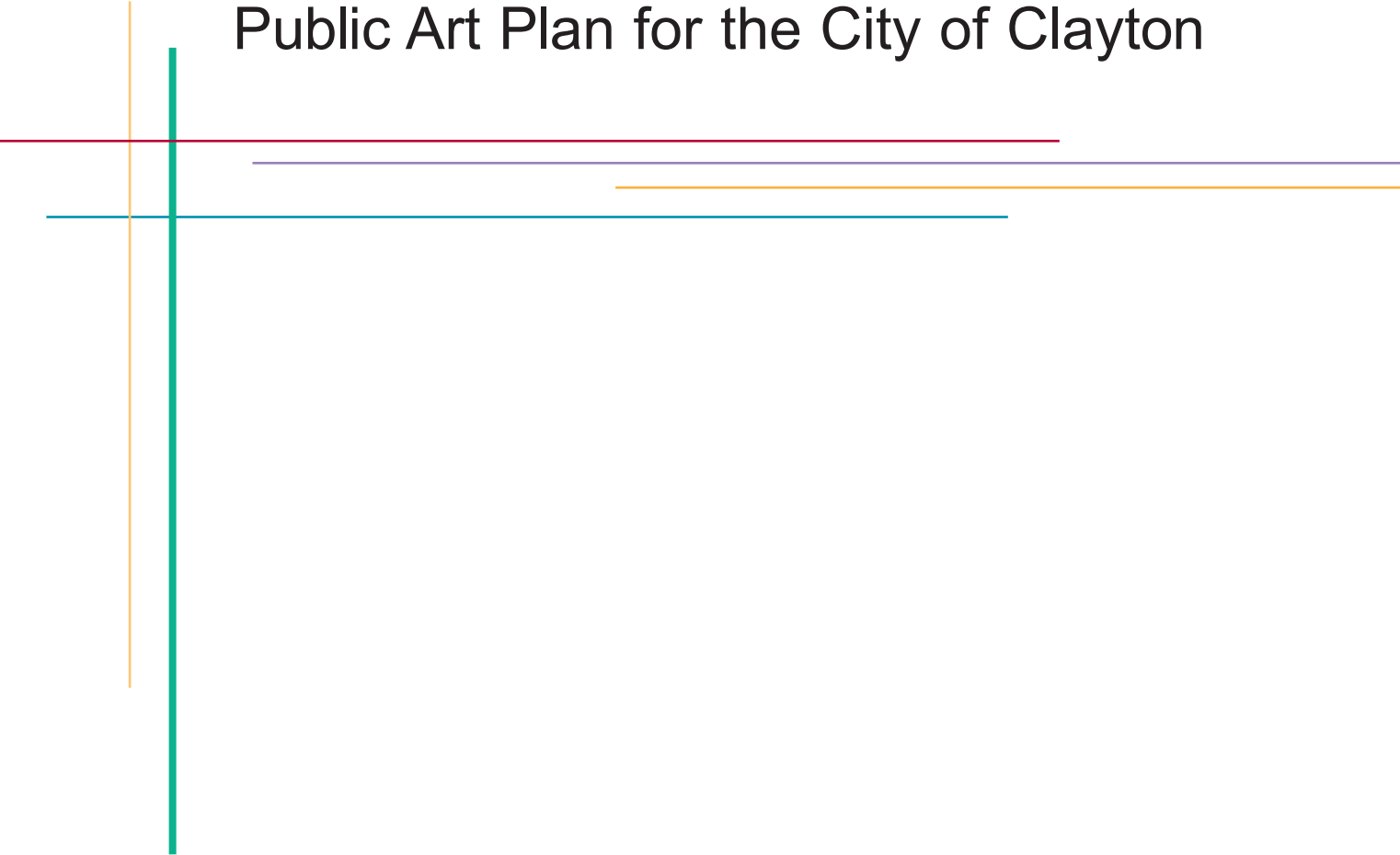
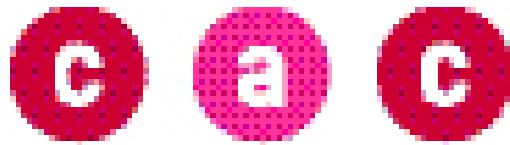




Clayton Art Commission

Public Art Plan for the City of Clayton





Clayton Art Commission

2002

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BACKGROUND

Established in 1877, Clayton is a thriving community directly west of the City of St. Louis. Its convenient location, 14,000 residents, 2,000 business and professional firms, nationally recognized public school system, and governmental and educational institutions combine to make Clayton a regional hub and the second-largest commercial center in the St. Louis metropolitan area. Clayton's business district is home to seventy Forbes and Fortune 500 headquarters and branch offices. It is the seat for county government and home to Washington University and Fontbonne College. Over 30,000 people commute to jobs in Clayton from around the region. Clayton boasts many upscale neighborhoods with a mix of single-family homes, condominiums, and multiple-family apartments, most within walking distance of business district offices, restaurants, galleries, and specialty boutiques and shops.

Clayton is also emerging as a regional center for the culinary, visual, and performing arts. It is home to a wide array of award-winning restaurants, the Clayton Farmers' Market, and the annual Taste of Clayton. The City has a diverse collection of art galleries and a well-attended monthly Gallery Night. Thousands of people throughout the region enjoy events such as the Saint Louis Art Fair and the St. Louis Jazz Festival, which bring nationally recognized artists to Clayton.

In the mid-1990s, the City of Clayton leadership realized that incorporating quality public art into the community in a broad and inclusive way would significantly enhance the City's unique character. By supporting and promoting public art, the City of Clayton can help connect neighborhoods, businesses, the government, and schools, generating an energy that brings broad benefits to the community. Quality public art can enhance Clayton visually by creating regional and national landmarks, promoting the artistic involvement of residents and businesses, and encouraging other artistic expression within the community. Public art creates educational opportunities to learn and to understand the art within the community, the region, and beyond.

To achieve this vision, community leaders worked together to establish the Clayton Art Commission (CAC) in 1998. The CAC, working in close partnership with the City of Clayton, has successfully completed several important projects – including the Traffic Control Unit Painting Project; the installation of works on loan, most recently “Five Rudders” by Alexander Calder, loaned by Washington University; and collaborations with Arts in Transit, the Saint Louis Art Fair, and the Clayton Landscape Committee – to create temporary works

of art. In addition, the CAC has spearheaded a consortium of St. Louis-area public art organizations in the development of a regional Public Art Brochure.

