the country, and which form the heart of Nashville's *Public Art Community Investment Plan*.

To most people, public art comes in a few basic flavors—abstract sculptures, representational memorials,

murals—and takes the form of large-scale visual objects located in public places. *Our Town* flipped those assumptions in important ways. It brought art to people, rather than demanding that people go somewhere in particular to experience it. It gave people a chance to take part in a creative activity, rather than presenting them with a passive experience to consume. It gave people from all corners of Nashville, and all walks of life, a chance to reflect on each other from an empathetic point of view.

Our Town was fortunate to come along at a time when Nashville was undertaking a major re-evaluation of the role that arts and culture would play in the life of the city. As McCloud was wheeling his bike cart around, Nashville’s arts and culture leaders were imagining how they could stimulate widespread access to and participation in the arts:

Imagine Nashville as a city known throughout the world not only for its musical prowess, but also for its unbridled celebration of diversity, creativity, innovation, and entrepreneurship.¹

Metro Arts, the arts agency for Nashville-Davidson County, adopted a strategic plan that embraced the vision that “Every Nashvillian participates in a creative life,” and the goal that:

To continue to drive our economy and quality of life, we must ensure that everyone in our community has equal access to cultural life and experiences.²

This plan for public art in Nashville can trace its roots to both influences. It clearly follows from several years

1. Arts and Culture: *NashvilleNext* Background Report (March, 2013), 2

2. *Crafting a Creative City* (Nashville: Metro Arts Commission, 2015)

of policy discussions that have shaped Nashville’s new comprehensive plan (*NashvilleNext*) and the Metro Arts strategic plan (*Crafting a Creative City*). But it is also shaped by lessons learned from the grassroots work that artists and other organizations are doing in cities across the country to create stronger bonds between the arts, community development, and the creative ecosystem that sustains a healthy city.

Nashville's Public Art Program

Nashville, known around the world as the home of the country music industry, has been making a steady and successful investment in public art over the past fifteen years, since the Mayor and Council approved a public art ordinance in 2000.³

That ordinance not only established a mechanism for funding public art from Metro's capital spending plan but also set out the following vision:

The purpose of the public art program is to strengthen the positive reputation of the community, enhance the civic environment, and enrich the lives of citizens and visitors through the involvement of professional artists to integrate public artwork throughout Metropolitan Nashville and Davidson County.

Since that time, Metro Arts' Public Art Program (which operates under the umbrella of the Metro Nashville Arts Commission) has installed nearly 50 artworks throughout Nashville. These range from landmark sculptures such as Alice Aycock's *Ghost Machine for the East Bank* and Christian Moeller's *Stix*, to a special series of artworks, *Watermarks*, commissioned in response to the 2010 flood, to fanciful bike racks. The artworks have been welcomed in the community, and the program enjoys consistent support from Metro Nashville government.

3. Public Art Guidelines and a funding vehicle for public art projects are provided for in an ordinance signed into law by Mayor Bill Purcell on June 2, 2000. The Guidelines outline the policies the Metropolitan Nashville Arts Commission will follow to administer a public art program on behalf of the Metropolitan Government of Nashville and Davidson County. The ordinance dedicates one percent (1%) of the net proceeds of any general obligation bond issued for construction projects to fund public art.

The Public Art Community Investment Plan

The most important questions any public art program must address are: How should public art impact the city? What role does it play in the life of city residents? Of people who work in the city or visit there?

For many years, public art practice in Nashville and elsewhere has been defined by a process—integrating artworks into capital projects, such as community facilities and infrastructure—that is driven by the requirements of capital funding sources. This has resulted in a collection of artworks, mostly sculptures, that are of exemplary quality and have resonated positively in the public's mind.

But in recent years, the context in which Nashville's Public Art Program operates has changed dramatically. These changes, which are outlined in depth in the opening chapter of this plan, are related to the public policy environment in which the program operates, the changing paradigms about how public artists can be engaged in community transformation, and the emergence of a variety of organizations that are willing to generate their own public art activities in order to advance their own visions and missions. Together, these changes suggest that it is time for Metro Public Art to clarify its values and vision, set new goals, and develop a range of strategies and tactics that respond to the environment in which it now operates.

This plan was developed with the assistance of the Metro Arts Public Art Committee as well as two special working groups, one set up to explore issues of public art and equity, and the other set up to discuss Nashville's emerging public art ecosystem—two topics that are central to the recommendations of the plan. The planning team also conducted interviews with stakeholders in other Metro agencies, arts and culture organizations in Nashville, and the design and development communities. Finally, the planning team undertook extensive research on models of public art practice that have emerged in other cities and drew from research that Metro Planning and the Metro Arts Commission undertook to develop their recent plans, as well as Metro Arts studies on arts and equity in Nashville.

New Directions

Nashville’s *Public Art Community Investment Plan* has several components.

First, it begins by articulating Metro Public Art’s core values, which are related to promoting social and economic equity, supporting public art practice as a unique cultural and economic endeavor, and strengthening Nashville’s public realm.

Next, it outlines a set of goals that describe how the program’s work will positively impact Nashville. These goals are expressed as a “theory of change,” or an approach that starts with a vision and works backwards to identify the conditions and steps necessary to achieve that vision. These goals are related to strengthening the public art ecosystem, fostering deeper civic and cultural participation, catalyzing vibrant creative neighborhoods, and building a vital public realm.

At its core, the plan is a tactical plan, organized as a toolkit rather than a road map. It outlines approaches to partnerships, models for developing public art projects, criteria for selecting projects, and broader programs that Metro Public Art can implement to move toward its long-term goals. It also indicates resources, particularly funding, that would enable the program to pursue these projects.

Finally, it outlines opportunities for partnerships with other Metro agencies, based on the current capital planning program, that help both Metro Public Art and its collaborating agency advance their missions.

Next Steps

The *Public Art Community Investment Plan* offers a framework for how Nashville’s Public Art Program can create new public art that is innovative and transformational, that rises from the spirit of the city and embeds itself in Nashville’s vision for the future.

However, Metro Public Art will not be able to do this alone.

The Program’s success will depend on the degree to which stakeholders and partners for projects—from artists to Metro agencies to community organizations—agree that working with Metro Arts will enable them to achieve their goals and elevate the voices of people in Nashville.

The Program’s success will depend on the degree to which stakeholders and partners will be open to expanding their thinking about what constitutes public art, to experimenting with new approaches to working on public art projects, and to sharing resources.

And the program’s success will depend on its ability to cultivate the creativity of artists like Bryce McCloud, who had the insight to recognize that wheeling a bike cart around and asking people to make rubber-stamp portraits of themselves could be a gesture of the highest civic importance.

2.

NEW DIRECTIONS

The most important questions any public art program must address are: How should public art impact the city? What role does it play in the life of city residents? Of people who work in the city or visit there?

The *Public Art Community Investment Plan* comes at a time when Nashville is proposing bold new answers to those questions. The recently adopted *NashvilleNext* comprehensive plan sets out a coordinated public policy framework for infrastructure, public services and private development. At the same time, *Crafting the Creative City* strategic plan for Metro Arts (Metro Public Art's parent agency) has provided a comprehensive new vision for how the arts should impact Nashville by emphasizing widespread access to and participation in the arts.

The *Public Art Community Investment Plan* also comes at a time when the paradigms that have shaped the field of public art for more than half a century are being reconsidered. For many years, public art largely meant physical works created in conjunction with public capital projects, and this is the model upon which Nashville's program is built. But new ideas about the relationship between artists and deeper urban processes of community and social transformation have led to approaches called social practice and creative placemaking. In addition, issues of equity are arising in regard to access to public art resources and the cultural value placed on different kinds of artistic expression.

Finally, the plan comes at a time when the range of entities that are taking on public art is expanding. No longer are government public art programs the sole source of projects. A variety of public agencies, independent arts organizations, non-profits and developers are exploring what they can do to create public art on their own. As in

other cities, Nashville's Public Art Program now works within both a Metro government context and an external context.

All of these dynamics have changed the environment in which Nashville's Public Art Program operates. Together, they suggest that the program needs to hone its mission and goals and to develop new tools and resources to achieve these goals. This chapter lays out that environment in which Metro Public Art operates, as a basis of exploring how the program can assess its core capabilities and responsibilities and position itself for the future.

PUBLIC POLICY DIRECTIONS

NashvilleNext

NashvilleNext is Nashville–Davidson County’s comprehensive plan, and as such it sets a broad framework for planning policies and public capital investment strategies. It was completed in 2015 after extensive research and community engagement.

NashvilleNext outlines four foundational “pillars”—efficient government, economic prosperity, opportunity and inclusion, and a healthy environment—that are necessary for Nashville’s well-being. The plan recommends strongly coordinating regulations and resources to achieve this vision. In particular, the recommendations in the plan seek to:

- Protect Davidson County’s remaining natural and rural areas,
- Restore degraded natural features to health,
- Ensure that everyone in the county has access to green places,
- Encourage new development in walkable centers and corridors,
- De-concentrate poverty by minimizing displacement in redeveloping areas and building new homes for a diverse population in high opportunity areas, and
- Create a high capacity transit network that is competitive with car travel to sustain high ridership.

There are several sections of *NashvilleNext* that are of particular importance to Metro Arts and Metro Public Art. These include chapters on “arts, culture and creativity” and “land use, transportation and infrastructure,” as well as

a “growth and preservation” concept map and “community character policies” that guide future land-use decisions. Together, these components of *NashvilleNext* set out a vision for public and private development in Nashville, and suggest the role that public art can play in supporting that vision.

Arts, Culture and Creativity

NashvilleNext highlights an arts and culture vision based on neighborhood life and a broader cultural identity:

Imagine Nashville as a collection of clearly defined neighborhoods, each with its own distinct cultural identity illuminated by public art, informal gathering places, thriving small businesses, and frequent cultural events and festivities.

Imagine Nashville as a city known throughout the world not only for its musical prowess, but also for its unbridled celebration of diversity, creativity, innovation, and entrepreneurship.⁴

NashvilleNext outlines the following critical goals for arts and culture policy:

- Better integrate art activation and public art into core city infrastructure planning for Parks, MDHA, MTA and Public Health.⁵
- Integrate cultural amenities, facilities and creative economic activation in all commercial corridors and neighborhoods.⁶
- Create or streamline land use, zoning and permitting tools to encourage the creation and enhancement of creative neighborhoods and cultural districts.⁷

4. Arts and Culture: *NashvilleNext* Background Report (March, 2013), 2

5. ACC Policy 1.4, Arts Culture and Creativity, *NashvilleNext* Volume II, Elements (June, 2015), II-87

6. ACC Policy 4.1, Arts Culture and Creativity, *NashvilleNext* Volume II, Elements (June, 2015), II-87

7. ACC Policy 4.2, Arts Culture and Creativity, *NashvilleNext* Volume II, Elements (June, 2015), II-87

- Expand professional training and tools for artists and creatives.⁸

Land Use, Transportation and Infrastructure (LUTI)

The introduction to the LUTI chapter proposes an integral role between public art and neighborhood development:

*Public art plays a major role in neighborhood placemaking. A goal of the [Public Art] Program is to spread public art throughout all of Nashville’s neighborhoods and cultural centers.*⁹

The chapter also sets out several goals for advancing this vision that are consistent with the Metro Arts vision:

- Invest in the near-term in the places identified by the Growth and Preservation Concept map in order to create mixed-income communities that support a healthy environment, strong neighborhoods, high-capacity transit, walkability and a prosperous economy.¹⁰
- Recognize and reflect Nashville’s cultural diversity and diverse needs when delivering programs or building, improving or maintaining infrastructure, the built environment or access to public art.¹¹

Growth and Preservation Concept Map

NashvilleNext includes a “growth and preservation” concept map that depicts areas in the County that will be the focus of future growth, and therefore should receive additional infrastructure investment, as well as areas where development will be slowed. This map identifies priority areas for investment in public art, either through Metro Public Art or through private development.

Community Character Plans / Community Character Manual

Each of fourteen communities in Davidson County has a separate Community Plan, which includes detailed Character Policies for every property in the county. Several of the community plans include recommendations for public art in major redevelopment areas (such as the reuse of Hickory Hollow and Bellevue Center malls), along several of the pikes (Gallatin, Murfreesboro, Nolensville and White Bridge) other locations. Future land use decisions—including recommendations on zone changes and subdivision requests—are made based on the Community Character Policies in each Community Plan.

The Community Character Manual provides detailed guidance for the form and function of each of these Character Policies. The manual includes a comprehensive set of “policy areas” that are meant to provide a development and urban design framework for future land-use decisions. Several of this, particularly for the downtown core, centers and corridors, suggest that public art could be one feature that contributes “to the overall fabric” and could result in taller allowable building heights. In practice, Nashville is currently prioritizing affordable housing for its development incentives.

8. ACC Policy 2.5, Arts Culture and Creativity, *NashvilleNext* Volume II, Elements (June, 2015), II–87

9. Land Use, Transportation and Infrastructure, *NashvilleNext* Volume II, Elements (June, 2015), II–15

10. Land Use, Transportation and Infrastructure, *NashvilleNext* Volume II, Elements (June, 2015), II–33

11. Land Use, Transportation and Infrastructure, *NashvilleNext* Volume II, Elements (June, 2015), II–36

Music City Infrastructure Report

The “Music City” infrastructure report¹² was prepared by the Urban Land Institute’s Nashville district as background for *NashvilleNext*. It examined nine different infrastructure systems in Nashville and issued a report card for each, concluding “that Nashville’s current infrastructure systems are adequate, but that funding is strained and there are significant capacity issues that could impede future growth.”

The study indicated that water infrastructure (especially storm water) was in most need of reinvestment. It projected that Metro Nashville needed nearly a \$1 billion a year in additional infrastructure investment to catch up with deferred maintenance. It recommended a “call to engagement” to make citizens aware of the need for both expanded investment in infrastructure and smarter investment in sustainable solutions and land-use solutions that maximize the use of existing infrastructure.

Though the report does not discuss public art directly, it presages expanded capital investment, which could result in more public art funding, and it calls for public engagement campaigns, which could draw on the creativity of artists to raise awareness of infrastructure issues.

Shaping the Healthy Community: The Nashville Plan

The Nashville Civic Design Center has published a new long-term vision for the design and development of Nashville that links the fields of public health and community planning as a lens for shaping public and private development. This vision, called *Shaping the Healthy City*¹³, builds on the Design Center’s earlier regional plan¹⁴, which focused on revitalizing the urban core and radial transportation corridors (the “pikes”) and also provides a foundation for many of Metro Nashville’s planning and development strategies.

While the plan does not focus directly on arts and culture or public art, it does call out six “factors” or elements of the built environment or urban systems that are directly related to health: neighborhood design and development, transportation, walkability / pedestrian safety, food resources, housing and open space / parks. These factors are also related to many of the infrastructure, public realm and social issues that are central to public art practice.

The priorities suggested by both of the Civic Design Center’s plans are indicative of priorities for Metro Nashville capital investment and policy, as well as the efforts of civic, professional and community organizations and philanthropic resources. As such, they suggest potential priorities for public artists and Metro Public Art.

12. *Public Infrastructure: Securing the Future of Nashville’s Infrastructure* (Nashville: Urban Land Institute Nashville District Council, 2013)

13. Gary Gaston and Christine Kreyling, *Shaping the Healthy City* (Nashville: Vanderbilt University Press, 2016)

14. Christine Kreyling, *The Plan of Nashville, Avenues to a Great City* (Nashville: Vanderbilt University Press, 2005)

METRO ARTS DIRECTIONS

Nashville’s Metro Arts Commission has created a framework of planning, policy and research that has set the stage for the *Public Art Community Investment Plan*.

The most important context is provided by *Crafting the Creative City*, the Metro Arts strategic plan, which considers the impact of the arts on the regional workforce, neighborhood vibrancy and the creative life of everyone in Nashville. The strategic plan is supplemented by a policy document, “Cultural Equity Definition,” that raises the issue of cultural equity in Nashville’s arts ecosystem and explains how Metro Arts will address it. Finally, two research reports look further into equity issues; *Culture Here: A Report on Cultural Assets and Activities* examines the distribution of cultural facilities throughout Nashville while *Holding the Mirror Up* looks at how independent arts organizations deal with equity issues in their operations and programming.

Crafting the Creative City

In 2015, Metro Arts released a five-year strategic plan, *Crafting the Creative City*. The strategic plan sets out a vision of every Nashvillian participating in a creative life and a mission to drive an equitable and vibrant city through the arts.

The plan begins by acknowledging the foundational importance of the arts to Nashville’s economic success:

*Nashville’s diverse creative ecosystem is one of the many reasons it has become a cultural “It City” and international tourist destination. This combination of cultural production and cultural tourism represent 28 percent of the workforce and contribute more than \$13 billion to the regional economy. The National Center for Arts Research recently cited Nashville as the second most vibrant creative city in the U.S.—beating out Los Angeles and New York. Arts and culture then, are Nashville’s unique competitive edge.*¹⁵

But it also acknowledges challenges to ensuring that Nashville’s cultural vibrancy benefits the broadest possible cross-section of Nashville’s artists, population and neighborhoods:

*Community feedback led to changes in Metro Arts’ vision, mission and values to ensure that the work we do reflects the community’s desire to support inclusivity, accessibility and the important role neighborhoods play in the Nashville ecosystem. In addition, we heard about concerns for new resources, greater collaboration with the business community and more focus on building our collective creative infrastructure.*¹⁶

Following that, Metro Arts set out its own “theory of change,” the expectation that by following the right strategies and tactics, it can

15. *Crafting a Creative City* (Nashville: Metro Arts Commission, 2015), 3

16. *Crafting a Creative City* (Nashville: Metro Arts Commission, 2015), 6

achieve the ultimate vision that “every Nashvillian participates in a creative life.” That vision was defined by the following goals:

- Arts access for all: To continue to drive our economy and quality of life, we must ensure that everyone in our community has equal access to cultural life and experiences.
- Healthy and thriving creative workforce: In order for cities to compete in the 21st century, a concerted effort must be employed to increase a region’s capacity for talent, tolerance, and technology.
- Vibrant cultural neighborhoods and districts: Arts access, creative workforce development and arts education intersect in our neighborhoods. When cultural programs and amenities are located in neighborhoods, they fuel social capital, identity, quality of life, and economic vibrancy.¹⁷

Metro Arts Equity Statement¹⁸

Metro Arts has adopted a specific statement and policy around issues of cultural equity in Nashville’s arts ecosystem. Some of the key definitions, findings and policy recommendations are:

- *Cultural expression is an individual right.* Cultural Equity embodies the values, beliefs, policies and practices that ensure that all people can fulfill their rights of cultural expression and belonging, participation, learning, and livelihood within the arts ecosystem.
- *Addressing equity issues means acknowledging that not all people have been represented equally.* This includes a specific commitment to people who have been historically underrepresented in mainstream arts funding, discourse, leadership and resource allocation; including, but not limited to, people of color, people of all ages, differently-abled people, LGBTQ people, women and the socio-economically disadvantaged.
- *Addressing equity issues means more than inclusion.* Equity moves past inclusion and representation; accepting that power has created uneven starting points for some communities and individuals. Simple diverse representation does not dismantle the unequal nature of voice, resource allocation and visibility that exist in the arts and cultural ecosystem.
- *Metro Arts will play a proactive role in addressing equity issues.* Metro Arts commits to holding up examples and practices that facilitate equity and those artists and creators who are equity champions.

17. Arts and Culture: *NashvilleNext* Background Report (March, 2013), 78–83

18. <http://www.nashville.gov/Arts-Commission/About-Us/Cultural-Equity.aspx>

Culture Here: A Report on Cultural Assets and Activities¹⁹

Culture Here is a study produced by the Nashville Area Chamber of Commerce, under contract to Metro Arts, that investigates the relationship between cultural activity and place in Nashville. It documents Nashville's formal and informal arts and culture landscape and identifies opportunities for planning, investments and public policies that can fuel cultural life throughout Nashville.

Culture Here acknowledges the shift in understanding of cultural vitality from measuring primarily “the activity of large institutions in a fixed location” to “evidence of creating, disseminating, validating and supporting arts and culture as a dimension of everyday life.”²⁰ Studying cultural assets requires “understanding [that] the relationships of people, place and activity are central to capturing anything as dynamic as cultural vitality.”²¹

Based on that philosophy, the study:

- Documents both formal cultural hubs such as museums and performing venues and informal cultural locations such as coffee shops and libraries that drive neighborhood cultural life.
- Demonstrates a correlation between formal cultural institutions and cultural “clusters” and high economic impact, tourism impact and private sector development investment.
- Documents that artists and cultural producers are disproportionately “freelancers” and therefore deeply affected by the growing lack of affordable and available work, studio and light manufacturing spaces.
- Identifies the strong link between transit, street and parking access and infrastructure and the viability of cultural venues.
- Demonstrates that Nashvillians, regardless of income level, place high value on cultural participation and seek opportunities to do so through a variety of formal and informal means.

The study makes the following recommendations that are of particular note for Metro Public Art:

- The successful cultural clustering in the CBID and Music Row can be models for corridor redevelopment strategies and can extend to performing and visual arts, makers and artisan manufacturing.
- Metro should reimagine city properties such as schools and libraries as “cultural assets” through private partnerships, planning and targeted capital spending that reinvigorates neighborhoods.
- While some cultural assets are present in each district, the areas immediately north, northeast and southeast of downtown experience some of the greatest disparities between population density and amount of cultural activity and access.
- Metro should focus on cultural assets and access in community planning, health planning and transportation planning protocols.
- Metro should review city policies and procedures relative to “pop-up” and temporary spaces that are a key means of commerce and cultural access in many communities.
- Metro should review Metro Capital Planning procedures to include review of new facilities/renovations for opportunities to include cultural use/activation.

19. Dr. Garrett Harper, Chris Cotton, Chris Zimmer, Riley Scholer, *Culture Here: A Report on Cultural Assets*

and *Activities Nashville Assessment 2015* (Nashville: Nashville Area Chamber of Commerce, The Research Center, 2015)

20. *Culture Here*, 3

21. *Culture Here*, 2

Holding the Mirror Up²²

After completing its strategic plan, Metro Arts commissioned a white paper, *Holding the Mirror Up*, to document the Nashville arts and culture sector's practices, challenges and opportunities related to cultural inclusion and access. Though the research considered the entire spectrum of cultural organizations in Nashville, from large to small and across a variety of disciplines, a number of its findings can be applied to the environment in which Metro Public Art operates.

Current Commitments and Approaches to Equity

The white paper found that institutions followed three types of strategies to promote access, inclusion, and equity: “diversity” approaches, “interactional” approaches and “grassroots” approaches.

Diversity Approaches

“Diversity approaches” means diversifying artistic offerings and engaging and supporting a wider range of artists. This includes offering a wider range of artistic expression than has traditionally been offered in their respective genres, as well as presenting works of artists from under-represented backgrounds to ensure that Nashville’s increasingly multicultural population is reflected. One outcome of these approaches is to expose residents who will never leave Nashville to the art of global cultures; another is to support artistic development for artists from under-represented backgrounds.

Interactional Approaches

“Interactional approaches” means forging relationships between arts organizations and communities through strategies such as community and educational programming and partnerships with community organizations.

22. Jyoti Gupta, *Holding the Mirror Up: Institutional Reflections on Driving a More Equitable City through the Arts* (Nashville: Metro Arts Commission, 2015)

Grassroots Approaches

“Grassroots approaches” means undertaking projects in which the artistic format becomes the conduit for self or community expression rather than a product being offered to an audience. Organizations that employ this approach either carve out opportunities to lift up quieted experiences and voices within their existing programming, or have defined this mission as part of their core work.

Perceived Challenges and Barriers to Enhancing Equity

Arts organizations reported several challenges to enhancing equity:

- Current systems of collecting data do not allow them to measure the extent of their institutional inclusivity or exclusivity.
- Some organizations have become “paralyzed” by the prospect of investing the amount of staff and financial resources that would be required to expand efforts to increase equity.
- Some organizations do not know how to make the connections necessary for partnerships.
- Barriers to physical access exist, such as the lack of public transit and the cost of driving and parking, as well as the lack of availability of cultural space for diverse organizations.
- Conventional notions of artistic “excellence” and integrity are challenged when questions are raised about who arbitrates excellence and by what or whose standards.

Opportunities and Openings to Advance Cultural Equity

The report makes the following recommendations about how arts organizations can advance cultural equity.

Initiate Micro Interventions Toward Macro Level Change

Cultivate a cohort of individuals and groups that can serve as translators, gatekeepers and bridges between communities of practice and communities of interest.

Acknowledge and leverage positions of power

Leadership of Nashville cultural organizations must recognize their influence not only in the arts and culture ecosystem but also in the community at large, and must therefore be active in conversations about equity and persistent in their commitments to dismantling structural inequities.

Harness collective energy toward meaningful action

Larger cultural organizations need smaller ones to provide the services and create artistic opportunities outside of the typical canons. Smaller entities can be nimbler and more responsive with their work in communities.

Implications for Public Art

These studies suggest several considerations for Metro Public Art:

Expand Collaboration

- Expand the range of partnerships—focus on building collective creative infrastructure, particularly focusing on smaller arts and community organizations and the business community.
- Develop a wider range of partnership approaches to promoting access, inclusion and equity—working as a leader to promote diversity, working as a collaborator to advance mutual interests through projects and programs, and working as a catalyst for projects in which the artistic format becomes the conduit for self or community expression rather than a product offered to an audience.
- Provide resources and support for cultural organizations and community-based non-profits that are engaging with Metro Public Art so they can make commitments to public art collaborations without concern about diverting resources needed for other services or programming.
- Build a network of people who can be links between artists, communities and community organizations.

Use Metro Government and other Place-Based Assets

- Reimagine city properties such as libraries, recreation centers and schools as “cultural assets” through partnerships, planning and targeted micro-investments that generate infrastructure for reinvigorating neighborhoods.
- Focus on cultural assets and access in community planning, health planning and transportation planning protocols.
- Revise Metro Capital Planning procedures to include review of Metro new facilities / renovations for opportunities to include cultural use / activation through public art.

- Consider how neighborhood cultural clusters and informal cultural hubs can support creativity and placemaking.

Recognize Equity is about the Distribution of both Resources and Power

- Ensure a commitment to groups of people who have been historically underrepresented in mainstream arts funding, discourse, leadership and resource allocation.
- Ensure a commitment to areas of Metro Nashville that have received less public and private investment.
- Consider how decisions related to “artistic excellence” can involve a wider range of participants who bring different traditions and experiences to artistic creation.
- Consider how to empower a wider range of communities and organizations in decision-making processes, such as the determination of how projects are identified, scoped interpreted.

NEW DIRECTIONS IN THE PRACTICE OF PUBLIC ART

Public art, as a field and as a type of artistic practice, is always evolving. Throughout public art's history in the United States there have been changes regarding what styles are popular, how art is sited, how artists collaborate with other design professionals and communities, and what impacts artists and project sponsors hope public art will have on the places it is located. These changes have been influenced by many factors, including movements in the art world; the goals that community leadership, commissioning agencies, clients or patrons have for supporting public art; the ways that communities fund public art; and the ways that communities design, fund, build and program public spaces.

Public art today is remarkably different than it was ten or twenty years ago, when programs like Nashville's were created. Then, the focus was on traditional capital-project-based percent for art programs. This often led to site-specific sculptures, generally in indoor and outdoor public spaces. Nashville has excelled at this, creating monumental structures such as Alice Aycock's *Ghost Ballet for the East Bank Machineworks*, artworks in community facilities such as Paul Vexler's *From the Four Corners* at the Southeast Library and Community Center, and numerous infrastructure-related projects, such as bike racks and bus shelters.

Today, however, there is more interest from artists and communities in projects that engage and empower people, that catalyze public places and public life, and that engage with and influence a variety of urban systems. More than ever, public art is seen as an agent of activation and an agent of change.

There are several factors that are impacting or related to these changes:

- segments of the art world—particularly artist-led organizations, schools of art and contemporary art museums—are increasingly interested in engaging the world around them and embracing social practice,
- major philanthropic and government funding is being channeled towards the revitalization and activation of urban places, often called “creative placemaking,”
- the value of temporary public art projects is being recognized by artists, commissioning organizations and communities alike,
- grassroots organizations, civic institutions and public agencies are open to confronting problems in public space through small-scale, creative experimental interventions, often called “tactical urbanism,”
- arts advocacy groups and funders are focusing more strongly on supporting local artists and the art ecosystem, and
- local arts agencies are taking a hard look at equity in their funding practices.

Social Practice

Social practice, though not an entirely new approach to public art, is a rapidly growing area of focus for artists who are interested in art as a tool for social change.

Definitions of social practice vary. Tom Finkelpearl, Director of the New York City Commission on Cultural Affairs and author of books on the subjects of both public art and social practice, defines social practice as “art that’s socially engaged, where the social interaction is at some level the art.”²³ Other definitions emphasize artworks that derive from the intent of the artist to bring about change, or from the role of the community in co-producing the artwork with the artist and defining the work’s impact on the community.

Most artists engaged in social practice work in collaboration with arts nonprofits that have a social practice focus or through community organizations that have embraced the arts as a tool for social change. Recently, some museums and galleries have also begun to invite artists to create social practice projects.

Some social practice projects, though not all, are also considered public art, especially when there is a physical artwork sited in a public location that is a result of the artist engagement. However, while there is growing interest in social practice among artists and community partners, most municipal public art agencies have not developed the tools to fully support social practice projects.

23. As quoted in Carolina A. Miranda, “How the Art of Social Practice is Changing the World, One Row House at a Time,” *Art News*, April 7, 2014, <http://www.artnews.com/2014/04/07/art-of-social-practice-is-changing-the-world-one-row-house-at-a-time/>

24. Ann Markusen and Anne Gadwa Nicodemus, *Creative Placemaking: A White Paper for the Mayors Institute on City Design*, 2010

25. <http://www.artplaceamerica.org/about/introduction>

Creative Placemaking

Creative placemaking is a trend in community and economic development that has had a significant impact on the public art field through its focus on the design and activation of public space and infrastructure.

As defined by the National Endowment for the Arts (NEA), “in creative placemaking, public, private, not-for-profit, and community sectors partner to strategically shape the physical and social character of a neighborhood, town, tribe, city, or region around arts and cultural activities.”²⁴ The term was coined in a white paper commissioned by the NEA in 2010 and the concept has become a key focus area for national funders, especially the NEA through their Our Town program and ArtPlace America, which describes itself as a “collaboration among a number of foundations, federal agencies, and financial institutions that works to position arts and culture as a core sector of comprehensive community planning and development in order to help strengthen the social, physical, and economic fabric of communities.”²⁵

The intense focus of grant-makers on creative placemaking has awakened interest in the practice on the part of government agencies, community organizations, business improvement districts, and other organizations that have not traditionally engaged with artists in urban design or community development strategies. While this interest brings new partners and new opportunities for collaboration, the resulting body of work has kindled debates about the role artists and arts organizations play in these projects. Traditional city public art programs are having to learn how to work with different types of organizations, and expand their tools to address this broader set of placemaking goals.

Tactical Urbanism

Tactical urbanism, a close relation to creative placemaking, is a term that describes incremental, small-scale interventions in urban space, often to test ideas or build support for long-term change. The term was coined by urban planner Mike Lydon in 2010, became the focus of the Congress for New Urbanism Next Generation conference the same year and was further explored in the conference Adaptive Metropolis organized by the artist collaborative Rebar in 2013. Some artists who do this work call themselves “creative interventionists.”

Tactical urbanism projects vary in scale and include interventions ranging from de-paving parking areas to creating pop-up parks, cafes and retail to guerilla gardening and beautification projects.. Sometimes small-scale, temporary public art projects can be categorized as tactical urbanism. One artist-led project, (Park)ing Day, spearheaded by the artist collaborative Rebar in 2005, has been replicated in communities throughout the world.

Tactical urbanism projects have been generated by individuals, community groups, nonprofits and public agencies. They open up opportunities for artists to work in different ways in public space, and, like creative placemaking, for public art programs to collaborate with a wide range of partners.

Overview

The three above trends in the arts, arts funding, and urban design have changed the public art landscape in a number of ways:

- the environment in which public artists are working in is increasingly interdisciplinary,
- a much wider range of artists and other creative professionals have access to funding through these channels, blurring the distinction between art and design,
- public art interventions are increasingly organized around urban outcomes defined by clients, rather than artistic outcomes defined by artists, and
- it is difficult to measure the artistic quality of artworks that are developed in these modes.

The NEA and others are conducting focus groups and research to better understand how this new way of working impacts artists’ ability to have successful creative practices. In a recently published report, *Creativity Connects: Trends and Conditions Affecting US Artists*, the NEA found that training is not keeping pace with artists’ evolving needs and opportunities and that artist fellowships, grants, and awards are not responding to new ways of working. The NEA has now established a new funding category, also called Creativity Connects, to channel funding to collaborations between arts and non-arts organizations that support interdisciplinary ways of working.

KEY IMPLICATIONS AND TAKEAWAYS

Public Art Opportunities

- Integrate concerns for art activation, cultural assets and access to cultural resources into core infrastructure and facilities planning for Libraries, MDHA, Parks and Recreation, Public Health and Public Works, since these are resources that Metro can directly control.
- Focus on the areas immediately north, northeast and southeast of downtown, which experience some of the greatest disparities between population density and amount of cultural activity and access.
- Reimagine schools, libraries and recreation centers throughout Nashville as “cultural hubs” since they are already valuable and well-used community assets.

Artist Support

- Expand professional training and tools for artists and creatives interested in public art.
- Promote artistic development and supportive work environments for artists from under-represented backgrounds.

Organizational Support

- Develop partnerships with community organizations to promote community and educational programming.
- Provide financial and technical support to organizations that are asked to take part in public art processes, so that their investments in public art equity do not come at the cost of other programs or mission areas.
- Facilitate connections between developers and organizations that wish to work with artists.

Artistic Decision-making

- Present works by artists from under-represented backgrounds to ensure that Nashville’s increasingly multicultural population is mirrored in the nature of the art and to expose residents who will never leave Nashville to the art of global cultures.
- Embrace a wider range of artistic expression in public art than has traditionally been offered.
- Widen discussion of what constitutes artistic excellence in evaluating public art proposals.

Land Use and Development Policies

- Consider how existing community cultural assets and resources can be built on in future public art projects and programs.
- Review the city policies and procedures relative to pop-up and temporary spaces, which can be tools for providing greater access to arts and culture in many communities.

3.

**PUBLIC ART:
A THEORY
OF CHANGE**

The “Theory of Change” is an approach to developing community initiatives that involves planning, participation and evaluation. The approach holds that a planning process should establish a vision, work backward to map the conditions and intermediate steps necessary to achieve that vision, and evaluate the effectiveness of the program along the way. The model evolved to help organizations interested in community change focus on the early and mid-term changes necessary to reach longer-term goals. This approach is often used in the philanthropic, non-profit and public sectors to promote community and organizational change.

VISION AND GOALS

The theory of change set out in Metro Arts’ strategic plan *Crafting a Creative City* describes how the agency’s work will positively impact the broader Nashville community:

*Everyone in Nashville should be able to participate in a creative life.*²⁶

Metro Arts has identified three goals that it must focus on in order to achieve its vision:

- Stronger creative workforce
- Vibrant creative neighborhoods
- Deeper cultural participation

The *Public Art Community Investment Plan* embraces a similar approach, focusing on the specific role Metro Public Art can play in helping Metro Arts achieve its vision for Nashville. Public art’s unique role among the range of arts disciplines is to change the way that people engage with the city as a physical place and as a community. Public art can impact the appearance of public places, the way that people engage with each other in public space and how they develop and express their own creative and civic voices. A more specific overarching outcome for Nashville’s Public Art Program would be:

Everyone in Nashville experiences a creative city.

Metro Public Art should adapt the Metro Arts goals to reflect the unique role that public art plays:

- Stronger public art ecosystem
- Deeper civic and cultural participation
- Vibrant, meaningful neighborhoods
- Vital public realm

These goals are long-term and aspirational. While a “theory of change” posits a linear, causal process that will lead toward a vision, Metro Public Art lives in a dynamic environment that is subject to external forces, such as shifts in political priorities, the changing capacity of specific partners, unforeseen opportunities and the creative dynamic fostered by artists. Rather than presenting a critical path road map, the *Public Art Community Investment Plan* will identify tools that will help the program respond accordingly.

²⁶. *Crafting a Creative City* (Nashville: Metro Arts Commission, 2015), 5

VALUES

In addition to this vision and goals, Metro Public Art is driven by three core values.

WE ARE COMMITTED TO EQUITY

Metro Public Art embraces the Metro Arts equity statement, including these key ideas, discussed previously:

- Cultural expression is an individual right.
- Addressing equity issues means acknowledging that not all people have been represented equally.
- Addressing equity issues means more than inclusion.
- Metro Arts will play a proactive role in addressing equity issues.

WE ARE COMMITTED TO ARTISTS

Metro Public Art recognizes public art practice as a unique cultural and economic endeavor that artists consciously choose. The Program will focus resources on supporting artists who wish to engage in this practice and strengthening the networks that support them.

WE ARE COMMITTED TO THE PUBLIC REALM

Metro Public Art focuses its efforts on shared spaces that are open to all and dedicated to the community's collective vision and purposes.

GOAL: STRONGER PUBLIC ART ECOSYSTEM

Definition of Public Art Ecosystem

The public art ecosystem encompasses the wide range of individuals, businesses and organizations that are essential for creating and producing public art. This includes individuals such as artists, arts administrators, curators, fabricators, conservators, designers, developers, educators and critics. The ecosystem also includes organizations such as public agencies, businesses, independent arts organizations and artist collectives, colleges and universities, community-based and social service-oriented non-profits, and similar organizations that collaborate on art projects or nurture the practice of public art.

How this Goal Helps the Public Art Program Achieve its Vision

Strengthening the public art ecosystem will help Metro Public Art achieve its vision that “everyone experiences a creative city” in several ways:

- It will provide more opportunities for a wider variety of artists to create projects, especially those who have traditionally faced barriers to realizing projects, such as lack of experience and support.
- It will provide more opportunities for Nashville residents to participate in the development of public art projects that are connected to community interests and concerns and to experience public artworks as they move about the city.
- It will improve the capacity of organizations, institutions, developers and individuals to sponsor or participate in the development of public art projects, thereby tapping into a wider range of audiences and streams of funding that might not be available to Metro Public Art.

Key Issues

Nashville has talented artists who have a strong interest in public art practice, but many lack the training or experience to take on larger public art projects. Public art is a specialized field that is distinct from working in a studio and showing in a gallery, and artists often have difficulty migrating from gallery work to public work. Artists need unique skill sets to be successful in public work. They must be able to conceptualize projects that succeed at the scale of public space, work collaboratively with communities, be able to fabricate or manage fabrication of durable artworks, work with other design professionals to integrate their work into larger construction projects, manage budgets and timelines, and handle the business and administrative aspects related to managing government contracts. They must also have a familiarity with precedents in their area of interest as well as contemporary practice.

A number of neighborhood-based and social service-oriented non-profits are beginning to experiment with arts-based strategies to support their missions. Some of these experiments have been initiated by the organizations themselves; others have been initiated by artists. These organizations often have access to neighborhood networks and to funding streams that are not available to Metro Public Art but could nevertheless be used to support the project approaches recommended in this plan. On the other hand, these organizations often lack the technical expertise in how to structure projects with artists. Collaborations between Metro Public Art and these non-profits would benefit both organizations.

Many Nashville developers, businesses owners and organizations are interested in incorporating public art into their projects, but lack the technical expertise to connect to the arts community and manage projects. Information about the public art field, the breadth of how artists work in the public realm, and best practices in the field are not widely known, and people interested in pursuing art projects are challenged to find the artists and project management expertise they need.

Nashville does not have a college or university that offers a Master of Fine Arts Program in the visual arts, and while several of its colleges and universities have undergraduate fine arts programs, none have degree or certificate programs in public art, social practice art or public art curating. These programs are correlated with the emergence of artists and arts professionals who sustain a local public art ecosystem.

Opportunities

Metro Arts and Metro Public Art have long been committed to helping artists develop their public art practice. For example, Metro Public Art hired and managed a fabricator to produce the city's signature bike rack public art from designs by artists, thus providing an opportunity for artists who did not have fabrication experience to be selected for commissioned work.

Several years ago, Metro Arts launched the THRIVE program, which provides small funding for artists of all disciplines to develop projects in collaboration with community-based organizations throughout Nashville. This program has supported several public art projects, such as Mapping McGruder, which is transforming the way that the McGruder Family Services Center relates to the people who live in the surrounding community

Metro Public Art recently expanded this commitment to supporting the local arts ecosystem with the Learning Lab initiative, which focused on helping artists to advance their public art careers. The Learning Lab provides artists with expert training in public art and community engagement and opportunities to learn from their peers. Artists who have successfully completed the program then have an opportunity to compete for funding to work on public art opportunities at a variety of scales.

Both THRIVE and the Learning Lab have been successful at stimulating the interest and capacity of artists and partner organizations throughout Nashville to undertake public art projects that are in the spirit of Metro Public Art's vision and theory of change.

The *Public Art Community Investment Plan* outlines further projects, programs and tools that program can use to strengthen and diversify the public art ecosystem. One focus is on increasing the number of artists who:

- have the knowledge and resources to execute successful public art projects,
- can contribute to the City's public art collection, and
- have the credentials and skills that will lead to a growing practice in Nashville and beyond.

Another focus is on building a network of organizations that:

- have the knowledge and resources to execute successful public art projects,
- can provide platforms for artists to develop projects that are place-based and rely on community involvement, and
- can tap into community, funding and staffing resources that are not available to Metro Public Art.

Fortunately, Metro Arts is not alone in its interest in building the arts ecosystem. There are many organizations, including local universities, small artist-led organizations such as Seed Space and Art History Class, larger institutions, such as the Frist Center for the Arts, and professional organizations such as the Urban Land Institute and the Arts and Business Council that can be partners on initiatives to support the practice of public art in Nashville.

The Plan identifies ways that Metro Public Art can partner with these and other entities to strengthen and expand the public art practice ecosystem in Nashville. This includes encouraging more organizations and developers to commission public art and providing tools to support them; encouraging the creation of master's level fine arts, public art and public art curating programs; and encouraging other organizations to provide arts and business training for public art-related businesses.

GOAL: DEEPER CIVIC AND CULTURAL PARTICIPATION

“To continue to drive our economy and quality of life, we must ensure that everyone in our community has equal access to cultural life and experiences.”

“The chance to share a human experience that links us together beyond the confines of class, race, gender, age, culture of origin, or neighborhood is a key factor in the success of any city.”²⁷

Definition of Civic and Cultural Participation

For Metro Arts, *deeper cultural participation* means that everyone in Nashville, regardless of cultural, racial or socioeconomic background, should have access to cultural life and experiences and, ultimately, the opportunity to develop their own expressive voice.

For Metro Public Art, *deeper civic and cultural participation* means that the public spaces and public life of the city become opportunities for fostering cultural participation, and through that participation, people can develop a broader civic awareness and participate more fully in civic conversations.

27. “Arts Culture and Creativity,” *NashvilleNext*, Volume II, Elements (June, 2015), II-82

How this Goal Helps Metro Public Art Achieve its Vision

The goal of deeper civic and cultural participation will help Metro Public Art achieve its vision that “everyone experiences a creative city” in several ways.

- Public art creates the potential for people to encounter art in their everyday lives and experiences, in the places that are familiar to them and on their own terms, without making a special effort to seek it out.
- Public art can give public visibility to specific cultural narratives that might not be widely understood, thereby making voices of subgroups part of the public or civic consciousness.
- Public art can give public visibility to narratives that are shared across a variety of segments of the community, helping to strengthen cultural and civic connections.
- Public art can increase people’s access to and inclusion in the creative ecosystem.
- People who are involved collectively in shaping art projects, through discourse with artists or through hands-on projects, are learning skills useful to making civic contributions or taking civic action.
- Public art can be an inspiration for lifelong learning, for stimulating people’s own creative activity, thereby enabling their participation in civic dialogue.

Key Issues

The standard “percent for art” public art funding and project development model has been essential for generating public art resources in Nashville and is in keeping with best practices in the field. However, it is not optimal for fostering cultural and civic participation or equitable access to public art resources. The model comes with explicit or implicit constraints on decisions about where projects are located, how they are defined, who has access to working on them and the impact that community participation can have on their outcomes.

Nashville’s public art funds are technically a lump-sum allocation that can be used for projects on any public property in the county. However, it has generally been assumed that the funds will be used to commission public art in conjunction with capital projects. This approach can be effective in certain ways, as it is typically best to conceive of and incorporate public art within the design and construction of a new public space or facility, instead of retrofitting it into something that is already built. And it is generally desirable to have public art in parks, community and civic facilities and streetscape infrastructure.

However, for parts of Nashville that are not currently receiving much capital investment, this approach can result in an underinvestment in public art, which poses a challenge to equitably distributing public art throughout the community. In addition, the capital project approach generally requires that public art projects be defined in terms of the needs of the associated capital project, not to needs that an artist or the community might identify. Finally, calls to artists for public art in capital projects tend to appeal to a small group of artists who have mastered the public art process and practice nationally, not necessarily artists who are familiar with Nashville and will be able to tease out critical ideas and bring community partnerships to their work.

Public art can be an excellent instigator of community engagement and civic dialogue, but to do so most effectively, Metro Public Art cannot go at it alone. Other Metro departments, government agencies and community-based organizations bring resources, trusted relationships and access to community stakeholders and resources that can help artists more effectively learn about and work collaboratively with the community. Metro Public Art must continue to focus on building relationships with these partners, helping them understand the value of working with artists and how the vision and goals of Metro Public Art can align with their own.

Opportunities

Public art can increase people’s civic and cultural participation. Public art can bring art to underserved areas and audiences, bring new voices and stories to the public consciousness, expand participation in the arts and inspire creative agency. In doing so, public art can also be an impetus for civic participation, an entry-point for access to social services, or a catalyst for new civic and cultural connections.

The *Public Art Community Investment Plan* outlines projects, tools and programs that will result in art throughout Nashville that:

- is part of people’s everyday experience of life in Nashville,
- feels like it is “of and by” the community, not “for” the community,
- is a portal for creativity and civic involvement and creativity,
- is a learning tool or a way to experience something new or a new way of thinking, and
- inspires engagement with civic dialogue, processes and resources.

The *Public Art Community Investment Plan* highlights several strategies and tactics that Metro Public Art can use to encourage deeper civic and cultural participation. Some of the general ideas behind these strategies and tactics are:

- The locations for public art projects should continue to be diversified, so more and more people encounter public art during the course of their ordinary activities.
- People should be engaged with public art processes, such as research and community engagement.
- Public art projects should be linked to ideas of civic dialogue, processes and resources.
- Public art projects should be linked to issues of neighborhood change.

GOAL: VIBRANT, CREATIVE NEIGHBORHOODS

“Imagine Nashville as a collection of clearly defined neighborhoods, each with its own distinct cultural identity illuminated by public art, informal gathering places, thriving small businesses, and frequent cultural events and festivities.”²⁸

Definition of Vibrant, Creative Neighborhoods

For Metro Arts, the goal of *vibrant, creative neighborhoods* recognizes that policies for arts access, creative workforce development and arts education have a better chance of succeeding when they are intertwined with the economic, physical and social fabric of neighborhoods.

For Metro Public Art, the goal of *vibrant, creative neighborhoods* means that neighborhoods should have an expressive identity that reflects the culture, history and spirit of a neighborhood; embraces and empowers the creativity of people in the neighborhood; and fosters stronger civic connection and social capital.

28. Arts and Culture: *NashvilleNext* Background Report (March, 2013), 2

How this Goal Helps Metro Public Art Achieve its Vision

The goal of “vibrant, creative neighborhoods” will help Metro Public Art achieve its vision of “everyone experiences a creative city” in several ways.

- Public art can communicate what a neighborhood is all about, expressing a community’s identity and meaning through the activation and experience of its public places.
- Public art can shape the way that people relate to their neighborhood, making people feel as if they are in a place that they recognize, a place where they feel like they belong and are valued, and a place where they feel they are able to express themselves.
- Public art can foster stronger civic connections and strengthen social capital within neighborhoods and between different neighborhoods.

Key Issues

The *NashvilleNext* process has provided a roadmap for public and private investment in Nashville. Metro Public Art will have to develop processes for linking public art investments to Metro capital investment priorities and to areas where private investment is occurring. In particular, Nashville does not have strong tools for requiring or encouraging the incorporation of public art into private investment.

There are neighborhoods in Nashville where public art could have an impact but where there is not significant public or private investment anticipated. Metro Public Art will have to develop other tools and strategies for directing resources to these areas.

The standard public art commissioning process is not designed to encourage the breadth and depth of community engagement that is necessary to attain the above goals.

While Metro Arts is engaged in cabinet-level conversations and initiatives that focus on the priorities of Metro Nashville government, Metro Public Art’s networks with other Metro departments, government agencies, developers and community development organizations are focused on community development.

Opportunities

The *Public Art Community Investment Plan* outlines projects, tools, programs and partnerships that will result in art throughout Nashville that:

- supports neighborhood revitalization efforts,
- promotes dynamic, creative neighborhoods,
- fosters the creation of community gathering places, and
- builds neighborhood identity and pride.

Key recommendations include:

Planning

- The Interdepartmental Working Group, described elsewhere in this plan, will be a mechanism for communicating the new vision and goals for Metro Public Art, seeking alignment with the missions of other Metro Nashville agencies, identifying opportunities for collaboration, and identifying resources for projects that can't be funded with capital funds.
- Metro Public Art should be involved in the City's planning efforts in order to effectively identify priorities for locations and types of public art and how the models for engaging artists described elsewhere in this plan can build on community-based initiatives, public infrastructure and private development.

Project Approaches

- Create ongoing studios or artistic hubs that allow for long-term engagement of artists with neighborhoods. Through open-ended engagement, artists in these studios can identify important community issues and collaborate with the community on projects.
- Establish residencies based in facilities like libraries, recreation centers, health centers and schools that allow for artist engagement to be connected with other community services. Through open-ended engagement, artists in these studios can identify important community issues and collaborate with the community on projects.
- Create opportunities for communities to initiate projects and for artists to initiate projects in collaboration with communities.
- Create funding mechanisms that link public art opportunities identified in area plans to public finance tools and private development that is occurring in those areas.

Partnerships

- Metro Public Art can play a leadership and resource role in supporting cultural organizations, community organizations, developers and artists who are initiating their own public art projects in communities.

GOAL: VITAL PUBLIC REALM

“The public realm in America has two roles: It is the dwelling place of our civilization and our civic life, and it is the physical manifestation of the common good.”²⁹

Definition of Vital Public Realm

The public realm is the physical places that are built to support the shared purposes of civil society. Some of the public realm, most notably streets, squares, parks and places, actually consists of public spaces. The public realm also includes buildings, facilities and infrastructure that have a specific societal purpose—police stations and court houses; libraries and schools; water, electrical and transit systems; even markets, fairgrounds and stadiums. The public realm is the part of Nashville where Metro Public Art focuses its efforts.

29. James Howard Kunstler, as quoted from “The Ghastly Tragedy of the Suburbs,” TED2004. See https://www.ted.com/talks/james_howard_kunstler_dissects_suburbia?language=en

How this Goal Helps Metro Public Art Achieve its Vision

A “vital public realm” means that the public features of the city—whether ordinary spaces like streets, community spaces like libraries, or civic spaces like courthouses—transcend the services they provide. A vital public realm is valued for being a place that feels accessible to everyone and shared by all, for its aesthetics and its function in equal measure, and for the meaning it expresses about a community’s identity and purpose.

The goal of a “vital public realm” recognizes that public art today is linked to the vitality of the public realm. Over the years, public art has evolved from a way to visually enhance architecture and public spaces to a way of imbuing them with meaning that reflects a community’s sense of itself and its aspirations. Today, the expectations of public art have broadened to include fostering cultural participation, civic engagement and the activation of public places.

Key Issues

Cities across the U.S. are rediscovering the importance of the public realm to their economic, social and environmental health.

Nashville has important accomplishments in this regard. The Riverfront Park and Greenway, which are being expanded under an ambitious plan, are creating a new public realm linked to the river and its upland watershed. The Mayor’s Office, Public Works and other Metro agencies are collaborating on “complete streets” investments that combine multi-modal transportation design, stormwater management and community open spaces in retrofitting auto-oriented roadways. Other aspects of the public realm are rightfully receiving increased attention through the idea of creative placemaking, which generally stresses creative, collaborative interventions with the goals of attracting people back to public spaces and fostering interaction.

But in most respects attention to the public realm is lagging in Nashville. The public realm is produced by many different public agencies, most of which are mission-driven and resource-constrained, and for whom the quality of architecture, landscape, urban design and public realm are not a priority. Nashville does not have a public realm culture, the way that older cities (such as Boston, New York and San Francisco) or traditional towns do.