The Clayton Art Commission is now poised to expand its role as a cultural leader in the community by implementing new public art projects, educating the community about public art, and encouraging and assisting private developers in the commissioning of public artworks.

ABOUT THIS PLAN

This Public Art Master Plan for the City of Clayton (Master Plan) is intended to provide a framework and general guidance for accomplishing these objectives. The Master Plan includes an Administrative Plan with updated policies regarding the selection, funding, and maintenance of public art projects in the City; a five-year Municipal Arts Plan (MAP), which identifies priority public art projects and artist involvement opportunities for the City; and a Community Education Program that highlights opportunities to engage the community in the public art program.

The Administrative Plan builds upon the policies that the City of Clayton and the CAC have already put into practice. A review of public art programs from across the country provided ideas for additional policies and practices that have been incorporated here. The Administrative Plan provides guidelines for implementing the Municipal Arts Plan.

The Municipal Arts Plan and the Community Education Program were developed in consultation with City staff, existing and potential collaborative partners, and members of the Clayton Art Commission and the CAC Advisory Council. For the MAP, planned capital projects were studied, and the geographic distribution of existing and future artworks was considered. The Community Education Program builds upon current City, CAC and community initiatives.

The CAC wishes to thank the following individuals whose input was invaluable in developing this plan:

CAC Advisory Council

Porter Arneill, **Regional Arts Commission**
Dave Bertorelli, **Enterprise Rent-A-Car**
Ted Christner, **Christner, Inc.**
Sally Cohn, **Clayton Landscape Committee**
Anne Gagen, **Midwest Bank Center**
Joan Gallagher, **Anheuser-Busch**
Kitty Hoblitzelle, **Clayton Landscape Committee**
Helen Kornblum, **Psychotherapist**
Judith Levy, **Bryant Group Incorporated**
Judy Metzger, **Knoll, Inc.**
Anne Murphy, **St. Louis Artists' Guild**
David Schlafly, **Schlafly Corporation**
Austin Tao, **Austin Tao & Associates**
Peter Tao, **Tao + Lee Associates**
Patience Taylor, **Locus Gallery**

Clayton Art Commission

Joan Cohen, **Chair and Ward III Representative**
Jane Birdsall-Lander, **Artist**
Barbara Decker, **Arts Professional**
Robin Murez, **Artist**
John Porter, **Architectural Review Board Representative**
Sarah B. Smith, **Arts Professional**
Susan Uchitelle, **Ward II Representative**
Michael Zolman, **Arts Professional**
Jill Belsky, **Aldermanic Representative**

City of Clayton Staff

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Catherine Powers, **Director of Planning and Development**
Scott Randall, **City Manager**
Lenore Toser-Aldaz, **Assistant City Manager**
Eric Urfer, **Director of Parks and Recreation**

Other

Cathy Barancik, **Community Volunteer**
Michael Dunbar, **Illinois Art and Architecture Program**
Glen Gentile, **Laumeier Sculpture Park**
Ellen Gale, **Saint Louis Art Fair**
David Krauss, **Clayton Recreation Sports Wellness**

Commission

Cynthia Prost, **Saint Louis Art Fair**
Don Senti, **Clayton School District**
Beverly Wagner, **Ward I Alderman**

Consultant Team

Emily Blumenfeld and Meredith McKinley, **Via Partnership, LLP**

THE CLAYTON ART COMMISSION

In 1998, the Clayton Art Commission (CAC) was created as a commission of the Clayton Board of Aldermen and designated as a non-profit corporation by the Internal Revenue Service and the State of Missouri. The Clayton Art Commission's goal is to help ensure that public art will become an integral part of the City's future development and to enhance Clayton's public spaces with high-caliber art in order to promote cultural, civic, aesthetic, and economic vitality. To achieve this goal, the Clayton Art Commission:

- Identifies public art opportunities within the City of Clayton
- Defines policies and guidelines for acquiring and commissioning public art
- Guides private developers and corporations through the process of selecting art for public spaces in their facilities
- Makes recommendations to the Architectural Review Board regarding specific artworks proposed for new corporate construction
- Works cooperatively with other art groups throughout the St. Louis region to develop outreach and educational programs and collaborative public art opportunities

The CAC has nine members who serve three-year terms and are appointed by an affirmative vote of a majority of the members of the Board of Aldermen for the City of Clayton. The composition of the Commission is required by the bylaws to include:

- Three Commissioners who are from the professions of architecture, landscape architecture, urban planning, arts administration, or art history
- Three Commissioners who are citizens of the City of Clayton, one from each ward.
- Two Commissioners who are professional artists
- One Commissioner who is a member of the Clayton Plan Commission/Architectural Review Board

Two members of the Clayton Board of Aldermen also sit on the CAC in an ex officio capacity.

Advisory Council

The Clayton Art Commission is assisted by the Clayton Art Commission Advisory Council. The role of the Advisory Council is to serve as a resource to the CAC for matters including, but not limited to:

- Planning, selecting, and implementing public art projects
- Developing public education programs and materials
- Acting as a liaison with potential project partners and funders
- Serving as advocates for the Clayton Art Commission and the City's public art program

Advisory Council members are welcome and encouraged to attend monthly meetings of the Commission, and at least one meeting a year is planned as a joint meeting of the CAC and the Advisory Council.

Committees

In addition to monthly meetings, the Clayton Art Commission may establish committees to focus on specific issues. These committees may include members of the CAC and Advisory Council, as well as other community individuals and arts professionals. Specific committees may include:

- A Municipal Art Plan Committee/Site Selection committee to recommend project sites for the coming fiscal year
- Ad hoc Artist Selection Panels to review and recommend artists for specific projects and to review gifts and loans
- Ad hoc Fundraising Committees may be formed to oversee the raising of public and private funds for specific projects
- Project-specific committees to assist in the development of projects or programs

Staffing

The City of Clayton currently provides a staff liaison to the Clayton Art Commission. This liaison:

- Coordinates Clayton Art Commission meetings, including preparing meeting minutes and notices
- Serves as a point person between the Clayton Art Commission and City Staff
- Assists with mailings, special meetings, and special events
- Pays bills
- Assists with grant administration
- Distributes press releases
- Coordinates with the City Parks and Recreation Department and Public Works Department regarding the installation, removal, relocation, decommission, and maintenance of artworks
- Maintains records for the CAC

In order to attain the CAC's stated objectives such as commissioning public artwork, community education projects, and fundraising, the ongoing assistance of paid consultants – supervised by city staff – may be needed to help with specific program activities such as:

- Preparing fundraising proposals and other written materials
- Researching potential funders and project partners
- Developing project scopes, budgets, timelines, and contracts
- Managing artist selection
- Developing and presenting education programs
- Planning and staffing events
- Coordinating the work of volunteers

PUBLIC ART IN PUBLIC SPACES

What Is Public Art?

by Jane Birdsall-Lander

During the 18th and 19th centuries and in the first half of the 20th century, the predominant form of public art in the United States and Europe portrayed heroes on pedestals. These cast-bronze or carved-stone figures dotted park landscapes or loomed high above the heads of visitors in and around courthouses and other government buildings. The mural has been another form of public art common in America during the past several centuries. These tableaux depict historical events or illustrate ancient myths and are often located in national, state, or local government facilities such as post offices, state capitols, and public schools. The scenes are produced in fresco, carved in stone, cast in ceramics, or fashioned with mosaic tiles.

In the late 20th century, public art evolved to incorporate new forms and themes. The Vietnam War Memorial in Washington, D.C., is an example of a powerfully evocative minimalist monument. Maya Lin designed the memorial, taking into consideration the social context in which the war took place, the loss of individual lives to the larger community as well as to their families, the location of the site, the materials to be used, and the large and diverse audience to be served.

The work is a polished black granite wall that descends into the earth. Each half of the wall is almost two hundred and fifty feet long. Each segment is made of seventy panels. At their intersection, the highest point, they are ten feet high and taper to a height of eight inches at their extremities. The wall contains 58,175 names. The largest panels have 137 lines of names; the smallest panels have but one line. There are five names on each line. The names (and other words) on the wall are half an inch high and are carved into the stone at a depth that can be deciphered with the fingertips.

Visiting this monument may be a profound experience for the viewer. As one descends the path along the black wall, one wing points straight at the tall, white Washington Monument a mile west and the other at the Lincoln Memorial, visible through a screen of trees about 600 feet away. In making this descent, a person feels as though he or she is entering a cloistered space that is set off from the noisy urban surroundings. Streets and skylines disappear, leaving the visitor free from outside distractions. At close range, the names dominate. Starting with the name of the first soldier to die, the names continue to the right in columns in chronological order of the date of death. (The list is continuous until the wall emerges from the earth.) Once past

the midpoint, one begins to ascend from the meditative space created by the sculpture to emerge again into the world of noise and light.

In commenting on her design process, Lin said: "... This memorial is for those who have died, and for us to remember. It was while I was at the site that I designed it. I just sort of visualized it. It just popped into my head. Some people were playing Frisbee. It was a beautiful park. I didn't want to destroy a living park. You use the landscape. You don't fight with it. You absorb the landscape ... When I looked at the site, I just knew I wanted something horizontal that took you in, that made you feel safe within the park, yet at the same time reminding you of the dead. So I just imagined opening up the earth ... I thought about what death is, what a loss is. A sharp pain that lessens with time, but can never quite heal over. A scar. The idea occurred to me there on the site. Take a knife and cut open the earth, and with time the grass would heal it. As if you cut open the rock and polished it. I wanted the names in chronological order, because to honor the living as well as the dead, it had to be a sequence in time."¹

The Vietnam War Memorial exemplifies the best of what contemporary public art has to offer. It has internal qualities that allow it to engage the viewer in ways that may cause surprise, raise questions, express feelings, engage the intellect, elevate the soul, or help to describe and identify an experience.

¹Campbell, Robert, "An Emotive Place Apart," *A.I.A. Journal*, May 1983, pp. 150

The Clayton Art Commission's Public Art Philosophy

The Clayton Art Commission's approach to public art is to enhance the community with the highest quality art that:

- **Is sensitive** to community history, assets, issues, and aspirations
- **Is community- and site-oriented**, with internal qualities that allow the work to unify, surprise, question, express, engage, elevate, describe, and identify a place
- **Develops in an open, informed atmosphere**, in order that expectations and goals are clear and shared
- **Articulates and extends** the values and vision of the community and is designed for a diverse audience
- **Allows for artistic creativity and innovation** with the added resources of community input, local character, and materials

Selection of an Artist or Artwork

These guidelines are designed to assist in the process of selecting artists for public art commissions within the City of Clayton. They ensure appropriate use of public funds and give serious consideration to a variety of artists capable of working on the projects. The selected artist or artist team will be awarded a cash honoraria, which may be applied toward design fees, fabrication, installation, transportation, materials, and other related expenses.

Artist Selection Panel

The Clayton Art Commission generally will appoint a selection panel for the selection of artist(s) and/or artwork(s) for the identified project. This panel will review qualifications and specific proposals and conduct interviews with artists. A different selection panel can be convened for each project. Selection panels may include:

- Clayton Art Commission and Advisory Council members
- Community stakeholders
- St. Louis area arts professionals

Meetings of selection panels should be posted and open to the public.

Eligibility Requirements

The most important decision in the public art process is selecting an artist or artist team appropriate for a given project. Artist selection must take into account the goal of the project, the community served, the site, and, where appropriate, the goals of the other members of the site design team. Artist selection procedures encompass the following criteria:

1. Artists will be considered eligible regardless of race, color, creed, national origin, gender, or age. Local and/or national artists will be given an opportunity to submit qualifications and/or proposals.
2. Artists will be selected based on their qualifications as demonstrated by such factors as their past work, the appropriateness of the proposal submitted, and the probability of its completion.
3. Artworks done under the supervision of instructors or to satisfy course requirements, artworks by the design architect, artwork by City of Clayton employees, and works by members of the Clayton Art Commission are excluded from consideration.

The Clayton Art Commission may establish additional eligibility requirements as appropriate.

Methods for Selecting Artists

Solicitation of artists may be accomplished by utilizing a variety of national and regional resources including:

- Accessing mailing lists or e-mail lists from such resources as Arts in Transit, Art St. Louis, Critical Mass, Regional Arts Commission, the St. Louis Artists' Guild, and other public artist files
- Posting on public art e-mail lists such as:
 - Pub-art@yahoogroups.com (national)
 - criticalmass@egroups.com (local)
 - blacklines@egroups.com (national)
 - AFTAPUBART-1@artswire.org (national)
 - Vanessa.Mallory@phoenix.gov (national)
- Posting on the City of Clayton Web site
- Publishing notices in the **St. Louis Post Dispatch**, the **St. Louis Countian**, and/or other local, regional, or national publications

In the interest of achieving the most equitable process possible, an Open Competition process will be used for most projects, unless it is determined that time or the specialized nature of the project necessitates a Limited Competition or Direct Selection. Current City of Clayton purchasing requirements dictate that if the project budget is greater than \$10,000, Open Competition must be used to select the artist/artist team. If the budget is less than \$10,000 a Limited Competition may be used. Direct Selection may only be used if the budget for the project is below \$3,000 and if the need for this type of selection can be documented.