The public realm is also shaped by private sector development, which is beginning to recognize the importance of vital public space as a feature that can attract people to newly developed projects, though these spaces are not necessarily public in terms of how they operate or who can access them. Nashville’s new zoning code and community character plans also attempt to bring more emphasis to how private development shapes the public realm. However, these plans and codes provide very few qualitative expectations for public space and public art.

Key Opportunities

The *Public Art Community Investment Plan* highlights several strategies and tactics that Metro Public Art can use to support a vital public realm.

Create High Expectations. Metro Public Art can join with other organizations, such as the Nashville Design Center, to foster broad-based, ongoing discussions about the different ways that artists engage with the public realm through their practices, how public art projects actually come about, how public art can support broader visions, and the role that public and private entities play in fostering a climate for successful public art.

Invest in Planning. Public realm projects require long-term coordination through the various stages of developing a public space—visioning, planning, design, installation. Metro Public Art should be involved in conversations about critical components of Nashville’s public realm from the earliest stages, so opportunities can be identified and pursued effectively as projects develop. In particular, the program should engage with departments that are re-inventing public space systems such as greenways, complete streets and transit corridors.

Support Creative Placemaking Efforts. Some agencies, such as the Nashville Area Metropolitan Planning Organization, have been using creative placemaking techniques to support their community planning and public engagement processes. Metro Public Art should consider offering technical assistance to ensure that the organizers of these projects are connected with qualified artists, that the projects follow public art best practices for artist contracting and community engagement, and that projects result in actionable outcomes.

Strengthen Private Development Expectations. While some provisions of Nashville’s urban design plans and development codes encourage the inclusion of public space and public art, there are very few qualitative guidelines. Metro Public Art should seek out opportunities to demonstrate good practices for involving artists in public art design and to strengthen the processes of working with developers who are creating public art in response to development codes.

4.

WORKING WITH PARTNERS

In order to achieve the vision and implement the projects and programs described in this plan, Metro Public Art must work collaboratively with a range of partners through a range of approaches.

Unlike the traditional public art process, the program and its partners might play different roles from project to project. Depending on the situation, various partners might be responsible for initiating projects, leading their development and implementation, funding their implementation, providing access and engaging stakeholders. The following charts illustrate the various strengths and assets that the program and partners bring to collaborations, and how those strengths and assets inform the roles that the program and its partners play.

Metro Public Art recognizes that each partner brings value and assets to the projects and programs that the program initiates or supports. It also recognizes that partnerships can help it leverage resources, and can produce unexpected juxtapositions of ideas and resources that would not be possible if it worked on its own. Metro Public Art is a catalyst and the bridge that links these partners together with artists to work with community, create art and bring that art alive for Nashvillians and visitors alike.

PUBLIC ART PROGRAM

Nashville’s Public Art Program was established in 2000 when the Mayor and Council passed a one-percent for art ordinance to support the commissioning of public art. Metro Public Art operates under the umbrella of Metro Arts.

WHAT ARE THE STRENGTHS AND ASSETS OF THE PUBLIC ART PROGRAM?	WHAT ARE THE ROLES THAT THE PUBLIC ART PROGRAM HAS IN ITS RELATIONSHIPS WITH COMMISSIONING AND PROGRAMMING PARTNERS?
<p>Vision. The Public Art Theory of Change provides a vision for how everyone in Nashville can experience a creative city. This vision intersects with the vision of other city departments, public agencies, developers and organizations that are working to make Nashville a stronger, more equitable city.</p>	<p>Leader. Metro Public Art’s vision can seed thinking and provoke ideas with entities interested in leading or partnering on public art projects. The vision can be a starting point for a conversation about how public art can support the vision of potential partners. The Program can be the lead participant in multi-partner initiatives.</p>
<p>Knowledge. Metro Public Art has specialized expertise related to the scoping of art projects, selecting artists, working with artists, involving communities in public art processes, and managing projects.</p>	<p>Technical Expert. Metro Public Art brings the following capacities:</p> <ol style="list-style-type: none"> 1. Scoping public art projects. 2. Working with artists in community settings and processes. 3. Curation, including knowledge of and access to local, national and international artists. 4. Effective and ethical practices in artist selection. 5. Public art project management, from contract to completion. 6. Collection management, from documenting to cataloging to conservation. 7. Training and technical assistance for artists. 8. Developing community programs.
<p>Resources. Metro Public Art has the one-percent allocation for public art, as well as limited funds to support staff and programs.</p> <p>Metro Public Art has a staff of public art professionals, with broad technical expertise, who support the development and management of programs and projects.</p>	<p>Contributor. Metro Public Art can use its one-percent funds to pay for public art projects that meet specific criteria and are incorporated in the annual work plan, though these funds are limited. The Program can also lead or participate in efforts to seek outside funding.</p> <p>Metro Public Art can assign its staff to support public art projects and programs, but these resources are also limited.</p>
<p>Local and National Arts Networks. Metro Arts and Metro Public Art have strong relationships with local arts organizations and advocates and are connected with and have demonstrated leadership in national organizations that fund and support public art.</p>	<p>Connector. Metro Public Art is well positioned to help connect public art initiatives in Nashville with local and national partners, potentially bringing additional resources, expertise and recognition to these efforts.</p>

COMMISSIONING / PROJECT PARTNERS

Commissioning or Project Partners are Metro Departments, non-Metro agencies, community organizations and developers that help develop public art projects that support Metro Arts' Public Art Theory of Change.

WHAT ARE THE STRENGTHS AND ASSETS OF A COMMISSIONING PARTNER?	WHAT ARE THE ROLES THAT A COMMISSIONING PARTNER HAS IN ITS RELATIONSHIP WITH THE PUBLIC ART PROGRAM?
<p>Vision. Commissioning partners each bring their own organization vision and the infrastructure they have built to achieve that vision; boards, staffs and public and professional networks.</p>	<p>Leadership. The commissioning partner can foster internal change by providing leadership within their department, agency, organization and/or stakeholders to articulate how public art can be a worthwhile endeavor for their organization and identify where vision alignment can result in worthwhile projects.</p> <p>The commissioning partner can also foster external change by communicating to its broader field and to the broader community how public art can be a tool for helping it achieve its goals.</p>
<p>Site. The commissioning partner often, but not always, is the department, agency or organization that has control over the site where the public art project will be located or take place. Sometimes the commissioning partner does not have site control, but is active in the community where the art will be sited.</p>	<p>Host. Metro Public Art relies on commissioning partners to host public art projects at sites they control. Often there is also an expectation that the commissioning partner, as host, will support the stewardship or be the steward of the project.</p>
<p>Knowledge. The commissioning partner brings a wealth of expertise: about the site; about the work of the department, agency or organization; and about the community they serve.</p>	<p>Technical Expert. The commissioning partner can provide knowledge and insights that shape the scope of the public art project, impacting which artist is selected and informing how the artist engages with the project site and community. The commissioning partner provides the artist with valuable knowledge that informs their understanding of the technical, design, social and cultural context of the project.</p>
<p>Resources. To a varying degree, the commissioning partner has financial resources and access to funders, as well as staff resources.</p>	<p>Contributor. The commissioning partner can contribute financial resources to support a project and/or can help secure outside funding, particularly from sources that will not give grants to local government. They may also bring staff resources to help support the project through communications, outreach, or project management.</p>
<p>Access to Collaborators, Stakeholders and Partners. Through their daily work, the commissioning partner works with a host of collaborators and community partners.</p>	<p>Connector. The commissioning partner is a bridge for collaboration, providing access to internal stakeholders and other partners that may be assets to the project.</p>

PROGRAMMING PARTNERS

Programming partners are Metro departments, other public agencies and organizations that develop or partner on programs that help support Metro Arts’ Public Art Theory of Change.

WHAT ARE THE STRENGTHS / ASSETS OF A PROGRAMMING PARTNER?	WHAT ARE THE ROLES THAT A COMMISSIONING PARTNER HAS IN ITS RELATIONSHIP WITH THE PUBLIC ART PROGRAM?
<p>Vision. Programming partners each bring their own organization vision and the infrastructure they have built to achieve that vision; boards, staffs and public and professional networks.</p>	<p>Leadership. The programming partner can provide leadership in articulating the importance of public art and creating support for the organizations and artists seeking to develop projects. In some instances the programming partner may take the lead on developing and implementing specific programs.</p>
<p>Knowledge. The programming partner has expertise about a specific constituency and their needs, the best methods to foster collaboration or impart knowledge, or other skills specific to their vision and mission.</p>	<p>Technical Expertise. The programming partner can provide knowledge and insights that shape the design and delivery of a program.</p>
<p>Resources. To a varying degree, the programming partner has financial resources and access to funders, as well as staff resources.</p>	<p>Contributor. The programming partner can contribute financial resources to support a project and/or can help secure outside funding. They may also bring staff resources to help support the project through communications, outreach, or project management.</p>
<p>Access to Collaborators, Stakeholders and Partners. Through their daily work, the programming partner works with a host of collaborators and community partners and has a broad audience for its work.</p>	<p>Connector and Amplifier. Programming partners bring strong relationships with specific constituent groups that can help Metro Public Art engage a broader network of stakeholders and a broader segment of the community.</p>

5.

TOOLS FOR WORKING WITH ARTISTS

This plan recommends that Metro Public Art should move toward developing public art projects that build social capital and strong neighborhoods as well as engage more diverse artists and artistic practices. To accomplish this, the program will need new tools for selecting artists and structuring their involvement in projects. The tools presented in this chapter offer an expanded menu of options for Metro Public Art to consider when looking at potential opportunities.

The program should develop the capacity to effectively deploy these tools. Some of them might require sources of funding other than traditional one-percent funds. Some might require different levels of staffing than traditional Percent for Art Projects do, as well as curatorial expertise in different types of artistic practice. As the program develops experience and expertise with these tools, it will be able to work more flexibly and develop public art approaches that are more responsive to the needs of a wider variety of artists and projects and the needs of Nashville's communities.

This section presents the following tools for selecting and working with artists:

- Percent for Art Project
- Public Art Residency
- Community-Based Art Studio
- Artist Involvement on a Planning Team
- Curated Public Art Exhibition

PERCENT FOR ART PROJECT

How does a Percent for Art Project support the Metro Public Art vision?

- *Stronger Public Art Ecosystem:* Projects are open to submissions from local artists, with some projects oriented specifically to local artists. Local fabricators and installers are often employed in project implementation. Established artists who are commissioned to create work in Nashville can mentor local, emerging artists.
- *Vibrant, Creative Places:* Projects can contribute to creating successful neighborhood gathering places and building neighborhood identity and pride.
- *Vital Public Realm:* Projects can impact the design of elements of the public realm, including parks, trails, streetscapes and other infrastructure systems.

When is it the right tool?

When Metro Public Art and its partners have an interest in:

- Permanent public art projects that are integrated into larger Metro capital construction projects.

How is it funded?

- One-percent funds

A Percent for Art Project is a traditional, site-specific, permanent public art project sited on Metro-owned property. It is the foundation of Metro Public Art. Funded through one-percent of the Metro Capital Improvement Budget, it is a permanent artwork, often commissioned in conjunction with a major capital project to enhance that project.

Percent for Art Project Outputs

A Percent for Art Project can take many forms, from a discrete sculptural object to a functional element, from an aspect of the design of a building or public space to the design of entire elements of public infrastructure. The artist output is guided by the goals for the project, the scope of work of the artist, the project budget, and other constraints put upon the project by its siting, design, or use.

Making it Work

All Percent for Art Projects must be located on a Metro-owned site and typically involve another Metro agency as a key partner that is both the host of the site and the primary beneficiary of the artwork. A strong relationship with the agency partner is crucial to setting mutually agreeable goals for the project, providing insight into how the site is used and the future audience for the work, ensuring smooth incorporation of the artwork into the site, and facilitating Metro Public Art's stewardship of the work.

Most Percent for Art Projects are commissioned in conjunction with a capital construction project. This helps to ensure that the artwork is conceived of as part of the overall design of the public space and can be fully integrated into the construction of the site. The artist typically benefits from access to the capital project's lead designers, who can help the artist to understand the overall aesthetics

and intent of the public space and ensure that any special requirements for the artwork can be incorporated into the site design. In ideal circumstances, this work between the artist and the design team can be collaborative, strengthening the impact of the art and the power of the overall public space design. The design team should always be made aware of the public art component before they begin work and the team should be compensated for time spent coordinating with the artist.

Prior to selecting an artist, Metro Public Art works with its partners to establish a scope of work for the artist and shared set of goals for the artwork. The scope of work determines the parameters for the project, and the goals become a benchmark for selecting artists, reviewing design proposals, and evaluating the resulting project.

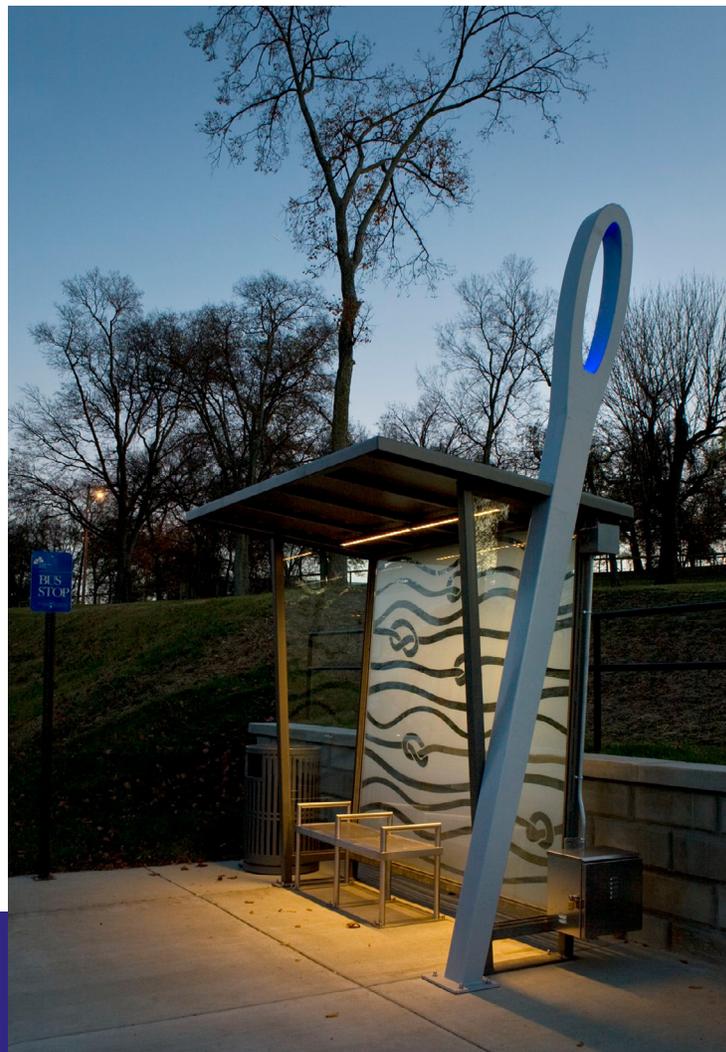
Selecting the right artist is key to a successful Percent for Art Project. Artists should demonstrate that they have the skills the project requires, such as working at a similar scale with permanent materials, managing large budgets and complex timelines, coordinating with architects and contractors, and interfacing with community stakeholders. The artist's scope of work and the goals for the project will help determine what skill sets are most needed for any given project.

Finally, a successful Percent for Art Project requires a public art budget that is aligned with the scale, scope of work and goals for the project, as well as a timeline that allows for successful integration of the artwork.

Case Study

Thread 28th Avenue Connector Bridge and Needle Transit Shelter, Nashville, Tennessee

These linked projects by David Dahlquist, commissioned by the Metro Arts Public Art Program, were installed in the fall of 2012. Using sewing, threads and knot-tying as a metaphor, *Thread and Needle* speak to the underlying purpose of the bridge and the project as a whole. Intended to connect two formerly separated neighborhoods and cultural areas, the bridge and artwork bring the community together in a myriad of ways.



Needle Transit Shelter, David Dahlquist, Nashville, TN

The bridge is composed of 150 steel panels featuring different sewing motifs, making a quilt-like pattern. The steel plate quilt patterns were inspired by and developed through a series of community workshops held in 2011. *The transit shelter* features a large scale sewing needle and images of knots and threads echoing the themes and symbols depicted in the bridge artwork. The projects were part of a new complete streets corridor.

PUBLIC ART RESIDENCY

How does a Public Art Residency support the Metro Public Art vision?

- *Stronger Public Art Ecosystem:*
Non-traditional public artists can be selected.
- *Deeper Cultural and Civic Participation:*
Artists can develop a working methodology that involves co-creation with community members and encourages authentic community voices to come through.
- *Vibrant, Creative Places; Vital Public Realm:*
Artists can develop a project through an in-depth, research-based process with ample time and access to a broad base of stakeholders. Artists can explore how art can express meaning about a community's identity and purpose and contribute to public spaces and infrastructure that feel accessible to everyone and are shared by all.

When is it the right tool?

When Metro Public Art and its partners have an interest in:

- Entering into a long-term partnership with another Metro agency and/or neighborhood, with an openness to what projects will ultimately emerge,
- Providing a supported opportunity for artists to work with neighborhoods, organizations and places they might not otherwise have access to, or
- Providing artists with the opportunity to develop projects that do not emerge through the typical capital development process.

How is it funded?

- One-percent funds (when the residency results in a permanent artwork)
- General Fund, Grants or Partnerships (when the residency results in temporary artwork)

A Public Art Residency involves embedding an artist in an organization or a location for a fixed period of time with the expectation that the artist will create a public art project that he or she conceives of based on research and exploration conducted during the residency.

Typically, a Public Art Residency has goals attached to it, and usually there is an expectation that some sort of project or deliverable will be created, shaped by the process of the residency. Examples of residencies include artists who are embedded in city agencies or facilities, neighborhood-based service or planning organizations, and master planning processes.

In a Public Art Residency, the artist is provided with support and resources, such as a stipend, a work and/or living space, materials and interaction with other artists, design professionals and communities.

A Public Art Residency differs in several ways from other processes of engaging an artist in a public art project. Artists are selected based on their qualifications and on the general interest they show in a project; they are not selected on the basis of a design proposal. The residency format provides a robust framework for front-end artist research, engagement and creative exploration. And the residency is grounded within an organization or place, drawing from resources in that place and impacting that organization or place.

Public Art Residency Outputs

A Public Artist Residency generally comes with the expectation of specific outputs. These are typically the research, design and installation phases for the implementation of a temporary artwork or permanent public art installation. A residency could also be structured as part of the community engagement and/or research phase for a planning process.

Making it Work

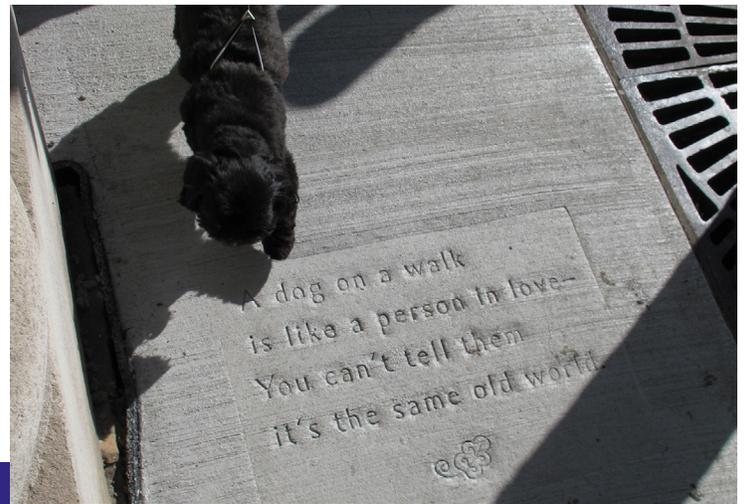
Public Artist Residencies require a durable partnership with an agency or an organization that provides input into the goals of the residency and has the resources to support the presence and work of an artist. To be successful, there must be clear and shared expectations among all partners about the goals, process and outcome of the residency and about who is contributing what resources.

Metro Public Art will provide support to manage the artist's work during the residency and to manage any project that comes out of the residency, however the partnering agency

or organization may also need to dedicate staff time to meeting with the artist and facilitating their engagement with various stakeholders.

The partnering agency or organization may also be asked to provide work space for the artist. This could be as simple as a desk or could include studio work space, depending on the nature of the project.

In practice, a Public Artist Residencies come with a variety of different time frames, from a week to years. In setting up a residency, it is important to consider giving an artist enough time to immerse themselves in the residency, for the stakeholders to interact with the artist and for the artist to conceptualize and generate the necessary work.



Everyday Poems for City Sidewalks, Marcus Young, St. Paul, MN. Poem by Pat Owen
Photo courtesy Public Art Saint Paul and Mike Hazard

Case Study

City Artist, St. Paul, Minnesota

Since 2005, Public Art Saint Paul's (PASP) City Artist program has created artist residencies in various City of Saint Paul departments and agencies. Through a deeper understanding of City government and an opportunity to collaborate on City programs and initiatives, artists are creating a new artistic, social and civic practice. Artists advise on major city initiatives and lead their own artistic and curatorial projects and have dedicated workspace within the Department of Public Works so they can freely collaborate across city agencies. Resulting projects include *Everyday Poems for City Sidewalks*, which has installed more than 750 poems in sidewalks

as part of the annual sidewalk maintenance program since 2008, and *Pop Up Meeting*, which uses an artistically retrofitted City truck to increase diversity and participation in St. Paul's urban planning processes. By situating artists within the city government, St. Paul capitalizes on artists' thoughts and processes at pivotal points in planning processes, rather than trying to blend art into pre-existing plans. These residencies allow artists to identify opportunities to create interventions throughout the city. The program is funded through the City's public art ordinance and multiple private sources.

COMMUNITY-BASED ART STUDIO

How does a Community-Based Art Studio support the Metro Public Art vision?

- *Stronger Public Art Ecosystem:*
Non-traditional public artists can be selected.
- *Deeper Cultural and Civic Participation:*
Artists can develop a working methodology that involves co-creation with community members and encourages authentic community voices to come through. Provides the opportunity for community-generated creative initiatives and projects.

When is it the right tool?

When Metro Public Art and its partners have an interest in:

- Entering into a long-term partnership that will have a sustained impact on a community,
- Encouraging artists and communities to develop projects collaboratively, and/or
- Strengthening the social and creative fabric of a neighborhood.

How is it funded?

- One-percent funds (for permanent public artworks that may result from the studio)
- General Fund, Grants or Partnerships (for artist fees, studio space, temporary artworks)

A Community-Based Art Studio is a dedicated space located in a neighborhood that provides a base for artists to work on projects and engage with the public.

Community-based art studios provide flexible platforms for artists to work and for community engagement to occur over time, giving artists and communities a better opportunity to identify ways to collaborate over shared interests. The studio itself can become part of the social and creative fabric of the community.

A Community-Based Art Studio is different from other public art tools in that it is a space that serves as an ongoing platform for artist and community engagement. It is organized around a program concept, rather than the delivery of a specific project. It can be used by multiple artists at one time or multiple artists over time. It is a flexible space that can be programmed to meet both the artists' and the community's needs, often allowing for community-initiated activities as well as the artists' practice.

A studio can be located in a stand-alone spaces that can be made easily accessible to the public at pre-arranged, posted times. They could be located in vacant storefronts or share space with a public facility (such as a library) or a community-based organization.

A studio generally has space for working, meeting, exhibiting and storing work and materials. It usually accommodates basic tools for art-making, such as printmaking, textiles, painting, assembly, digital media and potentially a kiln or wood-working equipment if proper space can be secured. Larger sculptural work or work that involves external heat or fumes would have to occur in another space.

Community-Based Art Studio Outputs

A Community-Based Art Studio is normally launched with a program in mind, though it is best if the specific projects and outcomes of that program are left open for artists to develop with the community. Outputs can range from cultural programming to classes to public artworks that are developed in the surrounding community. A community-based art studio almost always has a public-facing component that allows for scheduled and informal interaction between artists and the community.

Making it Work

A Community-Based Art studio needs a space that is generally accessible to the public. The space should be outfitted, particularly with power, work sinks and water and equipment. Secure and safe work space for low-impact artistic production, such as printmaking, weaving, painting and ceramics, is useful, as is a kitchen, particularly to support small-scale events. There should be ample light to support artists' work and the display of art.

Case Study

Southeast by Southeast, Philadelphia, Pennsylvania

Southeast by Southeast is a neighborhood-based public art studio that serves Bhutanese, Burmese and Nepalese refugee communities who have been resettled in Southeast Philadelphia. It was initiated by two artists in 2012 and operates through a partnership of the Philadelphia Mural Arts Program, the City of Philadelphia Department of Behavioral Health and Intellectual disAbility Services, and Lutheran Children and Family Services. Its goal is to build a safe and supportive community space for immigrant and refugee families to gain access to important social services, and lend their voices to public art projects planned for the neighborhood.

In addition to the artist fee, a community-based art studio also needs funds for ongoing operation and a studio or project manager. There should also be a pool of project funds for the artists to create artworks in the community.

A studio should run for a minimum of a year, though several years can be useful, especially if the studio is part of a long-term process like a redevelopment project. A studio will require an “exit plan” that envisions how the studio will be brought to closure in a way that is respectful of the community that has invested in it, or how it will be transferred to leadership other than Metro Public Art.



Southeast by Southeast. Lead artist Shira Walinsky
Photo Steve Weinik © Philadelphia Mural Arts Advocates

Southeast by Southeast has resulted in numerous public art projects. Community members have taken ownership of the studio, which is busy nearly every day with numerous events such as cultural food nights, sari-making classes and fashion shows, day care, ESL classes, and art therapy and art classes. The studio has also served as a base for guest artists. *Southeast by Southeast* has become an ongoing, multifaceted platform for the creative voice of refugees from Southeast Asia, and has connected participants to numerous resources, from social services to business development to nutritional guidance.

ARTIST INVOLVEMENT ON A PLANNING TEAM

How does Artist Involvement on a Planning Team support the Metro Public Art vision?

Vibrant, Creative Places; Vital Public Realm: Brings creativity to planning process. Ensures that artwork is integrated into the overall programming and design of Nashville's neighborhoods and public spaces.

When it is the right tool?

- Bringing creative thinking to the visioning component of a planning process,
- Developing innovative public engagement practices for a planning process,
- Elevating the visibility of a planning process, or
- Bringing a specific area of expertise to project recommendations and technical considerations in a public art planning process.

How is it funded?

- Capital Improvement Budget (if the planning process is funded through the CIB and there is a budget for an artist on the planning team)
- One-percent funds (if the planning process is directly related to a Capital Project but the planning process is not funded in the CIB)
- General Fund, Grants or Partnerships (if the planning process is not directly related to a Capital Project)

Artist Involvement on a Planning Team occurs when artists are contracted to participate in or lead planning projects undertaken by Metro Public Art or other agencies in Metro government.