The Clayton Art Commission should notify the City of Clayton Finance Department prior to initiating an artist selection process and should send copies to that department of all correspondence and support materials that are sent in reference to the selection process.

Open Competition

In an Open Competition, any artist may submit his/her qualifications or proposal, subject to any requirements established by the CAC. The Requests for Qualifications or Requests for Proposals should be sufficiently detailed to permit artists to determine whether their art is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and brings in new, otherwise unknown, and emerging artists.

Limited Competition

In a Limited Competition, or invitational, several preselected artists are invited by the CAC to submit their qualifications and proposals. This method may be appropriate when there is a limited time frame or if the project requirements are so specialized that only a limited number of already identified artists would be appropriate.

Direct Selection

On occasion, artists may be chosen directly by the CAC. Direct selection may be useful on projects where there is an urgent timeline, low budget, or very specific project requirements.

Requests for Qualifications and Requests for Proposals

Artists may be selected based on their general qualifications or based on specific proposals. A Request for Qualifications (RFQ) may request that the artist submit some or all of following:

- A letter of intent
- A résumé
- An annotated slide list
- Professional references
- Slides of past work
- Relevant reviews and press releases

Additional information may be requested for particular projects. In a Request for Qualifications process, the panel selects an artist based on his/her previous work. As a result of this review process, the panel may select one artist for the commission, or several artists may be invited to submit proposals upon which the final selection will be based.

Requests for Proposals can be sent to finalists selected after review of their qualifications, or it can be sent as an open call or to artists who have been hand-selected as part of a Limited Competition. Selected artists may be paid a proposal fee, which can vary based on the size of the project.

Final proposals may include any of the items listed above for the RFQ, plus:

- Drawings and/or models of the proposed artwork within the context of the site
- Material or media samples
- Narrative description
- Budget
- Timeline
- Letters of recommendation

A proper selection and notification period will be utilized for each project. Artists should be advised that the CAC reserves the right not to select any of the artists who submit RFQs or RFPs if, in the opinion of the selection panel, none of the submissions are deemed satisfactory.

Criteria for Selecting Artists

An Artist Selection Panel may use the following criteria to evaluate qualifications and proposals:

1. Ability:

- The design capabilities of the artist(s)
- The quality of their previous work
- Demonstrated ability to complete a project of similar style, scale, and budget

2. Style:

- Unless limited in specific Requests for Qualifications or Requests for Proposals, all forms of art should be considered
- Artworks should be appropriate for the site, including scale, material, form, and content for the immediate social and physical environments

3. Site requirements:

- Consideration should be given to structural and surface integrity, permanence (if applicable), and protection of the artwork against theft, vandalism, weathering, and excessive maintenance and repair costs
- Proposals should be examined for unsafe conditions or factors that may bear on public safety and potential liability

4. Diversity:

- Consideration should be given to artists of all backgrounds and races
- Works of art throughout the City of Clayton should include a diversity of style, scale, and media

Agreement With the Selected Artist

The recommendation of the Artist Selection Panel will go to the Clayton Art Commission, which will make a final recommendation to the City. A contract or letter of agreement should then be sent from the City to the artist. This letter or contract may include, as appropriate, such factors as:

- A detailed scope of services and/or the artist's proposal, including budget and timeline
- Execution of the artwork, delivered and installed
- Conditions for final acceptance
- Ownership of documents and models
- Compensation and payment schedule
- Warranties
- Reproduction and copyright issues
- Maintenance, repairs, restoration, and/or alteration of the artwork and/or site
- Insurance
- Termination

A sample letter of agreement is located in Appendix B.

Loans and Gifts of Public Artworks From Outside Sources

The City of Clayton has been fortunate to be the recipient of many works of art as gifts and loans. As with the acquisition of any new artwork, the Clayton Art Commission shall make recommendations regarding the acceptance and utilization of these gifts and loans. The Parks and Recreation Department or the Public Works Department will also need to give their approval, depending on who is responsible for the site where the artwork will be located. To assist in the review of these works, an ad hoc committee may be convened to review the gift. When reviewing potential gifts and loans, the CAC should consider whether:

- An appropriate site is identified that fits within the existing Municipal Arts Plan
- The work contributes to the diversity of the City's public art collection and artistic standards are upheld
- The work in question can legally be loaned or given to the City by the donor/lender.

(documentation should be kept on file with the CAC staff liaison)

- The financial costs connected with accepting the gift are known, including, but not limited to, shipping, shipping insurance, site preparation, installation, proper signage, insurance, and maintenance
- Appropriate recognition for donors and lenders of artworks to the City is provided
- Maintenance requirements are communicated, utilizing the Maintenance Worksheet, to the Parks and Recreation Department or Public Works Department (depending on site)

Maintenance of Public Artworks

Public art is a community investment and must be properly maintained. Regular maintenance should be undertaken to preserve artworks in the best possible condition. Works of art owned by the City shall be regularly cleaned and/or otherwise maintained by either the Parks and Recreation Department or the Public Works Department, in a manner appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990. To assist in this maintenance, information on each work of art leased, loaned, or owned outright by the City beginning in 2002 shall be kept on file with the Clayton Art Commission and the City department responsible for maintenance on a Maintenance Worksheet. It is the responsibility of the artist and the CAC to ensure that the Maintenance Worksheet is accurate. A sample Maintenance Worksheet is located in Appendix C. Works of art on loan should be maintained in accordance with the requirements of and in collaboration with the lender.

Deaccession of Public Artworks

Deaccessioning is a procedure for the withdrawal of an artwork from a public collection. The Clayton Art Commission has the right to recommend the removal or alteration of any site-specific installation that has been commissioned, gifted, leased, or loaned to Clayton if there are safety concerns, significant changes to the site, or in a situation in which the work has been damaged beyond repair.