An artist can be a valuable member of a planning team. Artists can be included effectively in a wide variety of planning processes. Examples include:

- Plans for infrastructure systems such as transit, water, electric utilities, parks and streetscapes.
- Plans for specific areas and facilities, such as downtowns, arenas, trails, campuses, airports and streetscapes.
- Public art master plans at the scale of a city, area or department.

The goals of these plans vary widely, from long-term visioning processes to schematic master plans that are focused on implementation. The artist's scope of work and involvement with the planning process will depend on what the plan is trying to accomplish.

Artist Involvement in Planning Team Outputs

An artist's role in a planning process might include one or more of the following:

Creative Conceptualization. Artists are asked to participate in the creative outputs of the planning process. This might mean helping to create an overall paradigm or theme for a plan or to identify locations or strategies for specific public art projects.

Public Engagement and Research. Artists are asked to design, facilitate, document and interpret the public process component of a planning process.

Artists can also be asked to contribute their own research approaches to help identify assets and needs in a community.

Demonstration Project. Artists are asked to create an artwork while the planning process is underway, as a way to engage people and demonstrate what some of the outcomes of the plan might be.

Technical Guidance. Artists are asked to focus on the technical recommendations for plans that will result in the commissioning of public art. This is particularly useful in infrastructure plans, where an artist on the planning team can assess the feasibility of integrating other artists' work into different components of the project.

Making it Work

Artist Involvement on a Planning Team requires willing partners, including collaborating Metro agencies and additional members of the planning team, who understand and support the role of the artist.

An artist who is engaged in a planning process should be given clear expectations, just as any consultant would be. This should include a scope of work and deliverables, however, the approach

the artist uses should not be specified, as this is part of the value that an artist brings to a planning process. Metro Public Art should be involved in developing the scope of work for the artist involvement, and determining if this scope would best be fulfilled by an artist or if it would be better handled by a public art planner or curator.

Metro Public Art can either lead the selection of the artist or advise on the selection. Any artist recruited to work on a planning team should have basic experience working on a public project; an understanding of public planning, design, construction and engagement processes, and experience specific to the plan and the scope of work.



Central 14th Street ArtPlace, Rebar Group, Washington, DC
Photo courtesy Rebar Group

Case Study

Central 14th Street ArtPlace, Washington, DC

In 2012, the District of Columbia Office of Planning (DCOP) engaged interdisciplinary art and design studio Rebar Group to produce a series of designs, events and activities that engaged the community in generating new ideas for public spaces as part of a planning process for the Central 14th Street NW corridor. Their work was supported by the DC Commission on the Arts and Humanities and a national ArtPlace grant. Rebar created three actions and events over the course of a summer, working in close collaboration with the 14th Street Uptown Business

Association: a plaza mock-up that tested spatial ideas for a future permanent plaza; a Street Furniture Design-Build workshop that developed ideas that emerged from a community charrette into a set of unique furnishings for local businesses; and an Art Food and Culture Crawl that brought neighborhood restaurants, artists, musicians, and community out into the street for an evening feast of culture. Elements of Rebar's work were featured in the DC Commission on the Arts and Humanities' 5x5 curated public art exhibition.

CURATED PUBLIC ART EXHIBITION

How does a Curated Public Art Exhibition support the Metro Public Art vision?

- *Stronger Public Art Ecosystem:* Appeals to artists that are compelled by the topic or focus area because it aligns with their own practice and/or their work in the community. Smaller budgets or temporary projects may be appealing and more accessible to local artists new to public art.
- *Deeper Cultural and Civic Participation:* Can be an exciting way to draw attention to a particular issue or idea of importance to Nashville, and to connect with groups not generally engaged with public or visual art.
- *Vibrant, Creative Places:* Can be structured to support placemaking or other neighborhood goals.
- *Vital Public Realm:* Can be structured to demonstrate approaches to developing a better public realm.

When it is the right tool?

When Metro Public Art and its partners have an interest in:

- Responding to a specific issue or concern that the Nashville community as a whole or a specific community within Nashville is addressing,
- Creating work for a specific place, system of places, or element of Metro's infrastructure that is in transition or holds particular significance to the community, or,
- Marking a particular moment in time, such as an important anniversary or an important current event.

How is it funded?

- One-percent funds (for permanent projects)
- General Fund, Grants or Partnerships (for temporary projects)

A Curated Public Art Exhibition is a group of permanent or temporary public art projects presented in an exhibition format that all respond to a specific curatorial theme or prompt.

A Curated Public Art Exhibition can explore and draw attention to issues and ideas with which other Metro departments or community partners are grappling. Curatorial themes or prompts can grow out of collaborations with other Metro departments and/or community partners to explore an issue or idea that supports the vision and forwards the goals of all partners.

The exhibitions can be structured to result in permanent work, temporary installations, or a combination of both. Exhibitions can be staged annually or as funding is available.

A Curated Public Art Exhibition differs from other public art processes in that it allows artists more freedom to develop their own ideas for sites. In cases where the work is temporary, it also allows artists to create work that is more ephemeral, performative and/or topical.

The process for selecting artists also differs in that it asks artists to put forward ideas (not designs) that they would like to explore for their work, making the evaluation and selection of artists based on both their overall portfolio and how well their ideas align with the curatorial focus of the exhibition. Artists can then take more time in the design development process to do research, engage with stakeholders and do the work necessary to create a meaningful, site-specific piece.

Curated Public Art Exhibition Outputs

As with a typical public art process, artists are expected to develop conceptual and final designs of their concepts for approval, and they are responsible for the fabrication and installation of their work. For temporary installations, artists are also responsible for de-installation and restoration of the site to its original condition.

The duration of the work and its relationship to the community and to the site are outlined in the Call to Artists for each exhibition and can vary from exhibition to exhibition.

Making it Work

Partnerships with other Metro departments, other public agencies and/or community-based organizations can strengthen the impact of the exhibitions. Partners can collaborate with Metro Public Art to establish the goals and curatorial focus of the exhibition; provide access to sites, stakeholders and other resources to support the installation; and collaborate on ways to engage people with the exhibition.

Artists can be selected through the Percent for Art commissioning process or through a curatorial process, where a curator is selected who then recommends artists and art works for the exhibition.

Additional staff resources beyond that usually needed to commission a public art project may be needed to work with the artist to finalize the siting and get all necessary site permissions.



Migration, Cameron Hockenson, Washington, DC
Part of Nonuments, curated by Lance Fung, organized by Fung Collaboratives. Photo courtesy Lance Fung

Case Study

5×5, Washington, DC

5×5 was a Curated Public Art Exhibition hosted by the DC CREATES! Public Art Program of the DC Commission on Arts and Humanities (DCCA). The first iteration of 5×5 was installed for five weeks in the spring of 2012, concurrent with the National Cherry Blossom Festival. Five curators were asked to each select five artists or artist teams to collectively create a 25-piece installation of artworks throughout public spaces in DC. A second 5×5 festival was installed in the fall of 2014, and again five curators were tasked with selecting artists to create work to span the city.

For each festival, diverse sites were chosen, as the primary goals of 5×5 were to bring public art projects to Washington, DC neighborhoods and commercial areas beyond the “monumental core” frequented by most DC visitors, encourage tourism throughout the City and encourage an exploration by artists of the richness of the city. Projects investigated a variety of issues relevant to DC, selected by the curators and artists, such as environmental concerns, historical issues, displacement of residents, national security and more. Both exhibitions were funded by DCCA.

6.

PROGRAMS

Metro Public Art’s core activities throughout most of its history have been commissioning artwork and building the City’s collection with funding allocated through Metro’s percent for art approach.

Recently, the program has also begun to undertake new activities that help fulfill the broader vision articulated by Metro Arts’ strategic plan. These activities are aimed at supporting the public art ecosystem, building broader awareness of Metro Arts’ public art resources throughout the community, and providing resources to the community to successfully plan for and implement public art projects.

This section of the *Public Art Community Investment Plan* outlines a wide array of programs and associated activities that Metro Public Art should undertake in order to fulfill its vision and act on its core values. All of them are discussed in terms of the program’s key goals: fostering a stronger public art ecosystem; promoting deeper civic and cultural participation; supporting vibrant, creative neighborhoods; and catalyzing a vital public realm.

The opportunities described in this chapter offer an ambitious agenda. Therefore, in considering the activities proposed here, Metro Public Art should also consider what its role in implementing them should be. In some cases, the program should take ownership of the activity. In other cases, it should provide resources that will enable others to take the lead. In still other cases, it should catalyze new programs and activities to be developed by others, but not lead them or commit resources to them.

The “two-year plan” section of the Plan provides a strategic overview of how Metro Public Art can maximize its effectiveness at moving these recommendations forward.

PROGRAMS THAT SUPPORT THE PUBLIC ART ECOSYSTEM

Learning Lab

The Learning Lab, launched in 2016, is a professional development program which has the purpose of training artists in civic, public, social and placemaking practices. The program is designed to engage artists who have not been involved in public art in the past, to deepen artists' knowledge about community-based work and to create capacity for neighborhood activation through the arts.

The inaugural Learning Lab, which was partially funded by a grant from the National Endowment for the Arts, involved a cohort of twenty-five Nashville-based artists selected through a competitive process. Upon completion of the program, the artists were invited to apply for funds to develop a temporary public art project. Three project development and eight project implementation awards were given, most of them involving project partners such as community organizations and family and youth programs.

Though still in its second phase of implementation, the Learning Lab is already proving to be a valuable training opportunity for artists. Some artists in the program also report that there is already a support network growing among participants.

Metro Public Art should continue the Learning Lab as an ongoing initiative because it fills a vital role in engaging a diverse range of artists in public art practice and because it has helped catalyze networking among artists with an interest in public art. In continuing the Learning Lab, the program should consider:

- Repeating the Learning Lab training opportunity annually or biannually.

- Expanding the backgrounds of people in the training cohort, or looking for special Learning Lab-branded training opportunities for community partners. These could include representatives from Metro agencies and other public agencies, social-service agencies, architects and urban designers, policy-makers and educators.
- Creating opportunities for Learning Lab alumni to stay connected to Metro Arts and to each other through additional training, networking and project opportunities.
- Supporting alumni by maintaining a roster of graduates and making it available to the public for use in finding artists for public art opportunities.

How does Continuing the Learning Lab Support Metro Public Art Vision?

Stronger Public Art Ecosystem

- The Learning Lab brings more artists into public art practice, provides an opportunity for them to strengthen their skills and incorporates them into a growing network of artists and organizations interested in working with artists.

Deeper Cultural and Civic Participation

- By asking artists to bring community partners into their funding proposals, Learning Lab builds a framework for broader cultural and civic participation in the communities those organizations serve.

Mentorship Program

Metro Public Art should develop a mentorship program to provide emerging artists with the opportunity to assist experienced artists with Public Art Program commissions or with their work on Metro Nashville planning teams. The goal of the mentorship program would be to provide opportunities for artists who are new to the field of public art to gain technical and administrative experience needed to compete within the field of public art locally and nationally.

Metro Public Art should determine on a case-by-case basis what commissions and planning projects would be appropriate for the mentorship program. Usually this will depend on the budgets for new commissions and the scope of work for the artist. The mentoring component should be included in the original RFQ for the project and the mentoring responsibilities should be built into the scope of work in the lead artist's contract.

Metro Public Art should invite local artists to apply to a mentorship roster through an open Request for Qualifications issued on a periodic basis. This roster would be shared with lead artists who are asked to mentor an artist on their project. The lead artist would select an associated artist based on a review of qualifications and an interview.

The lead artist would establish a scope of work for the associated artist. The responsibilities of the associated artist might include attending planning and community meetings; conducting research regarding materials, design issues and building codes; and other duties that relate to the design, fabrication and installation of the artwork.

The associated artists would be paid a fee directly by Metro Public Art.

How does Developing a Mentorship Program Support Metro Public Art Vision?

Stronger Public Art Ecosystem

- The mentoring program would provide artists with an opportunity to develop their business, technical and creative skills in public art and link them to a wider network of public art practice.

Portable Collection

Metro Public Art should develop a portable collection of artwork created by Nashville and Davidson County-based artists and acquired for display in Metro government offices and facilities.

Generally, a portable collection includes smaller-scale, non-site-specific artwork in a variety of two- and three-dimensional media and materials. A successful portable collection will require a process to identify and acquire artwork, funding to acquire artworks, a program for exhibiting the artworks, professional assistance in installation, de-installation and managing the collection, and space for storage.

The artwork in the portable collection, as well as infrastructure such as lighting, hardware and vitrines to support the collection, can be funded through Metro Public Art's one-percent allocations.

Selection of Work

Each year Metro Public Art should identify spaces in Metro government buildings where it would like to exhibit new acquisitions and work with the department that oversees the building to set aside and prepare the space for the exhibition of artwork. This will help establish goals for the amount and types of artworks that are being sought in a given year.

The Program should then issue a Call to Artists, asking Nashville and Davidson County artists to submit images of available work and pricing for that work. The call should have specific parameters that are determined by the spaces identified by the program. An Art Selection Panel should review images of the works available for purchase and make preliminary selections. Artists should be asked to bring in the actual work for a second review by the Panel. The Panel should make a final recommendation after the second review based on the available budget each fiscal year.

Metro Public Art should also consider offering periodic portfolio review sessions with Nashville artists to create more direct access to the opportunity of being included in the Portable Collection.

Exhibition Spaces

Metro Public Art will need to collaborate with Metro departments that manage government facilities to identify spaces in existing buildings for the installation of works in the portable collection. The Program should also consider collaborating with departments on the design and construction of new facilities or the renovation of existing facilities for the display of works in the collection. These spaces could include walls or, for three-dimensional works, vitrines or cases. Metro Public Art will need to work with these Metro departments to ensure that proper lighting and display systems are in place for the display of work.

Collection Management

Metro Public Art should develop guidelines for cataloging, displaying, tracking and de-accessioning artworks in its portable collection. Key issues to consider include:

- Criteria for accessioning and de-accessioning artworks. Create display agreements with the Metro departments that oversee the sites where the artwork is to be displayed.
- Ensure proper display conditions for the artwork, including the wall conditions, lighting, temperature and moisture control, and other environmental conditions that will ensure the longevity of the artwork. Metro Public Art should consider adopting baseline standards.
- Provide consistent object labels for all work on display throughout all exhibition locations.
- Establish protocols for the circumstances under which artworks can be borrowed from one location and displayed in another location or moved in and out of storage.
- Provide appropriate storage for artworks that are not on display.

Promoting the Collection

Placing artwork in public is only the first step toward making it accessible to the public. Metro Public Art should also make sure that the portable collection is accessible to people who aren't able to see it on exhibition. This should include both artworks that are on view and artworks that are in storage. The Program should also offer interpretive information that enriches people's understanding of the artworks in the collection.

Several basic strategies include:

- Printed documentation of all of the works in the portable collection,
- Documentation on the Metro Arts website and on the Explorenashville.com website and app,
- Tours of the collection, and
- Artist talks in the venues where the artworks are being exhibited.

Over time, Metro Public Art could experiment with innovative strategies to improve access and build audience engagement with the portable collection. Some examples of initiatives that could be adapted for this purpose include:

- Digital tools that allow people to build their own collections from the collections that are available online,
- Facsimiles of artworks in the collection that are lent to members of the public through the Nashville Public Library,
- Art-making workshops located at or near the exhibition venue and run by the artist whose work is on exhibit, and
- Voting on the "public choice" of artworks on display.

In addition, Metro Public Art should look for opportunities to use the collection to demonstrate good practices in building an art collection. This might include activities, in collaboration with other visual arts organizations and community partners such as the Arts and Business Council, to promote art collecting and to educate the broader public about collection practices.

How does Developing a Portable Collection Support Metro Public Art Vision?

Stronger Public Art Ecosystem

- The purchase of artworks for public buildings will create a market for Nashville artists to sell their work.
- The exhibition of artwork in public buildings will provide exposure for a wide range of Nashville artists who might not have access to public art commissions.
- Through the process of building the Portable Collection, Metro Public Art will connect with and develop relationships with artists who could be candidates for future public art commissions.
- The Portable Collection can demonstrate to local businesses and developers the benefits of collecting and serve as a broader platform for conversations about collecting.

Deeper Civic and Cultural Participation

- The Portable Collection has the potential to reach audiences who may not otherwise have access to the arts, particularly through related public education activities.

What are the Potential Challenges?

- The process of building a Portable Collection will require the periodic issuance and jurying of artists calls, which may put a strain on staff resources.
- The creation of a Portable Collection will add a significant number of works to the Public Art Collection, all of which will require cataloging, monitoring and conservation. These activities may put a strain on staff resources.
- The process of re-siting portable artworks periodically can require additional labor.

THRIVE

THRIVE is a Metro Arts initiative that provides micro-funding (maximum \$4,000) directly to artists, organizations and businesses to activate neighborhood public spaces and/or to actively engage the community in creative exchange. THRIVE has been particularly successful in directing funds to communities that have been underserved by other arts programming. Since THRIVE began in 2015, several public art projects, mostly murals, have been partially funded.

THRIVE has already been successful and it can become an even stronger vehicle for supporting public art projects that address Metro Public Art's vision and goals.

To accomplish this, there should be:

- promotion of THRIVE to artists, organizations and businesses as an opportunity for public art,
- specific application requirements and evaluation processes for public art proposals,
- active project management by Metro Public Art staff for public art projects that are selected to receive THRIVE funding,
- consideration given to increasing the \$4,000 funding cap for projects that involve public art.

Public art projects will require additional resources, especially significant time from Metro Public Art staff. Consideration should be given to limiting the number of public art projects that are funded through THRIVE each year.

Support Specific to Public Art Projects

Creating art in the public realm can be challenging, especially for artists or organizations that have never done it before. For an artist moving from the studio or gallery into public practice, there are new issues to consider, such as scale and relationship to site, community process, and the durability of the artwork itself. There are also issues of site permissions, permits and other management needs. A supportive process and experienced staff can help artists and organizations realize their ideas, providing feedback and support to address these issues.

Public art projects can also require more financial resources so that the work can be created at the right scale and can withstand the wear and tear of being in public spaces, often outdoors.

To develop a more supportive process for THRIVE applications for public art projects, the following process modifications should be considered:

- If a THRIVE applicant proposes a public art project in the pre-approval worksheet, the application should be assigned to a member of Metro Public Art staff. The staff member would work with the applicant throughout the application process, and, once the proposal is approved, would be assigned to the project through completion to provide technical support. Metro Public Art staff should review, evaluate and approve all application materials for public art projects funded through THRIVE. In addition, staff should consider an ad-hoc subcommittee of the PAC to provide feedback on the full proposal materials.
- Applications for THRIVE can be submitted by artists, nonprofits or businesses. While the institutional support of a nonprofit or business can be beneficial to a public art project, for projects that are seeking THRIVE support, the creative work should be driven by the artist and the artist should have direct interface with Metro Arts staff during the application process.
- Public Art Program staff should be more involved in working with the artist through site-selection and approval process. Public Art Program staff should be more involved in securing site approvals and permits and in negotiating arrangements for the long-term maintenance and conservation of artworks.
- The full proposal application should request a design concept, including materials, fabrication techniques and installation methods. However, there should also be room in the process for projects in which the design of the work will grow out of collaboration with the community. If this is the case, there should be an aesthetic and technical design review threshold with Metro Public Art staff post-award that makes payment contingent on approval. This review process should be artist-supportive, providing resources and feedback in order to ensure a strong outcome.

How does Working with Artists to Develop Public Art through THRIVE Support Metro Public Art Vision?

Stronger Public Art Ecosystem

- THRIVE provides artists without previous experience with the support and funding necessary to take on smaller-scale projects.
- Most public art projects are driven by capital projects or a public policy agenda. THRIVE provides an opportunity for artists to propose public art projects based on their own interests and connections in the community.

Deeper Civic and Cultural Participation

- Projects must support the overall THRIVE goals, one of which is to collaborate with the community by actively engaging them in creative exchange.

Vibrant Creative Neighborhoods

- Projects must support the overall THRIVE goals, one of which is to activate a place within a neighborhood.

What are the Potential Challenges?

- More active project management will require additional staff time that cannot be supported through one-percent allocations. Assigning staff to oversee the development of THRIVE projects may divert existing public art staff from other project management tasks and result in fewer public art projects each year. Alternatively, it would require securing additional resources from new funding sources.
- Some artists may be discouraged by additional criteria and standards for public art projects.

TOOLS FOR CREATING AND MAINTAINING PUBLIC ART

Mural Assistance Center (MAC)

Murals are an increasingly vibrant part of the mix of public art that is happening throughout Nashville. Murals are initiated in a variety of ways, most of them independent of Metro Arts. Many of the mural projects have been led by artists, who self-fund or find sponsors (including THRIVE) to fund projects. Others are initiated and sponsored by developers, private property owners or even other public agencies who find artists to design and implement murals. Metro Public Art does not currently have any murals in its own collection, though it is an artistic approach that may be appropriate for future projects in certain circumstances.

Metro Public Art should help this art form flourish and ensure that murals are well executed. The Program should support the efforts of artists, property owners and other organizations to create murals, and it should consider commissioning murals itself when the circumstances are right. For privately commissioned murals, the program's role should be to support the cultivation of mural practice among artists, to facilitate the sharing of best-practice information among project sponsors, and to provide information about how to obtain approvals and permits.

Mural Assistance Center

Metro Public Art should support the development of a “Mural Assistance Center,” a one-stop shop for information and resources for artists and property owners on how to create and maintain murals. The Mural Assistance Center could include an online resource base, periodic trainings and workshops, guest speakers and similar activities that foster the exchange of information and networking. It could also include a designated reviewer in Metro Planning who could provide expedited and consistent information about zoning considerations.

The Mural Assistance Center could provide a variety of resources, including:

- Technical tips on wall preparation, materials such as paint and graffiti coating, equipment such as scaffolds and lifts and restoration,
- Technical tips on approaches to applying art to walls, such as the use of different primers, gels and materials such as wheatpaste and parachute cloth,
- A roadmap and a direct liaison in Metro Planning for any necessary Metro approvals and permits,
- Best practices regarding contracting, budget, copyright, the Visual Artists Rights Act and other tools necessary to work in a professional manner with artists.
- A roster of artists capable of executing murals.

In addition, through THRIVE or other funding mechanisms, Metro Arts should consider making mini-grants to nonprofits and artists for new murals and mural restoration.

How does Developing a Mural Assistance Center Support Metro Public Art Key Goals?

Stronger Public Art Ecosystem

- The Mural Assistance Center would make technical information more accessible to artists and potential project sponsors, empowering them to do more work.

Deeper Civic and Cultural Participation

- The Mural Assistance Center will remove barriers to participation in mural-making, thus making mural-making more accessible to artists and potential project sponsors.
- Murals tend to involve community participation more than other public art forms do. Supporting mural-making should have the spin-off effect of creating more opportunities for people in Nashville to participate in public art projects.

Vibrant Creative Neighborhoods

- Murals often are often embedded in communities, both in terms of process and content. Supporting mural-making should have the spin-off effect of producing artworks that become visual points of pride and strengthen community fabric in Nashville neighborhoods.

What are the Potential Challenges?

- Most walls are private so the flourishing of a vibrant mural culture will require the participation of private property owners. It may not be possible for Metro Public Art to directly fund artwork on private property.

Art Conservation Corps

As Nashville's public art collection grows, there is an increasing need for the maintenance and conservation of the collection. Presently, there are few local resources for Metro Public Art to call on for performing collection assessments and undertaking specialized conservation work on the collection.

Metro Public Art should partner with other regional or statewide art institutions that maintain outdoor artworks, such as Vanderbilt University and Cheekwood, to provide opportunities to train local artists, fabricators and other skilled builders in skills specific to conducting conservation assessments and conserving outdoor sculpture. These opportunities may include:

- bringing in specialists to train locals in specific techniques, such as cleaning and waxing bronze sculpture, potentially through a non-degree course at a local university,
- providing scholarship opportunities for locals to train, apprentice or intern with conservators outside of the region, and
- requiring outside conservators who are brought in to work on the Metro Arts collection to have a local conservator-in-training shadow or apprentice with them while they work.

These efforts will not only result in a valuable team of Nashville-based conservators that Metro Public Art can draw on, but also provide local artisans with the skills they need to develop a creative livelihood.

Metro Public Art should also support the creation of a roster of qualified conservators, both locally and nationally, that private entities that manage public art can call upon to address their conservation needs.

How does Developing an Art Conservation Corps Support Metro Public Art Vision?

Stronger Public Art Ecosystem

- The Art Conservation Corps would help a broader group of architects and artists understand how conservation works and will help them gain qualifications they need to undertake this work.

EDUCATIONAL RESOURCES AND PARTNERSHIPS

The Public Art Collection is a permanent resource for the citizens of Nashville, and it should be a living resource. Metro Public Art should develop strategies that connect people with the collection and use the collection to inspire people's own thinking about art, the world around them and their own creative voice.

Interpretation and Programming

Metro Public Art should continue to seek partnerships to develop curricula that use Nashville's Public Art Collection as a teaching resource and partnerships to promote the use of these curricula.

In order to expand its audience and deepen its engagement, the program should encourage proposals from curators and teachers to develop interpretive resources and programming that approach the Public Art Collection from the viewpoints and considerations of Nashville's diverse communities.

Metro Public Art and Metro Arts should also consider supporting artist proposals to reinterpret existing artworks in other media, such as dance, music and performance, as a way of making the Collection a living resource to artists.

Teacher and Docent Trainings

Metro Public Art has worked with Lipscomb University and other partners to develop curriculum and lesson plans related to works in Nashville's Public Art Collection. To build on these efforts, Metro Public Art should:

- Provide teacher trainings that both focus on the entire collection as well as works that have individual curricula and lesson plans, and
- Assess whether there is a demand for trained volunteer docents that can be available for school groups to lead tours of the Collection.

How Does Developing Interpretive Resources and Programs Supports Metro Public Art Vision?

Stronger Public Art Ecosystem

- The development of a curriculum, the training of docents and the encouragement of independent interpretive resources and programming will provide an opportunity for curators and educators to advance their skills in communicating about public art.

Deeper Cultural and Civic Participation

- The use of a curriculum will provide a tool for engaging the broader community with Nashville's Public Art Collection.
- By encouraging curators and teachers to develop independent interpretive resources and programming, broader segments of the Nashville community may feel encouraged to engage with the Collection and use it as a platform for developing their own ideas and voice.

ADVOCACY

Metro Arts and Metro Public Art should add their voices to those in the community that are advocating for action or change that supports the program’s vision, value and goals. This is especially important in arenas where Metro Arts and Metro Public Art work collaboratively on projects with other Metro departments and non-governmental organizations.

Metro Public Art should consider the following areas as priorities for advocacy. The Program’s role may vary over time, from convening conversations to participating in conversations to providing technical or financial support for initiatives organized by others.

Cultivating Investment in the Public Realm

Good public art depends on good public places. Metro Arts can join others in Metro Government and the community in raising awareness of the value of the public realm to Nashville’s economic and social health, and join with them in advocating for the planning, design, funding and management approaches that are necessary to support investment in the public realm.

Encouraging Developers to Commission Public Art

Cities with a vital public art scene have public art projects that are commissioned not only by public agencies but also by developers, businesses, cultural organizations, philanthropic organizations and others. Metro Public Art can play a catalytic role, demonstrating the benefits of public art to entities that have the resources to commission it. The Program can also connect other organizations that seek to commission public art with resources that can assist them.

Catalyzing a Graduate Fine Arts Program

A Masters of Fine Arts in Visual Arts program in one or more of Nashville’s universities will bring more artists in Nashville and bring more resources to the existing visual arts community, thereby improving the retention of artists. Metro Public Art should provide what support it can in making this need known and should encourage course and studio work related to public art.

Equity in the Arts and Community Development

Metro Arts and Metro Public Art have committed to embedding a concern for cultural equity (defined as ensuring “that all people can fulfill their rights of cultural expression and belonging, participation and learning, and livelihood within the arts ecosystem”) at the forefront of their work.³²

Metro Public Art can advocate for cultural equity through its own practices and policies, as well as through the leadership it exercises in framing the conception of and practice of public art in Nashville.

In addition, Metro Public Art should be attentive to understanding how concerns for equity are embedded in the missions, policies and practices of the departments and organizations it collaborates with, and providing mutual support in helping them achieve their equity goals.

32. Cultural Equity Statement— Metro Arts, <http://www.nashville.gov/Arts-Commission/About-Us/Cultural-Equity.aspx>

7.

COMMUNICATIONS

Metro Public Art is a known quantity in Nashville. It is active in many arenas in the community. It is an important node in the Nashville arts ecosystem, producing art and supporting local artists and producers. It is closely connected to the work of other Metro departments, such as Libraries, Parks and Public Works. And it works directly with community stakeholders in the development of public art projects.

But Metro Public Art's new vision for public art, its theory of change and the tactics it will use to achieve its goals will be new to most of its partners and to the public at large. For many people, the program's forthcoming work will feel different from what they have come to understand as public art. Communications will be essential to the success of Metro Public Art under the *Public Art Community Investment Plan*.

As Metro Public Art shifts its resources to support projects and working methods that address the four goals outlined in this plan, it will need to redefine the working relationships it has with its longstanding partners and find new partners, as well. The number of partners that it works with is likely to increase; the range of partners is likely to diversify. In addition, the program must build its networks and relationships at the grass-roots community level in order to be successful at this work.

Metro Public Art will need to broaden its audiences and redefine its interactions with audiences, as well. The Program will always be focused on ensuring that the Collection is a known and appreciated asset. However, in order to reach its goal of deep cultural and civic participation, the program will need to find new ways to encourage engagement with the collection and participation in related activities.

Communications Goals

Metro Public Art’s goals for communication should be:

- Create awareness about the vision, values and goals of Metro Public Art.
- Raise the profile of the Public Art Collection.
- Inform people about the process used to select artists and approve artist designs and the methods of community engagement used in those processes.
- Educate people about works of art being added to the Collection, the artists who are creating them, the ideas behind the works and the processes artists are using to develop the works.
- Promote Metro Public Art as a knowledgeable expert in the field of public art.
- Build trust within the Nashville community as a program that values equity and community participation.
- Draw a distinction between the work of Metro Public Art, other Metro Arts programs and initiatives and other public art programming in the community.
- Encourage people to get involved on the Public Art Committee and Artist Selection Panels.
- Draw attention to Nashville as an innovator and an arts destination.

Overall Identity

Metro Public Art should create and maintain an enhanced program identity. This identity should clearly identify Metro Public Art as a program of Metro Arts and the Metropolitan Government of Nashville and Davidson County. It should be used consistently in all program materials and traditional and social media. This applies to print materials, press releases, website, social media and artwork identification labels.

Project-Specific Communications Strategy

Public Art Program staff, working with the Metro Arts communications staff, should develop a communications strategy for each public art project that includes messaging opportunities during the commissioning process through unveiling the artwork. The strategy should identify target audiences, messages, and vehicles for communication, as well as a timeline linked to the public art project milestones.

Key messages should be reinforced through all communications channels. Potential key messages for projects could include:

- Discuss the project in the context of Metro Public Art’s vision, values and goals,
- Describe the role that the local creative workforce played in the success of the project,
- Celebrate the talents of commissioned artists,
- Promote the role that the community has played, and
- Underscore that the approach taken toward planning, funding and implementation is related to best practices in public art.

The communications strategy can also be a tool for identifying approaches to stakeholder engagement and community involvement during the commissioning process. It should list community organizations such as neighborhood associations, business districts, schools, nonprofit services agencies, churches, etc., that can provide channels to local residents, business owners and property owners, and methods for communicating with these groups throughout the process of developing the project.

Public Lectures, Symposia and Workshops

Metro Public Art, working with partners such as universities, cultural organizations, professional associations and community groups, should organize lectures, symposia, workshops and other opportunities for learning specifically about contemporary public art practice. The focus of these programs should be to reach the developers, design professionals, planners, community organizations, artists and other constituents with whom Metro Public Art may be working with or would like to encourage to get involved in public art. These programs can introduce topics that broaden the understanding these audiences have of the breadth and depth of public art, how it is practiced by artists, and the partnership and resources needed to make projects successful.

Catalog of the Collection

A full inventory of the collection, including high-quality images and descriptions, should continue to be accessible via the Metro Arts website. Print brochures about the collection and specific works in the collection can also be a resource that is distributed at community facilities and shared with people interested in the program.

8.

PUBLIC ART IN PRIVATE DEVELOPMENT

Metro Nashville has been experiencing rapid growth over the last decade, and this growth rate is projected to continue for the next twenty years.

However, the nature of this growth is something new for Nashville. It involves not only the low-scale suburban sprawl that characterized Nashville for much of its modern history, but also dense urban redevelopment downtown and infill projects in the neighborhoods that ring downtown. While downtown and the surrounding neighborhoods have benefitted from the development of compact, walkable neighborhoods, Nashville's overall growth is straining its highway network, some neighborhoods are experiencing gentrification and affordable housing is becoming a concern almost everywhere.

Metro Nashville recently revised its comprehensive plan to guide more of Nashville's development into concentrated, walkable growth areas, primarily in the urban core and along the major corridors that emanate outward from the core. New "community character plans" and a "community character manual" guide private development. At the same time, Metro Planning Department is beginning to align Nashville's capital plan to prioritize investments in public infrastructure and facilities that support or catalyze these growth patterns.

These trends and planning techniques are fertile ground for the successful inclusion of public art in private development. While Nashville is not empowered, as other cities are, to create requirements for public art in private development, it can strengthen its planning, development review and advocacy to encourage and support communities that would like to see public art in private development and developers who would like to work with artists.

HOW PUBLIC ART IN PRIVATE DEVELOPMENT HELPS ACHIEVE NASHVILLE'S PUBLIC ART GOALS

Public art in private development can help to advance Metro Public Art's goals in the following ways:

Stronger Public Art Ecosystem

- Developers, their design consultants and their tenants can be a source of commissions for local artists.
- A guidebook, a roster and periodic events should help with case-making and with the dissemination of technical information regarding public art in private development. This would strengthen the interests of development teams in public art and build a stronger network of collaboration.

Deeper Cultural and Civic Participation

- Public art in private development can provide access to public art for communities in areas of Nashville where public art has not been commissioned in Metro capital projects.

Vibrant Creative Neighborhoods

- Public art in private development can provide a distinctive visual statement about the creative energy and aspirations in a neighborhood and inspire people to bring their own creativity.

Vital Public Realm

- Public art, considered holistically with architecture, site design and streetscape design, can help convey the value the community places on the public realm and enhance environments that people use every day.

PUBLIC ART AND THE DEVELOPMENT REVIEW PROCESS

Nashville’s approach to managing private development relies on as-of-right processes or guidance from recently updated community plans that are referred to when developers apply for subdivisions or rezoning.

Nashville does not use the types of developer requirements or incentives that are often linked to public art and other public benefits in other cities. It does not assess development impact fees, which many municipalities charge to offset the impact of new development on traffic, open space or other types of public infrastructure, including public art. Nor does it use negotiated processes, such as development agreements, that allow for tailored community benefit agreements for each major project.³³

Even if Nashville did decide to seek resources from developers on a negotiated basis, it is likely that mitigation of traffic and affordable housing issues would be a higher priority than requirements for public art or other arts and culture outcomes. For affordable housing—Nashville’s highest priority issue—the Metro Government is considering offering developers a cash payment incentive if they include affordable housing.

33. In Nashville, the term “community benefits agreement” usually refers to local and apprentice hiring requirements for certain Metropolitan Government construction and development projects. In other cities, the term refers to agreements developers make to mitigate the impacts of their projects on the surrounding communities.

Rezoning

Nashville recently passed a downtown new zoning code that is intended to make most development, even major projects, “as-of-right.” There is one incentive, a height (“density”) bonus for open space, but it is rarely used.

Elsewhere, most new development is managed through a rezoning process. When developers propose projects that require zoning changes, site plan reviews are based on their consistency with the relevant Community Character Plans and Community Character Policies that were adopted as part of the comprehensive plan. In one case, a neighborhood has also developed its own policies for how new developments can best related to the existing context, and it uses these to advocate with developers for the types of projects it would like to see. It is possible that public art could be recommended in these planning tools.

Community Character Plans

The *NashvilleNext* comprehensive plan divides Metro Nashville into fourteen areas, each of which has a separate “Community Character Plan” that outlines planning and development goals for the next ten years. These plans mention public art infrequently, mostly in regard to bikeways and in some cases related to redevelopment of malls.

Community Character Policies

The *NashvilleNext* comprehensive plan includes “Community Character Policies,” which operate like a future land use plan. These policies describe a full range of desired development typologies (such as “Suburban Residential Center” or “Urban Mixed-Use Neighborhood”) and provide

specific guidance about how projects of those types should be developed. For many development typologies, the Community Character Policies recommend height (or density) incentives for desirable features such as “pedestrian-friendly streetscapes, plazas and open space, public art, innovative storm water management techniques, etc.”³⁴

Neighborhood Policies

One neighborhood, Germantown, has developed a “good neighbor” agenda that requests developers to comply voluntarily with project conditions. These include the provision of “some form of public art” along with other features such as dog walking areas and electric car charging stations.

34. This text appears repeatedly in the Community Character Manual, for zoning classifications such as T3-NC, T3-SC, T3-RC, T3-CM, T4-MU, T6

STRATEGIES: LINKING PUBLIC ART TO PRIVATE DEVELOPMENT

Nashville’s development climate does not suggest a clear path to requiring developers to include public art as part of their projects. However, the following recommendations would elevate the presence of public art in discussions about new projects and increase the potential for developers to include public art voluntarily.

Guidelines for Public Art in Community Character Plans

Metro Public Art should propose more robust language for public art that can ultimately be adopted into Community Character Plans. This would provide a framework for discussing public art opportunities when rezonings are evaluated against the recommendations of character plans. The next updates of Community Character Plans are expected to begin in 2020.

Guidelines for Public Art in Community Character Policies / Height Bonuses

Over time, Nashville may be able to encourage more developers to take advantage of the height (density) bonuses for public realm amenities that are suggested in the Community Character Policies. In anticipation of that, Metro Public Art should collaborate with the Planning Department to create advisory guidelines that can be used if and when developers propose public art. The guidelines should include site plan / public realm considerations, requirements for public art budgets, and maintenance and de-accessioning considerations. These guidelines could be incorporated in the developer guidebook recommended in the next section of recommendations.

Public Art Review of Development Proposals

Nashville receives some 20 rezoning proposals a week, a small number of which are the types of developments that might include public art. Metro departments can review these proposals and comment on them at the interdepartmental review phase of the development review process. Metro Public Art should determine if there is a resource-effective approach to scanning rezoning proposals and commenting on proposals that have implications for public art in private development.

STRATEGIES: CREATING A CLIMATE FOR PUBLIC ART IN PRIVATE DEVELOPMENT

While it is unlikely to expect that Metro Nashville will require developers to include public art in their projects, it is not unreasonable to expect that many developers, their design consultants and their tenants will voluntarily seek to include public art in their projects. Already, from time to time, developers contact Metro Public Art to seek advice about commissioning work on their own.

Metro Public Art should lead the effort to create a climate in which public art is sought after as a desirable component of private development. It should consider creating a consortium for public art in private development that involves business, civic, design and real estate organizations. While Metro Public Art can play a catalytic role in this process, the consortium should ultimately rely on collaboration among like-minded organizations.

A Consortium for Public Art in Private Development

This consortium would promote the idea of public art in private development and would enable its participants to tap into existing knowledge bases, share resources and expand audiences. It would also provide a mechanism for implementing recommendations below that might not be a priority for or feasible for Metro Public Art.

These are some of the key organizations and Metro agencies to consider as members of the consortium:

- American Institute of Architects Middle Tennessee
- Arts and Business Council of Greater Nashville
- Metro Planning (Land Development, Rezoning and Subdivision, Community Planning and Design)
- Metropolitan Planning Organization
- Nashville Civic Design Center
- Tennessee Chapter, American Society of Landscape Architects
- Urban Land Institute Nashville

The following recommendations should be undertaken by the consortium, led either by Metro Public Art or one of the collaborators in the consortium. They focus on how to provide resources that will encourage developers to include public art in their projects voluntarily, and to support them in those efforts.

Case-making and Tools for Developers

The consortium should produce a public art in private development guidebook that makes the baseline case for the value of public art in private development, underscores the difference between public art and design, and gives clear and compelling examples of different approaches that developers can take. The value argument should be linked to Metro Public Art's four goals.

These examples could include case studies of a variety of projects and guidance on how to link public art strategies to development project goals, best practices in artist selection and design review and approval, budget issues, conservation and maintenance, contracting issues, and references regarding copyright and the Visual Artists Rights Act.

An important topic to cover is what makes public art distinct from broader design strategies (which might use media such as building materials, light, graphic design, wayfinding, etc.). Also, the guidebook should differentiate between public art and signage or commercial expression.

The guidebook could also provide specific reference to provisions of Community Character Plans that discuss public art, as well as any voluntary guidelines for including public art in projects.

The audience for this guidebook would be developers, their design consultants (architects, landscape architects, environmental graphic designers, placemakers) and civic leadership. A model for this Guidebook is Pittsburgh's *Add Value: Add Art*.³⁵

Lectures

Nashville's design and development communities should have access to periodic events that focus on public art in private development. These events could range from presentations by artists about their work to hands-on workshops about different aspects of the public art process.

35. <http://www.ura.org/developers/URA-AddValueAddArt.pdf>

The audiences would be developers, their design consultants and civic/community leaders who are working with developers. Events could be organized by any number of organizations, but they should be publicized in a coordinated way to all interested.

Curricula and Workshops

The consortium should consider producing and sponsoring hands-on workshops on various topics related to public art in private development. Such workshops, if planned carefully, could be offered for continuing education for various professional organizations and certifications.

Public Art in Design and Development 101

Create a curriculum and produce workshops about engaging public art in architecture, landscape architecture and planning. Focus on current best practices for the process of developing public art projects. Discuss the roles and responsibilities of developers, designers, arts professionals and artists. Discuss public communication and engagement. The curriculum should be geared towards a multidisciplinary audience of developers, property managers, designers, arts professionals, civic leadership and artists.

Public Art Business Training

Create a curriculum and produce workshops about marketing artistic services to the architecture, interior design, graphic design and landscape architecture professions. Discuss marketing, pricing of services and project delivery and other issues that artists need to consider to be effective in the marketplace. The curriculum should be geared towards working artists.

Recognition

Organize an annual tour that highlights how developers and designers are bringing artists into their projects. The tour should include traditional public art types such as sculptures and murals, as well as projects that involve artists in the design of interior features.

Create an annual award for excellence in including artists in the design and development process.

Create press materials that highlight how developers and designers are bringing artists into their projects.

Arts Professionals Registry

Nashville should have a registry of fine art and public art professionals who understand the planning, curatorial and project management contexts for public art. The registry should include independent curators and arts consultants, art handlers, and conservators. It should be made available to developers, business owners and other private collectors who are interested in commissioning public art and adding the work of public artists to their collections. It would be appropriate for an entity other than Metro Public Art to develop this resource.

9.

**MANAGING
METRO
PUBLIC ART**

Metro Public Art has a strong track record for managing successful public art commissions. Using the program's existing guidelines as a starting point, this chapter recommends the administrative tools that will be necessary for an expanded range of public art projects and programs. These include transparent and flexible artist selection processes that can accommodate different project types and ensure stakeholder engagement, a process for planning for future public art projects and programs, expanded funding sources and staffing skill sets, more detailed procedures for collection management, and enhanced approaches to evaluation.

ARTIST SELECTION

The Metro Arts Public Art Guidelines outline a basic process for selecting artists. The process is focused largely on commissioning traditional site-specific artworks and is based on best practices in the field. It has been an effective method and is flexible enough to be the framework for selecting artists not only for traditional percent for art projects but also for artist residencies, community-based studios, artist involvement in planning teams and curated public art exhibitions, the new tools that are outlined elsewhere in this plan.

The Standard Artist Selection Process

The Artist Selection Process typically follows these steps.

1. Metro Public Art staff identifies a site and—through conversations with relevant Metro departments, the Metro Council Member and community stakeholders—develops a draft Project Plan. This project plan is submitted to the Public Art Committee (PAC) for approval.
2. Metro Public Art then invites a citizen Selection Panel.
3. Metro Public Art issues a Call to Artists.
4. The Selection Panel reviews submittals from artists and selects finalists based upon criteria developed in the Project Plan.
5. Finalists are either invited to develop and present design proposals or interview with the Selection Panel. The Selection Panel makes its final recommendation based upon criteria developed in the Project Plan.

Each of these steps is described in detail below, with options for the program to consider based upon the needs of each particular project.

Project Plan

The Project Plan creates an overall framework for the project, reflecting the many conversations that Program staff have had with project partners and the community. The Project Plan should include:

- A site or sites to be explored.
For some projects, such as artworks incorporated into capital improvements, a specific site might be defined at the outset. For others, such as residencies or exhibitions, the site might be generally defined as a neighborhood or area, but the actual location of the artist's work may be determined through the concept development process and engagement with the community.
- The goals for the project.
These should be informed by the individual project, but also relate back to the Public Art Theory of Change goals and outcomes.
- The tool for artist involvement being recommended and the anticipated scope of work for the artist.
The Project Plan should indicate whether the artist is being selected for a percent for art project, residency, community-based art studio, planning team or exhibition, and the project's expected deliverables and outputs..
- A description of confirmed partners, including other Metro agencies and community organizations.
- A description of community stakeholders who are potential collaborators and who should be kept informed about the project.
- The composition of the Selection Panel.
- The project budget, including funding source(s).
- The anticipated timeline.

Selection Panels

Selection Panels should bring a mix of expertise to the review and selection of an artist, including experience reviewing the work of artists, special knowledge about the physical characteristics of a site and a relationship with the community where the artwork will be sited.

The Public Art Guidelines prescribe that each Selection Panel will consist of five to nine members, and that:

at least one panel member will be a visual artist. Other members may include project architect or lead design professionals, arts professionals, one member representing the site sponsor and the department having oversight responsibility, and a representative from the community in which the proposed project will be located. The Metro construction project liaison serves ex-officio, non-voting. In some circumstances, the PAC may elect to appoint a regionally or nationally recognized public artist or public art professional to serve on the panel. In addition to the panelists, the PAC chair or designated PAC member will serve as an ex-officio, non-voting panel member.

This serves as a good framework for the Selection Panel composition; however, it may be limiting for projects with numerous partners or a strong focus on community engagement. Consideration should be given to larger panels (up to 11 members) for certain projects. The Program should also make accommodations, such as arranging for child-care, scheduling meeting times during non-work hours, and scheduling meetings in convenient, transit accessible locations, to ensure that participation by community stakeholders does not create an unnecessary burden.

Call to Artists

The Call to Artists should request that artists submit their qualifications. What constitutes qualifications should be determined based upon the requirement of each individual project, but should include at a minimum a cover letter outlining the artist's interest and qualifications, examples of the artist's previous work, a resume, and references.

A Call to Artists should be detailed enough for artists to understand the project goals, qualifications required, scope of work, budget and timeline. A Call to Artists should never ask an artist to submit a full artistic concept, but it may ask for the artist to describe their general work approach or the issues they would like to explore in the project.

Open Calls

Metro Public Art typically uses an "open call" to invite artists to be considered for public art commissions, which means that any artist who meets the criteria in the call can apply.

The Call to Artists may limit the geography of eligible artists, if there is a desire for a local or regional artist.

Invitational Process

The Program should consider using an invitational process in certain circumstances. In an invitational process, the program invites a short list of artists to submit design proposals. The short list can be developed by staff or with input from the PAC and/or the Selection Panel. An invitational process should be considered when the program is:

- Hoping to attract artists who may not have done a public art project and do not consider themselves "public art" artists, but would be a good fit for the particular project.
- Seeking artists with a specific skill or background, based on the nature of the site, the project concept and/or the community where the project will be located.

Roster

The Program may also develop a pre-qualified pool of artists, or Artist Roster, from which it can choose artists for an invitational process. This Roster would be developed based on a comprehensive review of qualifications from artists who respond to an open Call to Artists. This list could be focused on a specific set of opportunities or be used broadly for a range of projects. If the Roster is meant to be used for several years, it should be updated annually or bi-annually to allow new artist to be considered and for Roster artists to update their materials.

Selecting Finalists

The Selection Panel reviews artist qualifications and may select up to five finalists based upon the criteria established in the Project Plan and communicated in the Call to Artists. The Selection Panel may then either:

- Request that each finalist develop a Concept Proposal, consisting of renderings of the proposed artwork, a narrative description of the proposed artwork, a preliminary budget and a timeline. This method works best for traditional percent for art projects or exhibitions when the Selection Panel is interested in artists' approaches to a particular site. Artists are compensated for their Concept Proposal and travel and present their Concept Proposal directly to the Selection Panel.
- Request that each finalist interview with the Selection Panel. This method is particularly useful when:
 - Selecting an artist for a percent for art project or an exhibition for which it would be premature to ask finalists to prepare concepts. This would occur in situations where there is an interest in having the selected artist to do more extensive research, engage more fully with community stakeholders during the design development process and/or work collaboratively with other design professionals.
 - Selecting an artist for a residency, where the nature of the artist's concept will not be known until after the artist starts working.
 - Selecting an artist for a community-based art studio, where the artist is being hired to create an approach to developing the studio and working with the community.
 - Selecting an artist for a planning team, where the artist is being hired based on their approach to the planning assignment.
- Request that each finalist develop a work plan proposal, consisting of a proposed scope of work, timeline and budget and also interview with the Selection Panel. This method works best when selecting an artist for community-based art studios or for a planning team and there is an interest in selecting the artist based upon their scope of work / work approach.

Other Processes

Curatorial Process

A curatorial selection process would typically only be used for curated public art exhibitions. In a curatorial selection process, Metro Public Art would develop and advertise a Request for Proposals from independent curators. A Selection Panel would be convened to review proposals and recommend the selection of a curator to the Public Art Committee for approval.

The Curator would select an artist or artists for the project and work with those artists through design and the realization of their projects. The Selection Panel would review the curator's final proposal, their selection of artists and the final proposals and recommend them to the PAC for approval. Utilizing a curator can give an exhibition both focus and depth and give Metro Public Art access to artists who may not typically apply for public art projects.

Planning Team Selection

For artists who are being selected to work on planning teams, where the budget for the artist involvement is not being paid by percent for art or other funds in the Metro Arts budget, the Metro agency sponsoring the plan has the option to allow the overall planning team to recommend an artist, with approval of Metro Arts Staff. This would allow for the planner to select and work with an artist based on their relationship with the artist and the planner's assessment of the artist's qualifications for the project. The artist would be a sub-consultant to the planner, but their scope of work and deliverables would be reviewed by Metro Public Art staff. In cases where the budget for artist involvement is being paid through Metro Arts the artist should be selected using the standard process. This could also be the case should Metro Public Art and the partnering Metro agency agree that the project is best served by an artist selected through a competitive process. A representative from the overall planning team would be on the Selection Panel.

PLANNING FOR PUBLIC ART

Metro Public Art should consider developing plans that identify approaches to developing public art projects in a variety of contexts. Generally, the advantage of these plans is that they can closely align the mission of Metro Public Art with that mission of collaborating agencies, resulting in better planning and support, especially for approaches such as community-based art studios and artist residencies that often take several years to mobilize and come to fruition.

These plans can be developed in-house by Public Art Program staff or with the assistance of a consultant. The consultant could be an artist or a public art professional who brings the needed skills to the project based on the scope of the plan. These skills may include visioning, curatorial expertise or technical knowledge related to public art, community engagement or urban planning.

Planning for a Specific Metro Department

Metro Public Art, working collaboratively with a Metro department, may find it is useful to take an in-depth look at how the mission and goals of the Public Art Program and the department overlap, what approaches to public art support this mission and goals, and the highest priority places to focus public art resources. This type of plan may be useful if the other department is undergoing other strategic or long-term planning, is going to be undertaking a large number of capital projects over a period of time or is interested in getting stakeholder involvement in larger questions about the intersection of public art and the work of the department.

Planning for an Infrastructure System

Similarly, Metro Public Art may find it useful to create a plan that sets goals and identifies opportunities for an infrastructure system, such as greenways, bikeways, transit infrastructure or green infrastructure. Working with the appropriate Metro Department(s), Metro Public Art would examine how public art can support the Department and Public Art Program vision and goals and result in meaningful public art projects. The plan could examine general design factors, coordination with planning and design teams and funding.

Planning for a Large-Scale or Multi-Phase Capital Project

Some large-scale capital projects that are built in phases, such as community or regional parks or major facilities, may benefit from a plan that thinks holistically about the public art approach across the entire project. These plans could be done in conjunction with initial planning for the capital project.