The Clayton Art Commission should consider deaccessioning only after careful evaluation. Should the Clayton Art Commission determine deaccession of an artwork is appropriate, a report should be prepared stating the reason(s) for the deaccessioning of the artwork. A recommendation should go to the City for approval. Should the deaccessioning of the artwork be approved, every effort will be made to notify the artist, donor, or lender. The Clayton Art Commission should then consider:

- Relocating the work to another place
- Returning works that have been loaned
- Destruction of artwork damaged beyond repair and deemed to be of negligible value
- Sale of the artwork
 - The artist will be given first option to purchase the work or exchange it for another artwork of comparable value, which will become part of Clayton's permanent public art collection
 - The sale must be in compliance with City laws regarding surplus property
 - No works shall be sold to City of Clayton staff or Clayton Art Commission members
 - Proceeds from the sale shall be used for the commissioning of public art

PRIVATE ART ON PUBLICLY ACCESSIBLE PROPERTY

Often works of “public” art in a community are really privately acquired artworks that are located on private property but accessible to the public. Such artworks may include artist-designed open spaces in front of a building, specific artist-created architectural elements or lighting designs, or a sculpture or fountain placed to mark the entrance to a building or to create visual interest.

Since 1999, the City of Clayton has required that some larger-scale projects have a public art component. This has most often been the case for Planned Unit Developments (PUDs). When a developer is required by the Architectural Review Board (ARB) or Board of Aldermen to incorporate public art, he is instructed to meet with the Clayton Art Commission. The Clayton Art Commission is responsible for making a recommendation (positive or negative) to the ARB indicating whether they believe the developer’s selection of art meets the quality standards for Clayton. Ultimately, the ARB approves the artwork, and the staff ensures that it is installed according to the stipulations of the ARB.

In order to assist developers in the selection of artists and artwork of the highest quality and that meets the mission of the City, it is recommended that developers be instructed that:

- The artwork should be accessible to the public seven days a week
- A representative from the development organization should meet with the Clayton Art Commission for consultation prior to selecting an artist or artwork for the project
- The Clayton Art Commission will make a recommendation to the Architectural Review Board regarding the selected art piece(s)

In addition, the Clayton Art Commission should develop an informational brochure to provide clear information regarding the public art approval process. This brochure should outline:

- Information about the CAC
- The positive benefits of public art
- What constitutes public art, including site-specific sculptures, artist design collaborations, artist-designed functional objects, community projects, etc.
- An outline of the approval process and the evaluation criteria
- Public art resources
- Contact information for the CAC

FUNDING

Effective program funding is crucial to establishing a successful, ongoing public art program in the City of Clayton. In its first few years, the CAC has been very fortunate to acquire artwork through temporary loans. In the future, the CAC should not rely solely on further loans and should commission and/or purchase new art in order to build its public art collection. Effective implementation of the Municipal Arts Plan and the Community Education Program will necessarily involve incurring certain expenses. Costs related to implementing the Municipal Art Plan include the cost of purchasing and/or commissioning artwork, administrative costs related to fundraising, implementing the artist selection process, coordinating with artists, ensuring proper installation, public relations, signage, etc. The costs of the Community Education Program include the costs of developing educational materials, arranging for presentations and seminars, developing promotional materials, and documentation of programs.

Existing Funding Sources

The Clayton Art Commission currently funds the public art program with three primary funding sources. These funding sources enable the CAC to pursue current projects and explore new public art opportunities, and should continue to be utilized on an ongoing basis.

1. City of Clayton

The City of Clayton's commitment to the public art program is paramount to the program's success. The City's support is also crucial to the CAC's ability to raise funds from additional sources and sets an example for private developers who are required to (or wish to) include public art as a part of their development projects. The City's support of the public art program to date includes a staff liaison to the Clayton Art Commission, insurance for works of art, installation and maintenance of artworks, legal contracts, and legal support. In addition, the City of Clayton has and may continue to supply direct funding for operational expenses, consultants, and specific projects. In order to receive operational or project funds, the CAC must approve and submit to the City Manager a detailed budget request for the coming fiscal year.

2. Corporate, Foundation, Endowment, and Arts Council Grants

The Clayton Art Commission is eligible for funds from arts

funding agencies such as the Regional Arts Commission, the Missouri Arts Council, the Arts and Education Council, and the National Endowment for the Arts. Private and corporate foundations are another potential source of funds for public art programs. Each foundation has its own requirements, funding levels, and specifications for projects and programs they will fund. Grants from these resources are a potential source of supplemental funds and demonstrate community support that is essential to the program. While the CAC should continue its efforts to obtain funding from these resources, such funding cannot be depended upon for program or project costs. Contact and deadline information for a number of local corporations, foundations, and agencies that have contributed to the arts is located in Appendix E.

3. Contributions From Individuals

Individual donors may be interested in contributing to specific public art projects or educational programs. These donors may be approached in one-on-one meetings or through fundraising events, including parties, receptions, and family-oriented arts events. Fundraising events generally require a considerable amount of effort and initial investment in order to succeed, but they can bring in substantial funds and increase awareness and interest in public art projects.

Possible Ongoing Sources of Funding

The funding sources outlined above should be considered for every project. However, once the value and benefit of the public art program has been demonstrated to the community, options for more dependable and continuing funding sources need to be considered. Appropriate, ongoing funding sources are critical to the success of the public art program and will enable the CAC to commission and acquire an exceptional collection of public art. Consistent with its national identity as an upscale business locale, Clayton's public art must reflect the highest possible aesthetic qualities. If Clayton expects to cultivate an identity as a serious supporter of public art, the following options warrant further exploration by the City and the CAC.

1. Percent for Art

The City of Clayton may consider establishing a policy pursuant to which a percentage of funds from City capital projects is set aside for public art. Commonly known as Percent for Art, a

policy of this type mandates that a percentage (generally ranging from 1 percent to 3 percent) of the budget of City-funded, above-ground construction projects be used for public artwork. Percent for Art creates the ability to include public art in new civic buildings and renovation projects, including artwork that is integrated into the design of the structure.

Percent for Art is not unique. Currently, there are more than 200 city, county, and state Percent for Art programs across the country. Forward-thinking cities such as Seattle, Washington; Portland, Oregon; Sacramento, California; Scottsdale, Arizona; Austin, Texas; Cambridge, Massachusetts; Philadelphia, Pennsylvania; Columbia, Missouri; San Jose, California; Albuquerque, New Mexico; Bloomington, Indiana; and Evanston, Illinois, have had great success with Percent for Art. Locally, the Bi-State Development Agency has a Percent for Art and Design Policy for all new construction projects.