Planning for a Specific Area Within the Community

There may be instances when Metro Public Art finds it useful to develop a public art strategy in a specific area of Nashville. This may be because the program feels that doing multiple public art projects in an area helps fulfill their vision and goals, or it may be that several capital projects, managed by one or multiple Metro Departments, are occurring in an area and raise the question of the best use of one-percent funds.

FUNDING METRO PUBLIC ART

As Metro Public Art becomes more multifaceted, working with artists, Metro agencies and communities in new ways and developing focused programs and resources for targeted audiences, it will need to develop a broader range of funding sources.

Currently, nearly all of the program's funding comes from bond funds. Metro's public art ordinance requires that one-percent of the net proceeds of any general obligation bond issued for construction projects must be dedicated to Metro Public Art. Per the requirements of bond funds, one-percent funds can only be spent on permanent artwork on Metro property. The one-percent funds are crucial to the success of the program, but because of these restrictions, they cannot support all of the activities necessary for the program's success.

To implement the projects and programs recommended in this plan, Metro Public Art will need to think strategically about how it uses its one-percent funds and will it need to seek additional sources of funding for activities that can't be funded from bond proceeds. One of the most promising avenues for funding could come from partnerships with other Metro departments and nongovernmental agencies who agree that public art programs and projects can help them advance their own visions, missions and goals. These collaborations can leverage grant funding and public support beyond what Metro Public Art might be able to achieve on its own.

Goals for Funding for Metro Public Art

Metro Public Art should diversify its funding to include:

- Continued **one-percent funds** to support the commissioning of permanent works of art that support Metro Public Art's vision, values and goals.
- **Flexible project funds** to support new project models, such as artist residencies, community-based studios, artist collaboration on planning projects and temporary artworks.
- A consistent and predictable source of **ongoing program funds** to support the initiatives managed by Metro Arts, such as Learning Lab and THRIVE
- **Operational funding** to support staffing and consulting required for new programs and projects
- **Dedicated capital maintenance and conservation funds** for Metro-owned artworks, to provide a more consistent resource than four-percent funds.

Uses of the One-Percent Funds³⁶

One-percent funds can be used to fund the following project types and programs recommended in this Plan:

- Traditional permanent public art commissions on Metro property, the processes used to create those works and project management for those commissions.
- Artist residencies that result in permanent public art commissions on Metro property.
- Public art plans.
- Artist involvement on planning teams, if the planning process is related to a capital project or projects that are eligible for one-percent funding.
- Curated Public Art Exhibitions that result in permanent art on Metro property.
- Acquisitions for the Portable Collection.
- Hiring artist mentors as assistants on permanent public art commissions that are funded through one-percent funds.

One-percent funds cannot be used to fund the following project types and programs recommended in this Plan:

- Artist fees and overhead costs for community-based artist studios.
- Artist residencies that do not result in a permanent public art commission on Metro property.
- Artists on planning teams if the plan is not connected to a capital project or plan.
- Curated Public Art Exhibitions that result in temporary art or art not located on Metro property.
- THRIVE (currently supported through general fund allocations to Metro Arts).
- Learning Lab (currently supported through NEA grant and the general fund).

³⁶. A full list of sources of public art funds, eligible uses of funds and ineligible uses of funds is in the Public Art Guidelines.

- Developing materials for the Mural Assistance Center.
- Developing the Developer Guidebook and related resources.
- Communications projects.
- Curriculum development.
- Docent and teacher trainings.

In addition, one-percent funds can be used to support project management for one-percent funded projects, but funding staff to manage other projects and programs, as well as support functions such as administrative support and communications, must come from the General Fund or other sources.

Funding for Artists on Planning Teams and Artist Residencies

As noted above, one-percent funds can be used for the planning and design of capital projects. Metro Public Art can use one-percent funds to support Artist Residencies and Artists on Planning Teams so long as the work ultimately results in a permanent public art commission by that artist, or in the case of artists working on planning teams, by that artist or another artist.

For Artist Residencies, the artist fee would include compensation for the time spent on the residency. This may increase the ratio of funding and resources used for design development compared to the fabrication and installation of the artwork, compared to conventional projects, but it would allow the artist to spend more time and conduct more in-depth community work in the design development phase.

For Artists on Planning Teams, the artist fee would be part of the overall budget for developing the bond-funded plan or study.

Other Sources of Funds

General Fund

Besides one-percent funds, the primary source of funds available to Metro Public Art has been annual allocations to Metro Arts from the General Fund.

Staffing. The General Fund should continue to be used to fund staffing efforts that are not directly related to managing public art projects funded through the one-percent. This includes staffing for programs, collection management, communications and work on projects funded through other means.

Communications. Special communications needs, such as website, social media, print materials and contracted services should also be supported through the General Fund. Metro Public Art should investigate whether the documentation of temporary and process-based artworks can be funded through one-percent funds, as this will comprise the permanent record of the work.

THRIVE. THRIVE is currently supported by the General Fund.

Temporary Art. Metro Public Art has received a one-time General Fund appropriation for temporary public art. The Program should continue requesting such appropriations in future fiscal years.

Projects and Programs. To the extent that other funding sources are not available, consideration should be given to requesting General Fund support of temporary public art resulting from Curated Public Art Exhibitions, Residencies or Community-Based Artist Studios; overhead for community-based artist studios; and programs including Learning Lab, Mural Assistance Center, Developer Guidebook, Curriculum Development, docent and teacher trainings.

General Fund Reserve Fund (Four Percent Funds) in the General Services District

Metro Nashville retains a capital projects fund for relatively small or short-lived capital expenditures. Four percent of the gross original General Services District general fund revenue is deposited into this fund, and are appropriated by resolution in the capital spending plan for the purchase of equipment or repairs. Metro Arts is eligible to apply for these funds and has done so successfully twice.

Grants

Metro Arts and Metro Public Art have been successful in securing grant funding to support special projects and programs. The Program should continue to pursue grant opportunities that can fund projects and programs in the *Public Art Community Investment Plan*, the Annual Work Plan or other public art planning documents that cannot be funded through one-percent.

Interdepartmental Partnerships

As Metro Public Art forges partnerships with other Metro departments and independent public agencies, it should look for ways those departments and agencies can help share the costs of projects and programs, such as making joint budget requests or jointly pursuing grants or other sources of funds.

External Partnerships

Metro Public Art should seek partnerships with non-governmental entities, both non-profit and for-profit, when there is an alignment in mission. Through these partners, it should seek external funding for the costs of programs and projects that are mutually beneficial.

Other Public Funds

Metro Arts should investigate if there are other sources of public funds to support projects, programs and staffing needs that cannot be funded through the one-percent. Two areas of consideration are the Hotel Occupancy Tax and banner fees.

STAFFING METRO PUBLIC ART

As Metro Public Art diversifies its project types and takes on additional programs, it will need to expand the range of skill sets it has on staff, as well as consider expanding the number of staff to effectively and professionally manage the workload. The Program should consider maintaining and, where needed, growing the following capacities.

Planning

Metro Public Art staff must be engaged in planning at two levels. First, the staff will take the lead on developing the Annual Work Plan and Budget. This requires staff who can immerse themselves in the City's capital program and meet with representatives of Metro Departments, other government agencies and community partners to explore and develop a range of public art opportunities for consideration. It also involves evaluating these opportunities with the PAC and other stakeholders and developing a final, implementable plan.

Metro Public Art staff should also increasingly involve themselves in injecting creative thinking and public art recommendations into Metro's planning processes. This may directly include staff or consultants or artists who are managed by the staff. This work includes both bringing creative engagement methods to traditional planning processes and working collaboratively with the teams that are developing capital project plans, Metro plans and departmental plans to identify specific or structural opportunities for public art.

Curating

Metro Public Art staff plays a curatorial role in facilitating the identification and selection of artists, and working with those artists through community engagement, design development and production of their work. This requires a broad knowledge of artists and their working methods.

Community-based projects will require that the staff's curatorial expertise expand to include a strong background in social practice and community process.

Project Management

Metro Public Art will continue to need strong project management skills to oversee its many projects. As the program works on projects that incorporate a more community-engaged process, the staff will need to focus more energy on and build greater expertise in community outreach.

Programming

The programs that Metro Public Art manages to support the vitality of the public art ecosystem and to provide tools and resources that support quality public art throughout the community will require staff with good program management skills and will require an increase in staff resources.

Collection Management

As the number of works in the Public Art Collection increases and if a Portable Collection is added, the program will require additional focus on collections care and management. Staff with skills or understanding of conservation, maintenance and collection registration will be important.

Communications

This Plan recommends an increased emphasis on communications. Metro Arts or Metro Public Art should have staff with the time and capabilities to develop and implement communications strategies for the program.

In addition, as Metro Public Art begins working with artists whose practices are process oriented, it will need to increase the resources it devotes to documenting the artist's process. This could involve assigning staff to this work, or retaining writers, photographers and videographers as consultants.

INTERDEPARTMENTAL WORKING GROUP

Metro Public Art should establish an Interdepartmental Working Group to provide liaison to other Metro departments, and it should eliminate the position of “technical advisors” who participate in meetings of the Public Art Committee.

The role of the Interdepartmental Working Group will be to:

- Serve as the primary liaison between Metro Public Art and Metro departments and refer Program staff to others in Metro departments for information and input as needed.
- Meet as a group once a year for a “state of the (public) art” summit to hear from Program staff about projects, programs and goals and to discuss areas of interest for the coming year.
- Developing ongoing relationships with Metro Public Art staff to discuss capital project plans and budget requests, as well as other plans, projects, programs and initiatives that may be areas for collaboration.

The Working Group would be comprised of representatives from Metro departments that Metro Public Art interfaces with to plan for and execute projects and programs. Representatives should be able to speak to their respective overall department goals and objectives, as well as capital projects (if applicable) and programs impacting the four pillars of the theory of change. The Working Group should include representatives from the following Metro Departments:

- General Services
- Metro Planning Organization (MPO)
- Metropolitan Transit Authority (MTA)
- Parks & Recreation (Planning and Facilities Development and Greenways)
- Planning (Capital Budget Planning and Community Planning)
- Public Library
- Public Works
- Metropolitan Development and Housing Agency (MDHA) (Housing and Urban Development)
- Water Services
- Mayor’s Office of Economic Opportunity and Empowerment
- Mayor’s Office of Infrastructure and Sustainability

Other members can be invited by Metro Public Art as partnerships develop with other Metro departments.

COLLECTIONS MANAGEMENT

Metro Nashville owns many artworks that are located in public places. Some of these artworks were commissioned by Metro Arts or otherwise accessioned into the Public Art Collection, while others were obtained by other means and are under the stewardship of other Metro agencies.

Metro Public Art's priority should be to focus on the stewardship and development of the Public Art Collection. In regard to artworks owned by other agencies, Metro Public Art should oversee an inventory of all artworks owned by Metro Nashville and provide technical assistance to other agencies in regard to the stewardship of artworks for which they are responsible.

In addition, Metro Public Art should develop policies and procedures related to the future accessioning artwork and approval of memorials.

37. Metro Public Art's one-percent funds can only be used to conserve artworks that were commissioned through one-percent funds, not artworks acquired or accessioned through other processes. Gifts accepted since 2016 have been required to contribute to a conservation endowment.

38. Metro Public Art's guidelines currently allow one-percent funds to be used for "Special projects and other purposes directly related to a specific Percent for Public Art project and recommended by the PAC for MNAC approval." This should be formalized to explicitly refer to documentation of temporary or process-based artworks.

Management of Public Art Collection

The Metro Arts Public Art Guidelines include solid procedures for documentation, maintenance and conservation of artworks in the Public Art Collection, as well as for de-accession and re-siting processes.

Currently, cleaning and routine maintenance of the Collection is managed by Metro Arts. The Public Art Guidelines require that cleaning and maintenance be done according to protocols developed by artists.

Most of the other costs of collection management, including capital conservation of the Collection, have been covered through the one-percent funds. In two cases, the program needed to request allocations from the General Fund Reserve Fund (also known as the "Four Percent Reserve Fund") of the General Services District for conservation.

As the Public Art Collection grows, ages and embraces new artistic approaches, the program will need to increase the resources it dedicates to collections management. These are the needs it should anticipate:

- Draw on the expertise of trained art conservators to provide conservation assessments and services.
- Develop additional revenue streams to support capital conservation and maintenance of artworks in the Collection, particularly those that are accessioned.³⁷
- Expand the documentation of temporary and process-based art projects, as the documentation will be the only permanent record of the artwork. As the Program embraces more projects of these types, the resources needed for documentation will grow. Consider adding this to the approved uses of one-percent funds.³⁸

Management of City-Owned Artwork Not in the Public Art Collection

The Metro Nashville Public Art Collection is defined as “artwork on public land or in public facilities owned by Metropolitan Government of Nashville and Davidson County and approved by the Metropolitan Nashville Arts Commission.” This includes works commissioned by Metro Public Art as well as gifts of artwork reviewed and accepted by the Metro Arts Commission. As of January, 2017, there were 49 works in the Collection, all accessioned since 2007.

Because of this definition, the Public Art Collection does not include artworks that pre-date the public art ordinance or that were donated to Metro, if they were not reviewed and accepted by the Arts Commission. There is no formal inventory of these artworks and some of the vital information regarding many of these artworks may already be lost.

To ensure that these artworks continue to be a positive asset to the community, Metro Public Art should:

- Work with other Metro departments to create a master inventory and archive of information about all Metro-owned artworks, whether they are officially in the Public Art Collection or not.
- Develop criteria for accessioning public art that Metro owns into the Public Art Collection. Evaluate artworks based on these criteria and bring forward candidates for accessioning, if any, for approval.
- Ensure that artworks that are owned by Metro agencies, but are not part of the Collection, are added to the online Art in Public Places inventory that is maintained by Metro Public Art.
- Work with other Metro departments to create a conservation assessment of all Metro-owned artworks, whether they are officially in the Public Art Collection or not.
- Establish a policy for the stewardship of Metro-owned artworks that have not been accessioned into the Collection, including

recommendations for how maintenance and conservation of these artworks should be funded.

- Serve as a technical resource to Metro departments for questions related to collections management.
- Assist other Metro departments in identifying and contracting with conservators to manage the conservation process for projects in their stewardship.

Policies and Procedures for Accessioning

Metro Public Art’s guidelines currently define “accessioning” as “the procedure used to accept and record an artwork as part of the collection.” However, the guidelines do not outline such procedures. Metro Arts should:

- Develop a policy for accessioning public art that Metro owns into the Public Art Collection, including criteria for reviewing artworks and recommendations for how maintenance and conservation of these artworks should be funded.
- In collaboration with the Metro Historical Commission, develop a policy for accepting memorials on public property, whether or not they are part of the Public Art Collection. The policy should include criteria (aesthetic, subject matter, technical considerations) for reviewing proposals and recommendations for how maintenance and conservation of memorials should be funded.

EVALUATION

Metro Public Art should monitor its progress towards its four major goals through an ongoing evaluation process. This section outlines the context for evaluating the program’s activities and approaches to measurement.

Why Evaluation

Evaluation can play an important role in the success of Metro Public Art. The processes described below help the program understand not only whether its activities are helping to achieve its major goals (e.g., that its theory of change is working), but also how and why.³⁹

The evaluation process will help Public Art Program staff sharpen the planning and design of activities recommended in this plan by challenging them to think about how those activities will be linked to outcomes. The information gathered through evaluation will help stakeholders make informed decisions about continuing the strategies recommended in this plan or adapting them.

The evaluation process can also help promote collaboration and engagement among Program stakeholders, important because one of the program’s goals is to value community knowledge and involvement. Evaluation can be organized in a way that stakeholders are involved in collecting and analyzing data, which can help stakeholders see the value of their participation in Metro Public Art’s activities.

Finally, a thorough and consistent evaluation process will help the program allocate its resources wisely and make a case to partners, the Metro Council and the public about the resources that are necessary for the program.

Evaluating Activities

Evaluation should focus on whether Metro Public Art’s activities are demonstrating observable progress towards the goals outlined in the theory of change. So, for example, evaluation might consider how many of Metro Public Art’s activities were able to engage new artists from the community, rather than how accessible Metro Public Art is to new artists in general.

The focus on evaluating the progress that is made by each incremental activity—rather than the measurement of long-term outcomes—is critical. Metro Public Art operates in an environment with multiple contexts (economic, political and social) that it cannot always control and with activities that are co-constructed in a collaborative process by diverse stakeholders (communities, institutions, public agencies, artists). And it is working towards goals, such as promoting equity or strengthening the public realm, that may elude any sort of measurement.

Therefore, the program’s strategies will evolve in an iterative manner, with numerous steps occurring over long time horizons, necessary to accomplish the desired outcomes.⁴⁰ For example, some activities might only indirectly address the program’s goals, by setting up preconditions for next steps or by indicating the readiness for further activities, and have little direct impact on the ultimate goals.

The initial steps in evaluation are to identify and contextualize each of Metro Public Art’s activities:

- Determine the intended outcomes from the theory of change, which are outlined in Chapter Three of this plan.

39. Many of the ideas in this section are derived from James P. Connell and Anne C. Kubisch, “Applying

a Theory of Change Approach to the Evaluation of Comprehensive Community Initiatives: Progress,

Prospects, and Problems,” 11–12
40. Adapted from Connell and Kubisch, 9

- Identify the activities Metro Public Art expects to implement to achieve those outcomes, which are outlined in the Strategies and Tactics report which is an appendix to this plan.
- Identify the contextual factors that may have an effect on implementation of activities and their potential to bring about desired outcomes.⁴¹

Establishing Measurements

In any evaluation, activities and outcomes must be translated into observable measures: How do we know that the activity took place and how do we measure its results?

Measurement of activities is as important as measurement of outcomes. “To make a case for impact, the theory of change approach seeks to accumulate rigorous tests of links between an initiative’s activities and their expected outcomes. Therefore, it must have compelling measures of both activities and outcomes and then link, through causal inference, change in one to change in the other, repeatedly and cumulatively over the early, intermediate, and later stages of the initiative.”⁴²

Measurements must take into account the question, “How good is good enough?” For each activity, Metro Public Art should develop performance standards that can be measured through evaluation. Every evaluation should take into account expected threshold types and levels of change. Stakeholders must have a clear idea of how much change is “good enough” for them because it may not be possible to evaluate whether the change that occurs, particularly in early and intermediate outcomes, is statistically significant.⁴³

For example, the performance standards for a Learning Lab cohort might be to recruit 30 participants, of whom 25 complete the program and 10 go on to undertake a public art project

within two years. Or, the performance standard for an Artist Apprentice strategy might be to ensure that every project that meets certain criteria should include an apprentice artist.

The scope of the activities establishes the points at which measurements occur. Instead of setting arbitrary and perhaps inappropriate data-collection points (or expecting ongoing data gathering during the course of the activities), measurement points and data collection should be based on when activities occur and a timeframe for when their intended outcomes should be evident.⁴⁴

Establishing Impact

The theory of change approach suggests that the more the events predicted by theory actually occur, the more confidence program leaders and stakeholders should have that the theory is right and their work is on track, even if the ultimate changes are on a longer time horizon. The audiences for the evaluation of Metro Public Art’s activities should be convinced that the initiative “worked” if four points can be demonstrated:

- there is a well-specified and plausible theory of change, which describes steps that help drive progress (from historical baselines) toward important outcomes,
- the activities of the program that were part of these steps were implemented at expected levels,
- the magnitude of changes in the early, intermediate and long-term outcomes that followed these activities met predicted thresholds and
- no obvious and pervasive contextual shift occurred that could otherwise account for all these predicted sequences of activities and outcomes.⁴⁵

41. Adapted from Connell and Kubisch, 2

42. Connell and Kubisch, 9

43. Derived from Connell and Kubisch, 9

44. Derived from Connell and Kubisch, 9

45. Ibid, 10

Frequently in evaluation reports for initiatives like Metro Public Art, process documentation and implementation studies are all that is presented because long-term outcomes are not expected to have shown any change until years after the initial activities are implemented and because there is no strong, a priori theory of change linking early activities to early outcomes.⁴⁶

Summary of Evaluation Process

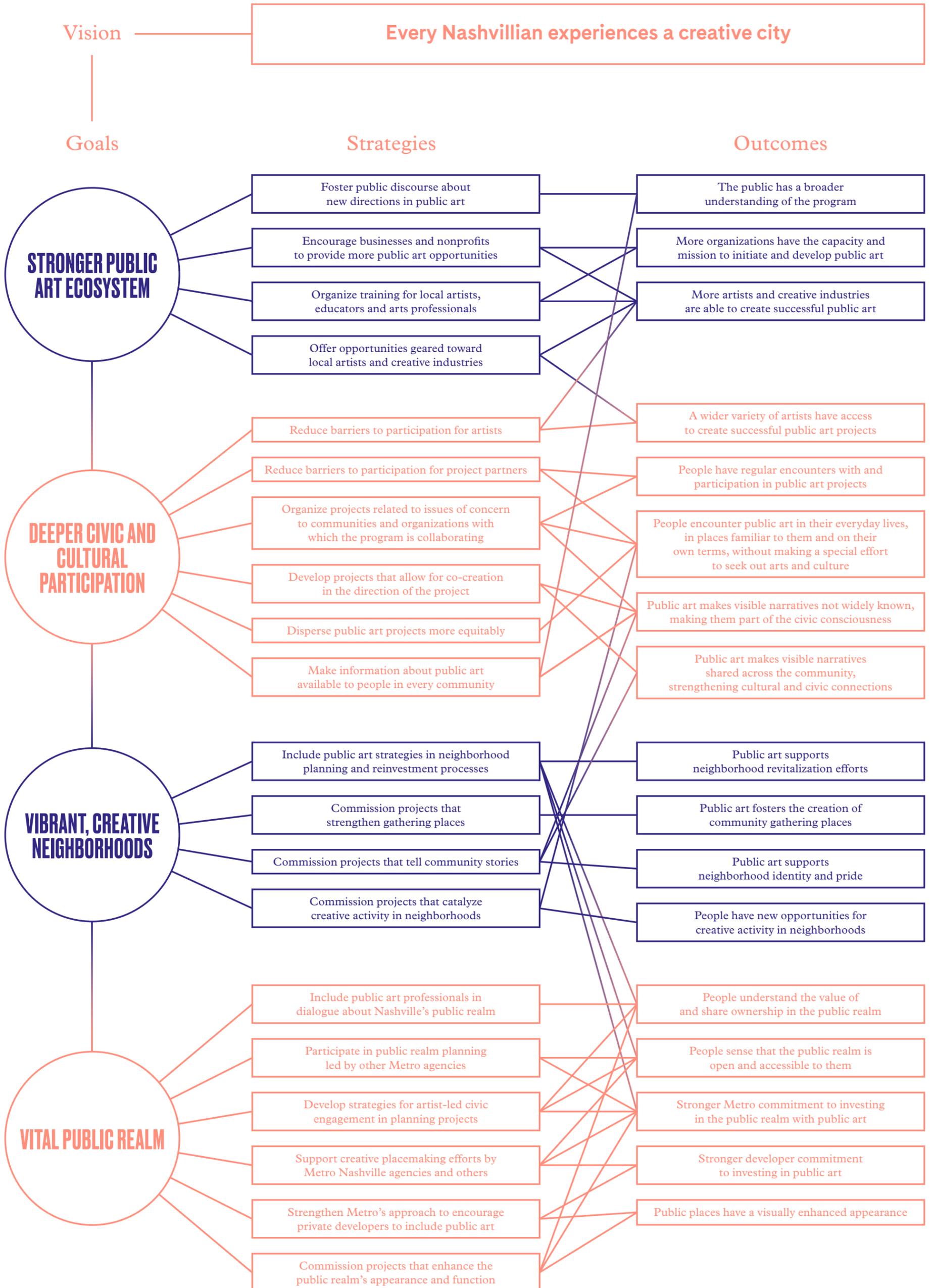
- Establish clear goals in a theory of change.
- Establish concrete activities that will be taken to achieve these goals.
- Establish specific, measurable goals for the level of activity and the expected outcomes for each activity. This is done in with collaborators or stakeholders.
- Collect data at key and appropriate points during and after the activity. This is done with collaborators or stakeholders.
- Evaluate data against the pre-established goals.
- Based on evaluation, consider next steps, such as continuing the activity, adapting the activity, trying another activity, or using the success of the activity as a building block for a next activity.

46. Ibid, 11

APPENDICES

A.

**THEORY
OF
CHANGE**



B.

**CRITERIA
FOR EVALUATING
PROJECT
OPPORTUNITIES**

To achieve the outcomes it seeks, Metro Public Art will have to be selective about the projects it takes on. It will need to use criteria that help the program decide what its best opportunities are and also help the program communicate with potential partners and the general public so they understand how decisions are made and how they can propose opportunities that merit the program's attention.

Following are a set of criteria that balance Metro Public Art's vision, values and goals with its capacity and potential project impact. The more criteria a potential opportunity meets and the more strongly it meets those criteria, the more priority should be given to a project.

MISSION-RELATED CRITERIA

1. The project provides an opportunity to fulfill the public art vision that “everyone experiences a creative city” using one of the tools outlined in this plan.
2. The project will bring public art to a community or audience that has not been typically addressed or served by public art. Priority geographic and underinvested audience considerations for new projects are listed below.
3. Metro Public Art has a willing partner in the Metro agency that owns and controls the project site. The Program and the partner agency have a shared vision for how public art at the site can advance their missions and the community’s interest.
4. The partner Metro agency values the contribution of the artist and the engagement of the community.
5. The partner Metro agency shares Metro Arts commitment to equity.
6. Metro Public Art and/or the partner Metro agency have relationships with partners that can help connect to the community of interest for the project.
7. The project is best situated in Metro Public Art, rather than another Metro Arts initiative. Metro Public Art should take on projects that:
 - Can be developed by a professional artist in public art practice.³⁰
 - Are recommended by the Public Art Committee.
 - Will result in an original, site-specific, high quality work of public art.³¹
 - Are presented in the public realm.

CAPACITY-RELATED CRITERIA

8. Metro Public Art has adequate resources, in terms of funding and staff availability, to implement the project.
9. Metro Public Art has adequate staff expertise to implement the project, or is willing to develop new expertise through staff training or consulting services.
10. The commitment of Public Art Program resources, in terms of funding and staff capacity, can leverage other resources (funding, capacity, commitment, leadership) and is commensurate with the potential impact of the project.
11. The commitment of Public Art Program resources is commensurate with the most effective role the program can play (Metro Arts leads, Metro Arts partners, Metro Arts seeds).

PRIORITY AREAS FOR NEW PROJECTS

12. Projects in the following areas of Nashville should be given a higher priority than those in other areas:
 - Council districts that do not have a public art project yet.
 - Areas of Nashville with high incidence of poverty or childhood poverty.
 - Areas of Nashville that are designated, in the *NashvilleNext* comprehensive plan, as growth centers.