Some important questions to address while considering how a Percent for Art program would work in Clayton include:

- What percentage should be set aside?
- Which projects would be required to set aside a Percent for Art?
- How would the City's fluctuating schedule for construction or renovation of buildings have an impact on the public art program over time?
- Would it be required that funds collected from a specific project be turned back into public art for that same project, or could they be "pooled" for projects throughout the City where they would have the strongest visual and community impact?

2. A Public/Private Public Art Fund

Another option for ongoing funding the City may consider is developing a public/private Public Art Fund, whereby a percentage of the budget of privately funded construction projects could be set aside for public art, with a one-to-one or percentage match from the City. This could be accomplished, for example, through an ordinance providing developers with the option of including approved public art projects on their own property or contributing to the Public Art Fund.

Such a public/private partnership would demonstrate

a commitment from both the City and the development community. It would provide private developers with the opportunity to contribute to a fund if they do not want to include public art in their own projects.

Questions that should be addressed in considering whether a Public Art Fund would work in Clayton include:

- What percentage should developers be asked to contribute?
- Which projects would be required to participate?
- What would be the City's match in funds?
- How would the fluctuation of private development have an impact on the public art program over time?
- What would the funds cover?

It is important to note that these options for providing ongoing funding for public art are not the only options that the City and the CAC might wish to consider, and are not mutually exclusive. They are, however, options that have been very successful in other communities, and that are strongly recommended for future consideration.

MUNICIPAL ARTS PLAN

The Municipal Arts Plan suggests specific project opportunities for the Clayton Art Commission, potential collaborative projects, and additional sites where public art can be placed.

This Plan is a starting point. In order to be effective, it should be reviewed annually by a Municipal Art Plan Committee and updated and incorporated into the annual action plan, budget, and request to the City for funding. This committee should meet early in the calendar year in order to make recommendations to the CAC that can be included in the funding request to the City. Specifically, the Municipal Art Plan Committee should:

- Meet with City staff, including the Director of Public Works and the Director of Parks and Recreation, to get updated information regarding already identified projects and to identify potential new projects
- Meet with project partners such as the Landscape Committee, Arts in Transit, and the Saint Louis Art Fair to determine the direction for the coming year's projects and to explore partnerships and project collaborations
- Review list of sites to see if site conditions have changed

PROJECTS – 2002 to 2006

The Clayton Art Commission's list of public art projects for 2002-2006 includes projects that demonstrate a variety of styles and scales, capitalize on planned community improvements, are sensitive to community concerns, provide potential for educational impact, and offer opportunities for both local and non-local artists.

2002-2003 Projects

The Center of Clayton

Location

The Center of Clayton is the City's new multipurpose community facility located at 50 Gay Avenue, adjacent to Clayton High School. It was developed in a unique collaboration between the City of Clayton and the Clayton School District. The Clayton Recreation, Sports and Wellness Commission (CRSWC) governs the Center. The specific site designated for public art is a grass-covered island surrounded by a circle drive at the main entrance of the Center.

Goals

The goals for this project are to install a piece of high-quality artwork that:

- Animates the front of the Center of Clayton
- Complements the building architecture
- Reflects and builds upon the past and future work of the artist
- Is of a scale appropriate to the site
- Welcomes the diversity of the users of the Center
- Is not an attractive nuisance
- Is of durable materials and sound fabrication

Procurement

As of May 2002, an RFQ was issued, and the responses were reviewed and ranked by an Artist Selection Panel made up of representatives from the CRSWC, the CAC, the CAC Advisory Council, and the Parks and Recreation Department. The top-three ranked artists were invited to submit specific proposals for the site. The same Artist Selection Panel will review proposals and make a final selection in July 2002.

Maintenance and Safety

The Parks and Recreation Department oversees the maintenance of the site. Because this site is in the center of an area where vehicles drop off passengers, it needs to be an artwork that is not going to entice children to run across the street. Therefore, it should not be an interactive work. Appropriate landscaping should be considered an integral part of this project, the design of which should be coordinated with the Parks and Recreation Department and the Landscape Committee.

Budget

A minimum budget of \$70,000 for design, shipping, and installation of the work is recommended.

Partners and Funders

The City of Clayton, through the Clayton Art Commission, is providing \$25,000 toward this project, which must be matched, plus an additional \$5,000 to cover artist selection. The Regional Arts Commission has committed \$5,000 toward the project. An ad hoc Fundraising Committee has put together a plan for soliciting funds from local foundations, neighboring corporations, and individuals.

Timeline

Pending availability of funds and fabrication needs, an objective is to install this work by the spring of 2003.

- Request qualifications – December 2001 - January 2002
- Review qualifications – February 2002
- Review proposals and select final artist/artwork – July 2002
- Fundraising – March 2002 and beyond
- Install artwork – spring 2003

Wydown Park

Location

Wydown Park is a small neighborhood park a block east of Hanley on Wydown, on the north side of the street. The Parks and Recreation Department has been working with the architect from Mackey Mitchell Associates to develop a new

design for the park that includes café tables, new plantings, new seating, and the potential for an artist-designed, naturalistic play space and an artist-designed walkway element.

Goals

The original concept for the play space includes sculptured play boulders and a walkway with an interactive sundial or seasonal plaza. The selected artist, while not necessarily taking these suggestions as mandatory, will create appropriate work with a naturalistic, interactive design appropriate to the scale and spirit of the Park. Since children will interact with the artwork, an important design consideration includes child safety.

Procurement

A Request for Qualifications was submitted and reviewed by an Artist Selection Panel made up of representatives from the neighborhood, the CAC, and the Parks and Recreation Department. The selected artist has been asked to develop both a walkway element and a play space, in consultation with design architects and the Parks and Recreation Department. The design must fit within the existing naturalistic design and will be reviewed by the same Artist Selection Panel.

Maintenance and Safety

The Parks and Recreation Department maintains Wydown Park. The play space should be safe for climbing. Consideration should be given to a walkway surface that is durable and can be easily maintained.

Budget

The approximate budget for the project is \$11,200, including artist fees and fabrication/ installation of the artwork.

Partners and Funders

The existing budget for the pathway is \$3,200. The Clayton Parks Foundation is contributing \$8,000 for the passive play area.