OUTCOME-RELATED CONSIDERATIONS

13. The project has the likelihood of strong artistic outcomes, adding uniquely to the existing body of public art in Nashville and building on the best examples of works in its genre that can be found throughout the U.S.
14. The project provides an opportunity to dovetail with other stated Metro or Mayor-driven priorities.
15. The project can advance one or more of Metro Public Art’s outcomes, based on the goals described below:

Stronger Public Art Ecosystem

- Allows a Nashville-based artist to create a high-quality public artwork and expand their practice.
- Allows for the participation of artists who have not typically been engaged in the program.
- Fosters a partnership with and builds the capacity of an arts non-profit or an arts education institution.
- Fosters a partnership with associated organizations and fields, such as the design professions.
- Fosters a partnership with businesses such as developers or fabricators who are important to the ability of artists to win commissions and create projects.

Deeper Cultural and Civic Participation

- Connects with groups not generally engaged with public/visual art.
- Examines or addresses an issue of concern to the surrounding community.
- Reinforces equitable citizen access or outcomes.
- Allows the artist to work in a community-driven or process-driven way to create their project.

Vibrant Creative Neighborhoods

- Supports a Metro policy or program to strengthen neighborhoods.
- Conveys the creative spirit or strengthens the cultural identity of a neighborhood.
- Informs the future planning of a neighborhood.
- Supports the creation or improvement of a neighborhood gathering space or cultural resource.

Vital Public Realm

- Creates a significant visual addition to the public realm, such as a landmark.
- Can support a broader discussion about the value of the public realm.

30. As defined in Metro Public Art Guidelines.

31. Ibid

C.

**STRATEGIES
AND TACTICS
FOR METRO
PUBLIC ART**

Following is a summary of strategies and tactics for Metro Public Art that are recommended throughout the *Public Art Community Investment Plan*. They are organized with regard to the four main goals that have been proposed for the program, though many of the recommendations will help the program achieve several goals at once.

While the agenda seems ambitious, the Plan recommends that the program should work through a broad range of partnerships to help achieve its goals. The recommendations involve tactics that the program will lead on its own, partner with others to achieve and seed for others to implement. Therefore, each tactic in this list is labeled as being either *Metro Arts Leads*, *Metro Arts Partners* or *Metro Arts Seeds*.

- For tactics that Metro Arts Leads, Metro Arts and Metro Public Art lead and implement the actions.
- For tactics that Metro Arts Partners, Metro Arts and Metro Public Art share ownership and implementation with other Metro departments, other agencies or community partners.
- For tactics that Metro Arts Seeds, Metro Arts and Metro Public Art endorse ideas and convene stakeholders, but it may be more appropriate for other partners to own the project or program and lead implementation.

GOAL 1: DEVELOP A STRONGER PUBLIC ART ECOSYSTEM IN NASHVILLE

Outcomes:

More local artists and creative industries have the knowledge, tools and resources to execute successful public art projects.

More organizations, institutions, developers, arts patrons and others have the capacity and mission to initiate and develop public art projects.

Public art stakeholders and the general public have a broader understanding of the program's vision, goals, projects and programs.

STRATEGY 1.1

Offer opportunities geared toward local artists and creative industries

Tactic 1.1.1: Portable Collection

Launch Portable Collection, works of art by Nashville artists purchased for exhibition in Metro Nashville public buildings. *Metro Arts Leads*

Tactic 1.1.2: THRIVE Public Art Track

Create new public art track within the THRIVE program that provides guidance and support for artist-initiated, community-centered public art projects by Nashville artists. *Metro Arts Leads*

Tactic 1.1.3: Local Artist Projects

Organize at least one public art project each year that is geared to local artists. *Metro Arts Leads*

STRATEGY 1.2

Organize training for local artists, educators and arts professionals

Tactic 1.2.1: Learning Lab

Evaluate pilot Learning Lab program conducted in 2016. Develop curriculum and launch next iteration of the program. *Metro Arts Leads*

Tactic 1.2.2: Mentorship Program

Launch mentorship program that pairs local emerging artists to work as a paid assistant to and collaborator with established national artists selected for large-scale public art commissions. *Metro Arts Leads*

Tactic 1.2.3: Conservation Corps

Explore a potential Conservation Corps training program, including potential collections partners, models and types of training needed and funders. *Metro Arts Seeds*

Tactic 1.2.4: Docent/Teacher Training

Explore potential docent/teacher training program for leading tours of the Collection in conjunction with a local university, Metro Nashville Public Schools, the Metro Summer Youth Employment Program and/or other partners. *Metro Arts Partners*

Tactic 1.2.5: Suppliers and Fabricators

Research and develop mechanisms for better connecting commissioned artists with local suppliers and fabricators. *Metro Arts Seeds*

STRATEGY 1.3

Private sector and nonprofits provide more opportunities for local artists and arts professionals

Tactic 1.3.1: Public Art in Private Development Work Group

Convene a Public Art in Private Development (PAPD) Work Group consisting of nonprofit partners, developers, planners and architects to advocate for developers and private property owners to include public art in their projects, and to develop tools and resources to help them. *Metro Arts Seeds*

Tactic 1.3.2: Public Art in Private Development Guidebook

With guidance and input from the PAPD Work Group, write and publish a Public Art in Private Development Guidebook to serve as a how-to resource for developers and property owners interested in commissioning art. *Metro Arts Partners*

Tactic 1.3.3: Arts Professionals Registry

Through the PAPD Work Group, encourage a community partner to develop an Arts Professionals Registry that serves as a resource for finding art consultants, conservation experts and other experienced professionals. *Metro Arts Seeds*

Tactic 1.3.4: Mural Assistance Center

Research and launch a Mural Assistance Center, an online guide and resource for property owners, artists and others interested in creating murals in Nashville. *Metro Arts Leads*

Tactic 1.3.5: Community-Based Public Art Residencies

When appropriate, create artist residencies and partnerships with Nashville community-based non-profits and neighborhood organizations. *Metro Arts Partners*

Tactic 1.3.6: Public Art in Private Development Educational Programs

Work with the PAPD Work Group and Nashville's design and development communities to co-host periodic events and develop curricula and workshops that focus on public art in private development. *Metro Arts Partners*

Tactic 1.3.7: Public Art in Private Development Recognition Program

Work with the PAPD Work Group to develop a recognition program for successful public art projects commissioned by developers. *Metro Arts Partners*

STRATEGY 1.4

Foster public discourse about new directions in public art

Tactic 1.4.1: Expand Communications Efforts

Continue efforts to expand communication about Metro Arts public art projects, including documentation of processes and profiles of individuals involved in projects. Continue efforts to create opportunities for people to engage with public art projects while they are in process. *Metro Arts Leads*

Tactic 1.4.2: Organize Guest Speakers

Organize guest speakers on general topics of public art practice for public audiences and stakeholder audiences. *Metro Arts Seeds*

GOAL 2: FOSTER DEEPER CIVIC AND CULTURAL PARTICIPATION

Outcomes:

People encounter public art in their everyday lives, in the places that are familiar to them and on their own terms, without making a special effort to seek out arts and culture.

Public art makes visible narratives that are not widely known, thereby making them part of the public or civic consciousness.

Public art makes visible narratives that are shared across the community, helping to strengthen cultural and civic connections.

People have regular encounters with and participation in public art projects.

A wider variety of artists have access to create successful public art projects.

STRATEGY 2.1

Disperse public art projects more equitably throughout Nashville.

Tactic 2.1.1: New Criteria for Public Art Siting

Adopt criteria that prioritize the siting of new commissions, residencies and other public art projects in areas of Metro Nashville that are underserved by public art. *Metro Arts Leads*

Tactic 2.1.2: Projects with Community-facing Metro Departments

Focus public art project development on Metro departments with assets or systems that touch all corners of the community: Parks & Recreation,

Libraries, Public Works, MTA, Public Health and MDHA. *Metro Arts Leads*

Tactic 2.1.3: Community-based Public Art Residencies and Studios

Establish residencies or community place-based studios at existing Metro facilities, such as schools, libraries and recreation centers, or at community-based non-profits (Tactic 1.3.5), with the goal of engaging broad audiences and reach underserved communities. *Metro Arts Leads*

Tactic 2.1.4: Public Art in Existing Parks

Work with the Parks and Recreation Department to develop a strategy for incorporating public art into existing parks in order to reach underserved communities. *Metro Arts Partners*

STRATEGY 2.2

Develop public art projects that involve co-creation with audiences, allowing community agency in the direction of the project.

Tactic 2.2.1: THRIVE Public Art Track

Create new THRIVE public art track that provides guidance and support for artist-initiated, community-centered public art projects by Nashville artists. *Metro Arts Leads*

Tactic 2.2.2: Community-Based Public Artist Residencies

Develop at least one public art project annually through an artist residency approach (Tactic 1.3.5, Tactic 2.1.3), in which the artist develops their project after a long-term engagement with the community. *Metro Arts Leads*

STRATEGY 2.3

Organize public art projects that relate to issues of concern to the communities and organizations with which Metro Public Art is collaborating.

Tactic 2.3.1:

Partner with Departments Committed to Equity
Develop partnerships with Metro departments (Public Health, Juvenile Court) that have made a strategic commitment to equitable practices and citizen outcomes. *Metro Arts Partners*

Tactic 2.3.2: Curated Exhibitions

Develop curated exhibitions around topics that advance discourse about and understanding of equity. *Metro Arts Partners*

Tactic 2.3.3: THRIVE Public Art Track

Support THRIVE public art proposals that demonstrate strong collaboration between the artist and community in addressing an issue of community concern. *Metro Arts Leads*

STRATEGY 2.4

Make information about individual public art projects and the public art collection available to people in every community.

Tactic 2.4.1: Broaden Communications Efforts

Develop a project-specific communications strategy for each public art project. Include messaging during the commissioning process through unveiling the artwork. Provide deeper cultural and community context for understanding projects. Tap into narratives about individual artists and project participants. *Metro Arts Leads*

Tactic 2.4.2: Collection Engagement Programs

Strengthen programs that engage people with individual works and the overall collection, including public lectures, symposia, workshops, curriculum materials and tours. *Metro Arts Partners*

Tactic 2.4.3: Enhance Program Identity

Create and maintain an enhanced identity for Metro Public Art. *Metro Arts Leads*

Tactic 2.4.4: Collection Engagement Materials

Develop communications materials that engage a broader audience in the collection. *Metro Arts Leads*

Tactic 2.4.5: Docent/Teacher Training

Provide training for teachers and docents to lead tours of the Collection. Recruit teachers and docents from all Nashville communities (also see Tactic 1.2.4). *Metro Arts Leads*

Tactic 2.4.6: Independent Interpretation and Programming

Provide support to individuals (including artists, curators, educators) to develop and implement independent interpretation and programming around the Public Art Collection. *Metro Arts Seeds*

STRATEGY 2.5

Reduce barriers to participation for artists.

Tactic 2.5.1: Opportunities for All Artists

Continue to provide project opportunities at a variety of levels of budget and complexity, so artists in all phases of their career can compete. *Metro Arts Leads*

Tactic 2.5.2: Reach and Support Nashville Artists

Conduct outreach to identify Nashville artists from under-invested populations who have not had contact with Metro Public Art. Encourage and support their participation in public art projects. *Metro Arts Leads*

Tactic 2.5.3: Broaden Artist Recruitment and Selection

Develop broader artist recruitment practices and artist selection criteria that reflect a greater variety of artistic approaches as practiced in Nashville.

Metro Arts Leads

Tactic 2.5.4: Diverse Artist Selection Panels

Assemble artist selection panels whose members have diverse practices and artistic voices and who offer diverse understandings of artistic approaches and excellence. *Metro Arts Leads*

STRATEGY 2.6

Reduce barriers to participation for project partners.

Tactic 2.6.1: Support Smaller Collaborators

Develop mechanisms to provide financial and technical support, when needed, to non-profit or small neighborhood organizations that are asked to take part in public art processes, so that their investments in public art equity do not come at the cost of other programs or mission areas.

Metro Arts Leads

GOAL 3: SUPPORT THE DEVELOPMENT OF VIBRANT, CREATIVE NEIGHBORHOODS

Outcomes:

Public art that supports neighborhood revitalization efforts.

Public art that fosters the creation of community gathering places.

Public art that supports neighborhood identity and pride.

Public art that catalyzes neighborhood creative activity.

STRATEGY 3.1

Include public art strategies in neighborhood planning and reinvestment strategies.

Tactic 3.1.1: Public Art in MDHA's Design Principles

Encourage MDHA to include a statement about incorporating public art into its design principles. *Metro Arts Seeds*

Tactic 3.1.2: Neighborhood Public Art Strategy

Commission neighborhood public art strategies for large-scale MDHA redevelopment projects. *Metro Arts Partners*

Tactic 3.1.3: Creative Engagement for Planning

Bring creative engagement methods to traditional planning processes, such as Metro plans and departmental plans. *Metro Arts Leads*

Tactic 3.1.4: Public Art Opportunities in Plans

Work collaboratively with the teams that are developing Metro plans and departmental plans to recommend specific or structural opportunities for public art. *Metro Arts Partners*

Tactic 3.1.5: Neighborhood Revitalization Projects

Collaborate with Metro Planning to prioritize public art capital spending that supports Capital Improvement Budget projects related to neighborhood revitalization. *Metro Arts Partners*

Tactic 3.1.6: Community Plans

Create more robust recommendations for public art that can be adopted into Community Plans when they are updated. *Metro Arts Partners*

Tactic 3.1.7: Metro-Owned Public Art

Work with other Metro departments to inventory Metro-owned public art not in the Public Art Collection and develop a management plan for that artwork. *Metro Arts Partners*

STRATEGY 3.2

Commission public art that strengthens community gathering places.

Tactic 3.2.1: Public Art at Parks and Recreation Facilities

Commission public art at Parks and Recreation facilities with the goal of strengthening their role as welcoming and functional places for gathering that is meaningful to the communities they serve.

Metro Arts Partners

STRATEGY 3.3

Commission public art that tells community stories.

Tactic 3.3.1: Community Narratives

Identify opportunities for projects that reflect narratives important to specific communities throughout Nashville and processes for engaging people in developing and interpreting those narratives. *Metro Arts Leads*

STRATEGY 3.4

Commission public art that catalyzes a neighborhood's creative activity.

Refer to Strategy 2.2:

Develop public art projects that involve co-creation with audiences, allowing community agency in the conceptualization and execution of the project.

GOAL 4: SUPPORT THE DEVELOPMENT OF A VITAL PUBLIC REALM

Outcomes:

Public places have a visually enhanced appearance.

People understand the value of and share ownership in the public realm.

People sense that the public realm is open and accessible to them.

Stronger Metro commitment to investing in the public realm with public art.

Stronger developer commitment to investing in public art.

STRATEGY 4.1

Include public art professionals in dialogue about Nashville’s public realm.

Tactic 4.1.1: Public Forums

Collaborate with design organizations to organize public forums that feature broad-based, ongoing discussions about the different ways that artists engage with the public realm through their practices, how public art projects actually come about, how public art can support broader visions and the role that public and private entities play in fostering a climate for successful public art.

Metro Arts Seeds

STRATEGY 4.2

Participate in public realm planning led by other Metro departments.

Tactic 4.2.1: Public Art Plan for Greenways

Work with the Parks and Recreation Department to develop a public art plan for Greenways that outlines overarching principles and approaches for incorporating public art into the overall Greenway design. *Metro Arts Partners*

Tactic 4.2.2: Public Art in Complete Streets

Work with Planning and Public Works to identify upcoming Complete Streets and sidewalk projects, and develop a plan for how public art can be incorporated into future Complete Street design projects. *Metro Arts Partners*

Tactic 4.2.3: Kit of Parts for Transit

Work with the MTA, the MPO and Public Works to develop a “kit of parts” to allow public art components to be integrated into the door-to-door transit experience—sidewalks, passenger shelters, transit vehicles and transfer centers. *Metro Arts Partners*

Tactic 4.2.4: Interdepartmental Working Group

Convene an Interdepartmental Working Group to coordinate public art investments in Metro public works, as an alternative to the Metro department staff who serve in an advisory capacity on the Public Art Committee. *Metro Arts Partners*

STRATEGY 4.3

Commission projects that enhance public realm's appearance and function.

Tactic 4.3.1: Commission New Artworks

Commission artworks integrated into public realm investments outlined in Strategy 4.2—Greenways, Complete Streets projects and the door-to-door transit experience. *Metro Arts Partners*

STRATEGY 4.4

Develop strategies for artist-led civic engagement in planning projects.

Tactic 4.4.1: Artist-led Civic Engagement

Develop creative, artist-led civic engagement approaches that can be used in future planning initiatives and work with other Metro departments to use these approaches. *Metro Arts Partners*

STRATEGY 4.5

Support creative placemaking efforts by Metro departments and others.

Tactic 4.5.1: Technical Assistance

Offer technical assistance to organizers of creative placemaking projects to ensure organizers are connected with qualified artists, that the projects follow public art best practices for artist contracting and community engagement, and that the projects result in outcomes that can be evaluated to create a knowledge base for future action. *Metro Arts Seeds*

Tactic 4.5.2: Learning Lab

Update Learning Lab curriculum to include training specific to creative placemaking, thereby providing tools to artists and community partners to engage in this type of work. *Metro Arts Leads*

STRATEGY 4.6

Strengthen Metro's approach to encourage developers to include public art.

Tactic 4.6.1: Community Plan Updates

Create more robust recommendations for public art that can be adopted into Community Plans when they are updated. *Metro Arts Partners*

Tactic 4.6.2: Development Review Guidelines

Collaborate with Metro Planning and the Development Services Center to create advisory guidelines for public art in the development review process. These guidelines would be used when developers propose public art to take advantage of the height (density) bonuses for public realm amenities that are suggested in the Community Character Manual. *Metro Arts Partners*

Tactic 4.6.3: Review Private Development Proposals

Develop a resource-effective approach for Metro Public Art to scan rezoning proposals and comment on proposals that have opportunities for public art in private development. *Metro Arts Partners*

Tactic 4.6.4: Metro Planning and PAPD Work Group

Encourage Metro Planning to participate in the PAPD Work Group and to integrate the informational materials about public art that the PAPD produces for developers into the information that Metro Planning provides to applicants, via print and web page. *Metro Arts Seeds*

D.

**OPPORTUNITIES
FOR METRO
NASHVILLE
PARTNERSHIPS
AND PROJECTS**

As an agency of Metro Nashville Government, Metro Arts has a unique ability to collaborate closely with other Metro agencies on its programs and projects. This in turn provides Metro Public Art with a variety of opportunities to collaborate with Metro agencies, many of whose capital budgets generate funds for public art under Nashville’s public art ordinance.

These collaborations can help achieve the following goals:

- Advance Metro Nashville’s overall vision and priorities, as expressed through *NashvilleNext*.
- Advance the vision, value and goals of Metro Arts, Metro Public Art and collaborating agencies as expressed through their own master plans, strategic plans and resulting programs and projects.
- Leverage additional resources for public art, both from external grants and internal Metro Nashville funding.
- Reach broader audiences through the services and facilities that other agencies provide for the citizens of Nashville.

In addition, departmental collaborations can help the Metro Public Art achieve the four main goals outlined in the *Public Art Community Investment Plan*: stronger public art ecosystem; deeper civic and cultural participation; vibrant, meaningful places; and vital public realm. This is discussed further in the rest of this document, which is a companion report to the program’s *Public Art Community Investment Plan*.

Aligning Missions with other Departments

This is an opportune moment for Metro Public Art to collaborate with other Metro agencies on the implementation of its vision, values and goals for public art.

Many of the Metro departments that have been the program's most frequent collaborators have just completed or are in the midst of comprehensive planning processes themselves. These include plans for parks and greenways, libraries, public health, transit (MTA and MPO), green and complete streets and even sidewalks and bikeways. The MDHA is deeply engaged in a planning and infill housing initiative in Cayce Homes, which could lead to similar initiatives in additional public housing projects.

These planning processes build on the *NashvilleNext* comprehensive plan, which was approved in 2015. *NashvilleNext* provides broad policy direction for neighborhood development and redevelopment with an eye toward coordinating public infrastructure investments and private development in growth centers and encouraging development patterns that result in a walkable public realm. These planning processes will result in a long-range vision for Metro Nashville public services and a map of where key investments in infrastructure and community facilities will be located.

To the greatest extent possible, Metro Public Art should participate in those departmental plans to explore how Nashville's new public art vision can align with the directions that those departments are identifying for themselves. Once those planning processes are complete, the program should evaluate the new opportunities that emerge through the goals, strategies and tactics outlined in this Plan to determine which collaborations to take on and how to approach them.

A Proactive Approach to Collaboration

Overall, Metro Public Art's posture should be to shape opportunities proactively through ongoing engagement with its Metro partners, not simply to react to projects that come along. This means the program will need to educate its Metro agency and community partners about its overall vision, values and goals for public art, its expanded toolkit of projects and programs, its criteria for determining what projects to take on, the resources it has and the resources it needs and what this new approaches outlined in the *Public Art Community Investment Plan* mean for Nashville's communities.

The recommendations in this report are grouped into four general topical areas that are related to the types of public spaces and facilities most commonly experienced by Nashvillans:

- Open spaces (parks, recreation and greenways)
- Transportation (transit, complete streets and sidewalks)
- Housing and urban development (housing, redevelopment districts)
- Community services (libraries and public health)

The *Public Art Community Investment Plan* recommends that Metro Public Art set up an Interdepartmental Working Group with Metro departments such as Metro Planning, Metro Parks and Recreation, Metro Public Works, Metropolitan Development and Housing Authority (MDHA), Nashville Public Library, Metro Public Health and the Mayor's office. The working group should include capital program managers and other leadership who can help identify upcoming projects. Its role will be to:

- Serve as the primary liaison between Metro Public Art and Metro departments and refer program staff to others in Metro departments for information and input as needed.
- Meet as a group once a year for a "state of the (public) art" summit to hear from program staff about projects, programs and goals and to discuss areas of interest for the coming year.

- Develop ongoing relationships with Metro Public Art staff to discuss capital project plans and budget requests, as well as other plans, projects, programs and initiatives that may be areas for collaboration.

Parks, Recreation Centers and Greenways

“Cultural arts is part of our mission, and placemaking is part of our mission, and integrating art into the placemaking component of it is a big part of creating memorable and meaningful public spaces, joy and delight and all of those things that enrich people’s experience of parks.”

Metro Parks and Recreation manages Nashville’s parks, recreation centers and greenways. Its network is extensive, including 121 parks, 19 greenways with more than 80 miles of paths, seven regional and nineteen neighborhood community centers and nearly 16,000 acres of open space.

About a third of the artworks that Metro Public Art has commissioned have been in parks. However, the breadth of approaches and the geographic distribution has been limited. Five were commissioned as part of the Watermarks series, five were bike racks, three were incorporated into Edmonson Park as part of an MDHA redevelopment project and four are in signature civic spaces (Public Square and the downtown riverfront). Nearly all, except for a few Watermarks projects, are in the urban core.

Metro Parks and Recreation has just completed *Plan to Play*, a countywide parks and greenways master plan, which will serve as a guide for the growth of Nashville’s parks and greenway system. There are also several major park projects already in the works, including an extension of the downtown Riverfront Park and the creation of a new regional park in southeast Nashville near Antioch.

The recently-completed Public Art and Parks and Recreation planning processes suggest an opportunity to develop an expanded collaboration that focuses on how Metro Public Art and Metro Parks and Recreation can support each other’s goals. Similar to how Metro Parks and Recreation is organized, these collaborations can be subdivided into Parks and Recreation projects and Greenways projects.

Parks and Recreation

Goals

Metro Parks and Recreation can be a key partner in helping Metro Public Art achieve several of its goals:

Deeper Civic and Cultural Participation

- Parks and Recreation facilities are widely dispersed throughout Nashville and can potentially serve as platforms for reaching communities where public art projects have not been located.
- Parks and Recreation facilities are important community resources. They can be places where people feel comfortable engaging in public art processes and places where people would be interested in experiencing public art that reflects some aspect of their community's identity.

Vibrant, Meaningful Places

- Parks and Recreation facilities are important community gathering places where grassroots creativity and vibrancy can be promoted.

Vital Public Realm

- Parks and Recreation facilities are important civic assets and a key to the future of developing a successful public realm in Nashville.

Strategies

- Following on *Plan to Play*, define a mission alignment for Metro Parks and Recreation and Metro Arts and identify opportunities for public art in parks and recreation centers.
- Evaluate upcoming Metro Parks and Recreation capital projects against public art project criteria to determine which project are good opportunities for public art collaborations.
- Consider incorporating recommendations for public art strategies and project opportunities into master plans for specific parks.
- Consider how “retrofits” of public art into strategically selected existing parks can help reach underserved communities.
- Consider how recreation centers in underserved communities can serve as a base for artist residencies that lead to public art projects.

Current Opportunities

- Madison Community Center (Public Art work plan)
- Smith Springs Community Center (CSP FY2017)
- Riverfront, Phase II development (CIB FY2017)
- New Southeast Regional Park planning and development (future)
- Park Retrofits

Greenways

Nashville currently has more than 80 miles of off-street multi-use greenway trails and is building new greenway trails at the rate of about five miles a year. Nashville’s last open space plan identified more than 100 additional miles of “planned greenway corridors that are essential to protect in order to maximize connections to adjacent neighborhoods, downtown and anchor parks.” The current *Plan to Play!* parks and recreation strategic plan asked residents to suggest possibilities and priorities for greenways extensions.

The greenways network involves a number of Metro partners, including Parks and Recreation (which oversees the network), Public Works, Water Services, Planning and MDHA. The network also involves strong citizen participation, including a Greenways Commission, a Citizen Advisory Committee and a non-profit friends group.

Current key projects include:

- The “440 Greenway,” a seven-mile long route that would link six parks, create new green spaces and reconnect 14 neighborhoods divided by the interstate. Construction of the first phase is to begin in 2016. Additional funding is being sought to plan, design and build further phases. Because of its adjacency to an interstate highway, the 440 Greenway will require unique infrastructure design that could provide interesting opportunities for public art.
- “The Gulch,” a connection between Charlotte Pike and Division Street downtown.

Metro Public Art should collaborate with the Parks and Recreation and the Greenways Commission to develop an appropriate strategy for placing public art along greenways. Some principles to consider are:

- Focus permanent commissions on greenways that are in urban areas, rather than greenways that are in sensitive natural settings.
- Identify approaches that can be repeated throughout the greenway system, either elements that can be standardized by artists, or types of places (such as trailheads) that might provide recurring artist opportunities.