Timeline

Park construction is scheduled to begin in the spring of 2002. In order to include artist specifications in the design documents, the following schedule has been established:

- Parks and Recreation to submit proposal to the Clayton Parks Foundation – January 2002
- Request qualifications – February 2002
- Review qualifications, select artist, artist contract – February to April 2002
- Design time – May to June 2002
- Install artwork – July to September 2002

Clayton City Hall and Fire Station

Location

The Clayton City Hall and Fire Station are located at 10 N. Bemiston in the heart of the central business district. The current facility was built in phases, beginning with the Williamsburg-style Fire Station in 1924. City Hall was added in 1931. In 1938, a further addition was made to City Hall to house the Clayton Library. The Library subsequently became a branch of the St. Louis County Library and moved to a new facility. This portion of the building has since been utilized for City offices and meeting space. The City of Clayton intends to undertake a major renovation of a portion of the facility to be used as City Hall and to construct a new Fire Station and Parking Structure on the remaining property.

Goals

The overall design of this important and highly visible civic facility would be greatly enhanced by utilizing an artist as part of the design team. The artist could contribute to the overall design of the facility, as well as help to develop a site plan for future, site-specific works. This project has the potential to raise the level of excellence in design in Clayton and brings another skill set to the design process. The artist would specifically:

- Become familiar with the historical and cultural context of Clayton
- Work in collaboration with the architectural design team in the design of site improvements
- Participate in public meetings on an as-needed basis
- Identify potential opportunities for permanent, site-specific public artworks
- Identify potential opportunities for public art

projects that address construction mitigation

By including this as an element of the City Hall/Fire Station planning and design process, the City would not only be enhancing the project but would also be setting a new standard for development in Clayton. The City would also be acting as a role model for the private developers that it hopes and expects will incorporate art into the design of significant projects in Clayton.

Procurement

A Request for Qualifications would be sent to local newspapers and be posted on the City of Clayton Web site and on major public art e-mail lists. In addition, a mailing would be sent to a shortlist of artists who have experience working on this type of design collaboration project. In the RFQ, artists will be asked to submit a cover letter describing their past design team experiences, a résumé, and slides.

An Artist Selection Panel made up of key City staff, members of the selected architectural design team, the Architectural Review Board, and members of the Clayton Art Commission and Advisory Council will review qualifications and may select up to three artists to interview with the same committee.

Maintenance and Safety

This project is being managed by the Department of Public Works. By collaborating with the architect selected by Clayton, and working closely with City staff, the artist must be able to contribute to a design that conforms to the maintenance and safety requirements of the City of Clayton.

Budget

The artist would spend approximately 120 hours in design and development for a total of approximately \$9,000. In addition, travel and other expenses may total approximately \$2,500. The total anticipated cost of artist involvement is approximately \$11,500.

By collaborating with design architects, artists may come up with ideas that can be integrated into the baseline design for the facilities and that will not add to the overall construction budget. For items that are beyond the baseline, additional funds will need to be raised. The overall budget for the renovation is over

\$7,000,000.

Partners and Funders

This project requires close coordination with the Department of Public Works. Some incidentals could be covered by in-kind contributions from hotels, rent-a-car companies, and airlines.

Timeline

Draft and send/advertise RFQ – 1 month

Qualifications due – 6 weeks

Review qualifications – 2 weeks

Interviews – 2 to 4 weeks

Artist selected and notified – 2 weeks

Projects 2003 – 2006

The following project ideas were developed in meetings with City staff and local stakeholders. These project ideas should be revisited at the beginning of each year to explore possible changes in conditions and whether new partnerships should be pursued.

Oak Knoll Park

Location

Oak Knoll Park, located at the northwest corner of Hanley and Big Bend Boulevard, is a 21-acre park that includes walking paths, a small man-made pond, a historic building housing the St. Louis Artists Guild, and the Clayton Early Childhood Center.

Goals

The Clayton Parks and Recreation Department will be contracting with a planning group to redesign the pond in the southeast corner of the park. In this process, the planners will develop new design standards for the renovation of the remaining areas of the park.

As a result of the American Society of Landscape Architects (ASLA) charette in the spring of 2001, several prominent landscape architects have suggested that the park would serve the public well as a “park for sculpture”. The size and current use of the park, as well as the presence of the St. Louis Artists’ Guild, have helped to further this recommendation.

As a member of the design team, the artist will take into consideration the perspective of the park user and the needs associated with future site-specific commissions for the park, including how sculpture and sculpted landforms could become integrated with the landscape and infrastructure design. The artist will bring an added aesthetic ability to the planning team’s architecture, landscape, engineering, and urban-planning skill set.

Procurement

Pending the time frame, this could be a Limited Competition that includes 10 to 15 artists or an Open Competition.

Maintenance and Safety

By collaborating with the architect chosen by the City of Clayton, the artist will be able to design within maintenance and safety requirements.

Partners and Funders

Park Foundation, Artists’ Guild, and the ASLA.

Budget

Pending the master plan scope of work, a budget should be created for an artist to work 100 to 200 hours at a fee ranging between \$65 and \$80/hour.

Timeline

Develop scope and budget in consultation with Parks and Recreation Department – 1 month

Issue RFQ – 2 months

Interview finalists and select artist – 1 month

Collaboration time – pending scope of work

Wydown Median

Location

Wydown Boulevard begins at Skinker Boulevard on the east and ends at Hanley Road on the west. This boulevard has a wide median with a well-used pedestrian/running trail linking Forest Park, several Clayton neighborhoods, and the southern part of the Central Business District.

Goals

An artist or artist team could be commissioned to create a permanent or temporary serial artwork that could be experienced while traveling the median as a pedestrian or down Wydown Boulevard in a vehicle.

Procurement

An open call will identify 5 to 7 artists to submit proposals. An artist selection committee made up of CAC members, Advisory Council members, and neighbors should review qualifications and proposals.

Maintenance and Safety

The median is maintained by the Public Works department. The department's involvement and advice in the design development is important to the success of the project.

Partners and Funders

Wydown Boulevard passes by Washington University and through several neighborhoods, where the neighborhood associations or individuals may be interested in contributing to the project. The Landscape Committee is also an important group to involve.

Budget

Pending scale of work.

Timeline

- Explore with Wydown Boulevard neighbors to gauge interest in project – 2 months
- Develop scope of work and budget in consultation with the Public Works Department – 2 months
- Issue RFQ – 2 months

- Request proposals from finalists and select final artist – 3 months
- Design and installation time – 6 months

The Center of Clayton Atrium

Location

The Center of Clayton is the city's new multipurpose community facility located at 50 Gay Avenue, adjacent to Clayton High School. It was developed in a unique collaboration between the City of Clayton and the Clayton School District. The Clayton Recreation, Sports and Wellness Commission (CRSWC) governs the Center. The specific site for a work of art is the atrium above the entry.