- Avoid flood areas, except for temporary projects.
- In all cases, be sensitive to user appreciation of the natural environment.

Goals

Greenways can be a key resource for helping Metro Public Art achieve the following goals:

Stronger Public Art Ecosystem

- Greenways can support a variety of public art approaches, such as recurring design elements, special site-based projects and temporary artworks, that provide a range of opportunities for artists at all levels of practice.

Deeper Civic and Cultural Participation

- Greenways can be found throughout Nashville and can provide Metro Public Art with a platform for reaching communities that have not been well served by public art.
- Greenways are a “connective tissue” that will be shared by people of all backgrounds in Nashville, thereby providing opportunities for projects that encourage citywide dialogue.
- Greenways are important and active civic assets; they will be both a ubiquitous feature of the Nashville landscape and also places that people will experience close up. Enhancing greenways can make several statements about the importance of the public realm in Nashville and the importance of creating unique and engaging experiences in public space.

Strategies

- Create overall principles and a strategy for public art in greenways, and identify specific opportunities for public art as described below.
- Identify artist-designed elements that can be incorporated as repeated elements in the design of the greenway network.
- Identify locations for site-specific trail features that can be commissioned as unique artworks. Enhancements for trailheads, trail junctions, overlooks and bridges should be considered.

- Identify areas, processes and strategies that are appropriate for Curated Public Art Exhibitions.
- Prioritize opportunities that are in areas that are underserved by public art.

Opportunities

- 440 Greenway new construction
- The Gulch Greenway new construction
- River greenways (exhibitions)

Transportation / Transit

Public transit in Nashville–Davidson County is managed by the Metropolitan Transportation Authority (MTA). Regional bus and commuter trains connect Nashville with the rest of the nine-county Middle Tennessee region; service is provided by the MTA under contract to the Regional Transportation Authority (RTA). Currently the MTA and RTA together serve 34,000 passengers every weekday in local buses, commuter buses and one regional rail line.

The Metropolitan Planning Organization (MPO) also undertakes regional transportation planning in five counties centered on Nashville.

nMotion

The MTA recently completed its *nMotion* long-range plan for transit in Nashville, outlining a vision for service and infrastructure improvements for the next twenty-five years. For the foreseeable future Nashville will rely on a variety of bus services; further studies on the possibility of building a light-rail network with four lines would begin soon but construction would not begin for 15 years. The plan suggests that ridership will increase to 180,000 daily riders by 2040, and that the number of residents who live within a half-mile of transit will increase from 230,000 (about a third of the population) to 391,000 (about half the population).

The draft *nMotion* plan identifies four phases of improvements over the next ten years that offer opportunities for Metro Public Art.

- Improved pedestrian connections will appear in more and more neighborhoods to improve access to an expanded mass transit system.

MTA will work with communities to improve pedestrian access to transit. MTA will work with Nashville to develop sidewalks and crossings and make other pedestrian improvements along transit routes. The plan envisions 200 miles of pedestrian improvements.

- “Transit priority corridors” with enhanced passenger and pedestrian amenities, and quick/reliable operation through downtown.

Transit service in downtown Nashville will be reconfigured to make it simpler and more direct. Exact changes, which will be determined by the upcoming Downtown Nashville Mobility Study will likely consist of a second transit center south of the Convention Center and the following “Transit Emphasis Corridors”: North-south through the downtown core, Charlotte Avenue/James Robertson Parkway, Broadway.

- Better bus stops and new transit centers.

In combination with the development of new crosstown and through-city routes, MTA and RTA will develop new transit centers throughout the region that will facilitate non-downtown Nashville travel. The transit centers will be designed to act as regional and local “mobility hubs” that provide connections between local services and between local and regional services. The transit centers will be sized and developed based on local conditions and needs, and thus will range in size from very large with a wide range of amenities to more modest neighborhood transit centers. All will provide a comfortable location to make connections between transit.

- Bus rapid transit projects.

Bus Rapid Transit, or BRT, will be developed in three corridors: Dickerson Pike, 21st Avenue South/Hillsboro Pike, Broadway/West End Avenue.

Transit and Health

The Nashville MPO has obtained funding through the Kresge Foundation for projects related to promoting transit improvements as a public health initiative. Through that grant, it has funded Conexion Americas to conduct a visioning workshop for the Nolensville Pike Corridor, drawing on artists and creative processes “to spark more creative and genuine civic engagement.”

The MPO has stated in its 2040 Policy Framework the objective of “incorporate(ing) the arts and creative placemaking into planning and public works projects to foster innovative solutions and to enhance the sense of place and belonging.”

Goals

The transit system can be a resource for helping Metro Public Art achieve the following goals:

Stronger Public Art Ecosystem

- Transit infrastructure can provide opportunities for artists who don’t normally create public art, thereby expanding and strengthening the regional public art ecosystem.
- Transit planners in Nashville are experimenting with creative placemaking as a community engagement tool, providing opportunities for a new group of artists to be involved with civic engagement.

Deeper Civic and Cultural Participation

- Transit corridors are accessible to a large number of Nashvillians and can provide a platform for engaging with communities where public art has not been commissioned.

Vital Public Realm

- Major transportation corridors, historically called “pikes,” are a key element of Nashville’s public realm and its deeper cultural identity. Transit infrastructure is an important component of the visual and functional infrastructure major transportation corridors.

Strategies

- Develop a “kit-of-parts” for how public art components can be integrated into the door-to-door transit experience—sidewalks, passenger shelters, transit vehicles and transfer centers.
- Consider how literary (poetry) and two-dimensional work (photography, prints, textile design) can be incorporated into transit environments, expanding artistic participation.
- Commission site-specific works with major new investments, such as transit centers.
- Provide artists with training and experience in community engagement and connect transit organizations with qualified artists.
- Provide technical assistance to non-arts organizations that are pursuing creative placemaking work, to ensure best public art practices are followed.
- Develop public art and civic engagement approaches for future transportation planning initiatives, or collaborate with other entities on developing those approaches.
- Organize artist residencies around issues of mobility.

Opportunities

- Sidewalk “last-mile” connections to transit corridors
- Downtown “transit priority corridors”
- New transit centers
- New bus rapid transit corridors
- Civic engagement for transit advocacy

Transportation / Complete Streets and Sidewalks

Metro Nashville Public Works is responsible for building streets, sidewalks, bridges, stormwater systems and other public infrastructure.

In collaboration with numerous Metro agencies and the Mayor’s office, Public Works is ushering in a new era of street design that emphasizes access and safety for pedestrians and bicyclists, environmental quality, public health and reduced congestion. This represents a significant rethinking of one of the most ubiquitous features of the public realm and as such, an opportunity for Metro Public Art to become involved with Nashville’s most important efforts to create a vital public realm. It also provides the program with an opportunity to reach a much more diverse group of residents.

Complete and Green Streets and Streetscapes

“Complete streets” is an approach to street design that moves away from the idea that the purpose of streets is to move cars, and toward the idea that streets should support multi-modal circulation, environmental management and social spaces. The goals are to reduce traffic congestion, reduce stormwater run-off and improve public health.

Examples of completed projects in Nashville include Deaderick Street, 11th Avenue North, Korean Veterans Boulevard, 28th–31st Avenue Connector, Division Street Bridge and the 46th Ave. North and Murphy Road Streetscape Project.

Nashville’s latest complete streets policy was enacted by Mayor Barry in May 2016, with representatives of Planning, Public Health, Public Works, Water Services and the MTA joining the Mayor at the signing of her executive order. The executive order requires all applicable Metro agencies to consider how their policies and guidelines should be adapted to support “complete and green streets,” to identify funding for these projects and to make training in complete streets best practices available to their staffs.

Sidewalks and Bikeways

Sidewalks play an integral part in any city’s transportation network—a proverbial “last mile” that links neighborhoods or workplaces to transit, as well as safe routes that link neighborhoods to schools, parks and other community facilities and services. Sidewalks are also fairly ubiquitous: Nashville currently has 1,070 miles of them (compared to 2,200 miles of roadway), according to Metro Public Works.

Metro Public Works completed the Nashville *WalknBike* plan, an update to the Strategic Plan for Sidewalks and Bikeways that in fall 2016. The purpose of the plan is to outline goals, priorities and policies regarding location of the countywide sidewalk and bikeways network and provide a method for prioritizing improvements to ensure a healthy, active, safe and vibrant community.

Among the key outcomes of this plan are recommendations for the expansion of the sidewalk and bikeway network and development of a plan for coordinating efforts of public agencies, developers, citizens and other organizations to “maximize efficiency of project planning and delivery.”

Goals

Complete streets and sidewalks can be a resource for helping the Metro Public Art achieve the following goals:

Stronger Public Art Ecosystem

- Complete streets and sidewalks can provide opportunities for artists who don’t normally create public art, thereby expanding and strengthening the regional public art ecosystem.

Deeper Civic and Cultural Participation

- Sidewalks are accessible to a large number of Nashvillians and can provide a platform for reaching communities where public art has not been commissioned.

Vital Public Realm

- Complete streets projects are signature design efforts of Metro Nashville, led by Metro Public Works but involving the collaboration of many agencies. Metro Public Art should participate in these high-investment, high-visibility projects to highlight its own approaches to public art in the public realm.
- Sidewalks, though ordinary, are a ubiquitous component of the public realm, connecting many Nashville neighborhoods to transit, schools, shops, workplaces and services. Enhancing sidewalks with public art is a small but impactful step toward enhancing the overall public realm.

Strategies

- Develop a relationship with Metro Planning and with Metro Public Works to identify upcoming complete streets and sidewalk projects and to prioritize public art investments in street and sidewalk infrastructure.
- Develop a standard template for including public art in sidewalk construction. (This is currently in Metro Public Art’s work plan.) Repeat on an ongoing basis in public and private sidewalk construction.

Opportunities

Metro Public Art should monitor the development of green and complete streets projects through the Interdepartmental Task Force process. The program should identify prospects for new public art projects incorporated into these projects.

Metro Public Art should be involved in setting the coordination protocols for sidewalks and bikeways construction and replacement projects for both Metro agencies and developers. Specifically, it should assist Public Works in establishing protocols for involving artists in these projects.

Consider the establishment of a citywide public art project, implemented over time through citizen involvement, as sidewalk projects spread throughout the Nashville.

Housing and Urban Development

Nashville has consolidated its community development, housing and redevelopment functions into one agency, the Metropolitan Development and Housing Agency (MDHA). The MDHA is active in areas of Nashville that are redeveloping, particularly the downtown core and surrounding neighborhoods, as well as public housing developments, most of which are also clustered near the center of the city. MDHA manages 5,480 public housing units for low-income families and seniors, in 12 developments throughout Nashville. It also manages four market-rate developments.

Housing: Envision Cayce

The MDHA is seeking to convert Cayce Homes, Nashville's largest public housing complex into a \$602 million mixed-income, mixed-use community. The Envision Cayce planning process began in 2013 and the redevelopment would take a decade to complete.

The plan calls for the densification of the neighborhood through the addition of workforce and market-rate housing: 716 public housing units would be replaced with 2,390 new homes, a mix of housing affordable to low-income households, workforce housing and market-rate housing.

The plan also seeks to expand the public realm by creating a central park with a range of amenities and introduces a hiker/biker connection to the planned greenway along the Cumberland River.

In addition, the plan seeks to create more than 200,000 square feet of commercial and institutional space, including a new health center. New office and retail amenities, including a new grocery store and pharmacy, and other community-serving retail will provide access to healthy foods while also creating new employment opportunities. It proposes to introduce new educational opportunities including potentially a new early learning facility and library.

The Envision Cayce process, which might be replicated at other public housing complexes, provides a unique opportunity for Metro Public Art to consider how artists can be engaged with

a community that is going through transition over a very long period of time. It also has the potential to provide additional resources beyond those available to Metro Public Art, such as artist work space, community meeting space or funding for community outreach projects. However, funding for public art should come from resources managed or negotiated by the MDHA, as MDHA capital funds are not considered when Metro Public Art's percent for art allocation is determined.

Goals

The MDHA's Envision Cayce initiative can be a resource for helping the Public Art Program achieve the following goals:

Stronger Public Art Ecosystem

- Collaborating with Envision Cayce and future similar MDHA projects would provide substantive opportunities for strengthening social practice public art in Nashville.

Deeper Civic and Cultural Participation

- Collaborating with Envision Cayce and similar MDHA communities can provide a platform for reaching communities where public art has not been commissioned.

Vital Public Realm

- Envision Cayce includes comprehensive public realm planning, including open space and connections to the greenway. Collaboration would allow for public artworks to be conceived of in concert with the public realm planning and design process.
- Issues like health, education and food access are being considered in the redevelopment, but cultural strategies are not. Metro Public Art could develop a model for supporting a vibrant, creative neighborhood.

Strategies

- Create a long-term, place-based art space on site at Cayce Homes that provides a base for continued artist research and artmaking projects as the planning and redevelopment process takes place. Seek collaborations with the community and the various Nashville Metro and non-profit entities that are engaged with the project.
- Identify opportunities for traditional public art commissions, such as murals and sculptures, in the public spaces of the project.

Opportunities

- Artworks integrated into open spaces and buildings
- Signature landmark element
- Community-engaged social practice projects

Urban Development: Redevelopment Districts

The MDHA oversees twelve redevelopment districts, most downtown or in areas just outside downtown. The MDHA uses various tools to encourage redevelopment in these areas, such as competitive RFPs for MDHA properties and funds from Tax Increment Financing. The MDHA has a design review panel, general design principles for all of its redevelopment districts and specific design standards for several of its redevelopment areas.

There are several approaches Metro Public Art could explore with the MDHA for promoting public art in these areas. In these areas, public art projects should be implemented either by developers building in areas where public art is recommended or by Metro Public Art. However, funding for public art should come from public or private resources managed or negotiated by the MDHA, as MDHA capital funds are not considered when Metro Public Art's percent for art allocation is determined.

Goals

The MDHA redevelopment areas can be a resource for helping the Metro Public Art achieve the following goals:

Stronger Public Art Ecosystem

- By urging developers to include public art in their projects, the MDHA and Metro Public Art would be stimulating more opportunities for artists to create public art.

Vital Public Realm

- By urging developers to include public art in their projects, the MDHA and Metro Public Art would be demonstrating leading-edge approaches to creating a vital public realm.
- By urging developers to include public art in their projects, the MDHA and Metro Public Art would be establishing a policy precedent and framework for considering public art in market rate development throughout Nashville.

Strategies

- Explore revising the MDHA design principles to include a statement about incorporating public art into the public realm.
- Explore encouraging developers of MDHA properties that are in priority areas for public art to voluntarily include public art.

Opportunities for Public Art in Urban Redevelopment

Metro Public Art and the MDHA should establish criteria for identifying opportunities for public art in urban development projects. These criteria should include:

- Public art should be located where it has been recommended in relevant public realm plans.
- Public art should be located in key visual locations so it is highly visible and becomes part of the overall visual imagery of a city district.
- Public art should support gathering places within the public spaces of the development.
- Residents of the development should be willing to participate in the artist’s community engagement process.
- Funding should be available from MDHA or private developers in the vicinity.

Community Services

Nashville Public Library

Nashville Public Library represents an important cultural aspect of city government characterized by self-enrichment, the spread of knowledge and the availability of up-to-date resources for all people.

The Nashville Public Library (NPL) consists of a main library downtown and 20 branch libraries throughout Nashville. Its reach is widespread, as 54 percent of Nashville residents have library cards and more than five million items are checked out every year. As with many public library systems, programming and collaboration with other public agencies are increasingly important components of the services offered.

Metro Public Art has installed eight artworks at four libraries to date. Future opportunities could include both permanent commissions and innovative programming. The program and NPL should seek funding from Metro Nashville or from external sources to support innovative artist-led engagement programs at libraries.

Capital Projects

NPL is completing a master facilities plan that will help it develop and maintain facilities to serve Nashville as it grows over the next twenty-five years, taking into account geographic and demographic shifts. The key components of that plan are to:

- Replace six libraries—Donelson, Richland Park, Hadley Park, Thompson Lane, Inglewood and Watkins Park (Charlotte/ D.B Todd).
- Create six or seven new branches – Charlotte/Hillwood, Murfreesboro/Briley, Smith Springs/Anderson, Dickerson/Trinity, Nolensville/Harding and Crieve Hall, with a possibility in Joelton.
- Once Hadley Park is replaced, turn the existing North branch Carnegie library into a “community resource center” with programming to be determined by users.

- Once the new Inglewood Branch is built, repurpose the existing East branch Carnegie library into an entrepreneurship and homework center.

In the near term, NPL plans to proceed with new branches in Donelson (FY17-18), Thompson Lane (FY19-20), Inglewood (FY20-21) and Charlotte/Hillwood (FY21-22).

Partnerships and Programming

NPL has been aggressive and creative about the partnerships it forges to reach its audience, and its leadership is open to creative programming of library space. For example, the library has teamed up with Nashville Public Schools to distribute library books through schools in a program called “Limitless Libraries,” and with the Department of Public Health to add a bookmobile function to the department’s WIC Mobile Clinic.

In terms of non-traditional programming, NPL offers a maker space, called Studio NPL, at the main library and five branches. Other libraries offer classes in music and audio production, film and media production, photography and design; the main library hosted an artist in residence who helped teens create “art pods.” Library leadership has expressed interest in creating performance facilities within libraries.

Goals

The libraries can be a resource for helping Metro Public Art achieve the following goals:

Stronger Public Art Ecosystem

- Create opportunities for local artists to explore community-engaged practice through residencies.
- Create opportunities for local curators to assemble and exhibit portable collection.

Deeper Civic and Cultural Participation

- Bring public art into areas of Nashville that have not had investment in public art, and directly to audiences who may not have had as much engagement with art.

- Create ways for people to engage in NPL’s collection in new ways.
- Create ways for people to explore their own creative agency.

Vibrant, Lively Places

- Use library residencies, studios and creative resources as a launch pad for broader projects that enhance the neighborhood’s creative identity.

Opportunities

- Artworks integrated into new, renovated or expanded library facilities (in the near term, Donelson (FY17-18), Thompson Lane (FY19-20), Inglewood (FY20-21) and Charlotte/Hillwood (FY21-22)).
- Artist residencies that engage patrons with library materials
- Artist residencies that make use of library resources such as maker spaces
- Studio spaces within the libraries that serve as hubs for artist-led community projects
- Artist-designed library cards
- Grant assistance for curatorial development of library exhibition program
- Exhibitions from the Portable Collection

Public Health

The Metro Public Health Department provides a wide array of services for Nashville residents. According to its draft strategic plan, these services are organized around five foundational goals:

- Improve and sustain the well-being of families and children.
- Promote and support healthier living by preventing and controlling chronic disease by promoting healthier eating, physical activity, and tobacco-free living.
- Create healthier community environments by reducing environmental hazards and promoting healthier, safer environments throughout Nashville.
- Prevent and control epidemics and respond to public health emergencies.
- Increase access and connection to clinical care to ensure that everyone has access to quality services for physical, behavioral, and oral health.

The Public Health Department maintains a light physical footprint but reaches a large number of people in Nashville—half of the babies born in Nashville benefit from the WIC program, for example.

The Department does not have plans for new facilities for the next five years. It operates a headquarters facility, four multi-service centers, an animal care and control facility, and a warehouse and education center for the Commodity Supplemental Food Program. The department relies heavily on community partnerships, as well: it operates a WIC mobile clinic that visits about 20 churches, community centers, libraries, MDHA developments and public service organizations throughout Nashville each week. It also provides nurses for numerous public schools.

Public Health could be an invaluable partner to Metro Public Art because of its broad reach into the community, because the department is at the forefront of addressing issues of critical importance to the health and welfare of the community, and because public awareness and information is an important goal across all five foundational areas of its work.

Goals

Stronger Public Art Ecosystem

- Create opportunities for artists to explore community-engaged practice through residencies and through public-health advocacy campaigns.

Deeper Civic and Cultural Participation

- Bring public art into areas of Nashville that have not had investment in public art, and directly to audiences who may not have had as much engagement with art.
- Examine or address an issue of concern to broader Nashville and/or the surrounding community.

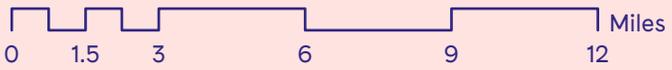
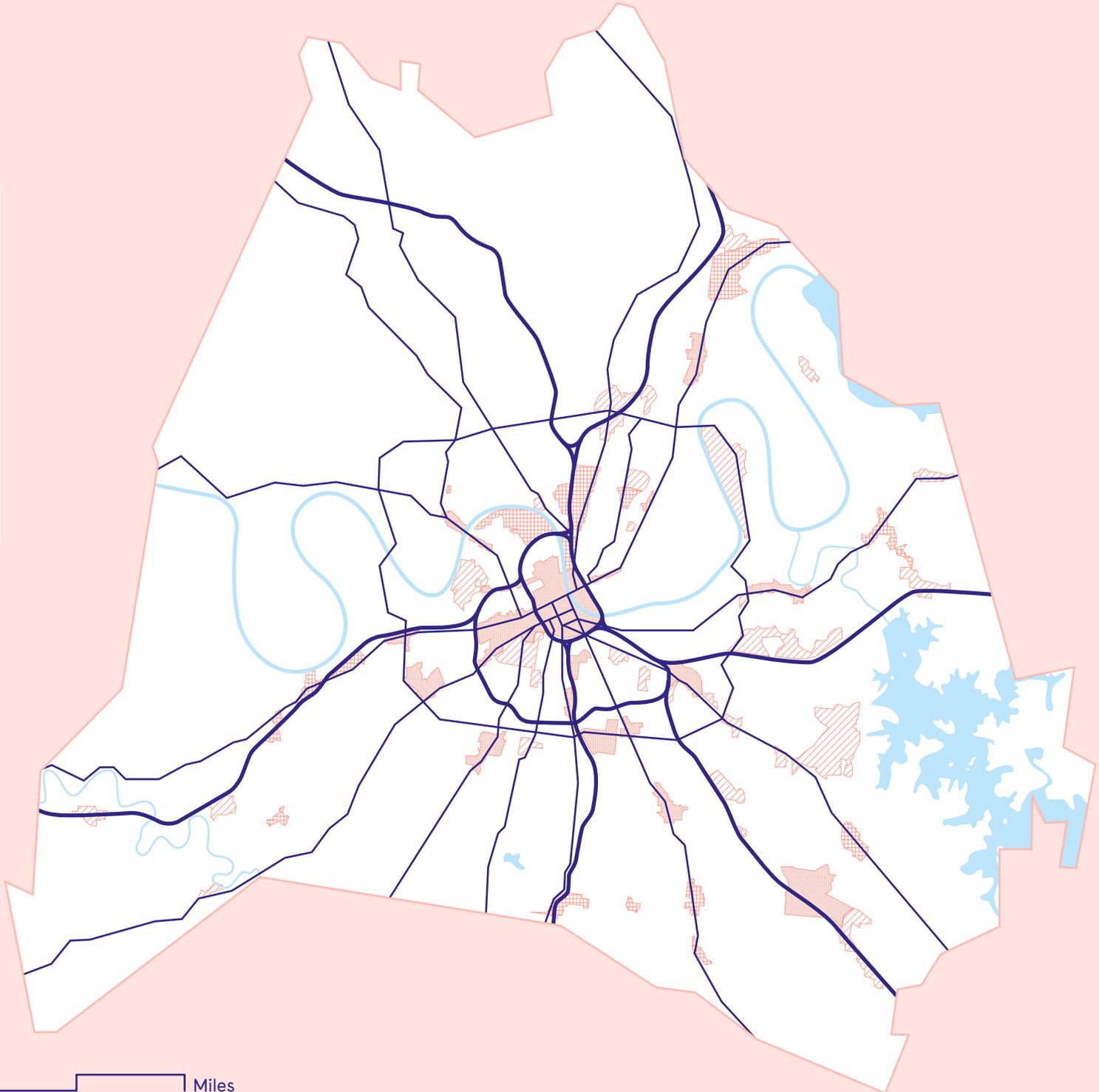
Opportunities

- Artworks integrated into existing public health facilities
- Artist residencies that engage patrons with public health issues
- Artist-led public health campaigns

E.

NASHVILLENEXT
DESIGNATED
GROWTH
CENTERS MAP

NashvilleNext Designated Growth Centers



Acknowledgements

Metro Arts Commission

Clay Haynes – Chair
Larry Keeton – Vice Chair
Dr. Ruth Ross Edmonds –
Secretary/Treasurer
Jane Alvis
Niki Coffman
Jackie Daniel
Manuel A. Delgado
Mohamed Shukri Hassan
Danielle McDaniel
Joseph “Pepe” Presley
Marielena Ramos
Jim Schmidt
Hope Stringer
Santi Tefel
Marcus Whitney

Public Art Committee

Hope Stringer, Chair
Jim Schmidt
Omari Booker
Sheila Dial-Barton
Katie Delmez
Jana Harper
David Jon Walker

Stephanie Pruitt*
Anderson Williams*
Mel Ziegler*

* Former PAC members

Public Art Committee

Technical Advisors
Rebecca Ratz, Metro Parks
Stephanie McCullough, Metro
Planning
Don Reid, Metro Public Works

Advisory Groups

Kelly Bonadies
Tinsley Dempsey
Samuel Dunson
Jennifer Garcia
Hunter Gee
Craig Hoover
Courtney Adair Johnson
Eller Mallchok
Bryce McCloud
Stephanie McCullough
Michael Mitchell
Kion Sawney
Katie Shaw
Casey Summar
Amie Thurber
Ben Vitualla
Thaxton Waters
Erin Williams

Artists and Community Focus Groups and Advisors

Metro Departments and Agencies

Mayor’s Office
General Services
Metro Parks and Recreation
Metro Planning
Metro Public Health
Metro Public Works
Metro Water
Metropolitan Transit Authority
Metropolitan Development and
Housing Authority
Nashville Area Metropolitan Planning
Organization
Nashville Public Library

Metro Arts Staff

Jennifer Gilligan Cole, Executive
Director
Caroline Vincent, Director of Public
Art & Placemaking
Anne-Leslie Owens, Public Art
Project Manager
Van Maravalli, Public Art Project
Manager
Donald ‘Tré’ Hardin, Public Art
Coordinator
Lauren Elysse Fitzgerald,
Neighborhood & Artist Development
Coordinator
Rebecca Berrios, Director of
Organizational Development
Laurel Fisher, Grants Manager
Cecilia Olusola Tribble, Cultural
Equity Coordinator
Ian Myers, Administrative and
Finance Director
Skylar Peterson, Office Coordinator