Goals

A hanging piece that is a light, airy, and colorful addition to the atrium of the Center. The selected artist should consider the many views of the site and work with the existing lighting system.

Procurement

Through an Open Competition, 3 to 5 artists would be chosen to submit a final proposal for the site.

Maintenance and Safety

The artist should work with an engineer to make sure that the piece will be securely hung. How the work is cleaned should be considered.

Partners and Funders

The CAC should work with the CRSWC to identify funding sources.

Budget

\$25,000 – \$50,000, including travel, materials, fabrication, and installation.

Timeline

- Develop scope and budget for project – 1 month
- Issue RFQ – 2 months
- Request proposals from finalists and select final artist – 3 months
- Design and installation time – 6 months

Mark Twain Circle

Location

The Mark Twain Circle is an approximately 2-acre portion of Shaw Park that is located directly in front of the Clayton School District Administration Building.

Goals

Mark Twain Circle is an area that is used as an open play space. This space is also viewed by neighboring buildings and people who drive by. This project would team an artist with a landscape architect to create a landscaped environment that can be enjoyed by both pedestrians and vehicle traffic, while keeping the open play use. The chosen artist/landscape architect team should take into consideration how people can use the large green space as a place to walk, to sit, to play, and to learn about nature and the environment.

Procurement

An Open Competition will identify 3 to 5 artists to submit proposals. An Artist Selection Panel made up of members of the CAC, Advisory Council, the Park and Recreation Commission, the Landscape Committee, the School Board, and neighbors will review qualifications and proposals.

Maintenance and Safety

The Parks and Recreation Department maintains Mark Twain Circle. A highly planted area could potentially have great maintenance needs and would require a commitment from the City to maintain the site.

Partners and Funders

This project should be a joint project with the Clayton Landscape Committee. Other potential partners include the Missouri Botanical Garden and the Clayton School District.

Budget

Depending on the scope of work, the budget could range from \$30,000 to \$100,000.

Timeline

- Develop scope and budget for project in collaboration with the Landscape Committee, the Parks and Recreation Department, and Public Works – 2 months
- Fundraising for project – 6 months
- Issue RFQ – 2 months
- Request proposals from finalists and select final artist – 3 months
- Design and installation time – 6 months

COLLABORATIVE PROJECTS

Saint Louis Art Fair Collaboration

The Saint Louis Art Fair (SLAF) is one of the most successful art festivals in the nation. Each fall it brings approximately 165 artists and 140,000 visitors to Clayton. The Saint Louis Art Fair draws a large and diverse arts audience to the City. It also provides an excellent opportunity to highlight the public art program through the commissioning of a temporary or permanent public artwork to be created at the SLAF in collaboration with SLAF and Arts in Transit. Previous collaborations have yielded successful projects such as *Dancing Chairs* by artist Rod Baer and *Red Ball* by Kurt Perschke. A collaborative project is being explored again in 2002 and should be replicated in future years if deemed successful by all three partners.

In order to be a successful collaboration, representatives from the partnering organizations should meet early in the year to discuss and make decisions regarding the scope, site, and budget for the project. The selected site should take into consideration the sites identified in the Municipal Arts Plan and the goals of the other partners. Based on these decisions, artist selection should take place in the spring, with a final decision made by June so that information will be available to SLAF staff for publication in the program by July.

Temporary Public Art Exhibit

The month of June brings many people from all over the region to Clayton – and to Shaw Park specifically – for the Taste of Clayton, Parties in the Park, and the St. Louis Jazz Festival. An annual Temporary Public Art Exhibit, which could debut at the Taste of Clayton and be up through the Jazz Festival, could include works to draw attention to Park entrances, line the pathways, highlight special areas, and define the overall space.

Works could be commissioned through a competitive process, marketed mainly to local artists. Artists should be compensated with a stipend for their work. Works could be available for sale or relocation after the Jazz Festival. This idea should be explored with potential project partners for June 2003.

Arts in Transit

Clayton is well-served by the Bi-State Development Agency's MetroBus system, and starting in 2005, the City will also be traversed by MetroLink, with one station located within Clayton at Forest Park Parkway and Central. Arts in Transit, a community partnership program of the Bi-State Development Agency, will be identifying opportunities for temporary and site-specific public art projects in conjunction with the new MetroLink line as well as with the connections to the MetroBus system. Arts in Transit intends to invite the Clayton Art Commission to participate in the selection of artists for these projects.

Landscape Committee – Bench Program

The Landscape Committee and the Clayton Art Commission have successfully worked together to begin an artist-designed bench program. The first three benches were installed at the intersection of Clayton and Forsyth in 2000. Some of these benches were created as temporary works and will need to be replaced. Other sites may be identified that would benefit from unique seating. This collaboration should continue, with the Landscape Committee identifying sites and the Clayton Art Commission soliciting artists. Both groups can work together to select the final benches.

SITES FOR COMMISSIONS, GIFTS, AND LOANS

The following is a list of sites, which are in the City of Clayton and belong to the City that would be appropriate for public art. Land owned privately or controlled by other public entities has not been

listed, but the opportunity exists to discuss potential gifts and loans with those landowners and stakeholders should a specific site be appropriate.

Location	Description/Size	Type and Scale of Work Appropriate (Appropriate Work?)	Site Owner
N. Forsyth median from Clayton City line south to Maryland	15' wide medians	Serial work with a simple profile	Public Works
Traffic Island at SW Corner of Forsyth and Maryland	60' x 15'	Landscape/earthwork or large scale sculpture	Public Works
Shaw Park Pool	Grassy area in front to north of entry	Public seating area where people could wait to be picked up from the pool and school/camp groups can wait for their buses	Parks and Recreation
Centennial Park – Brentwood at S. Bonhomme	50' x 125'	Large sculpture with appropriate landscaping (2001-2003 Calder installation, Washington University Gallery of Art loan)	Parks and Recreation
Clayton City Hall	Pedestal	Large vertical scale work to fit on current pedestal (1999-2004 Milles installation, Saint Louis Art Museum loan)	Public Works
Wydown at Hanley	Island, 20' x 20'	Work must be large enough to capture attention of drivers and should not attract children to cross street	Public Works
Wydown Median	2-miles long, 36' wide	Low-profile, serial work that will engage pedestrian and/or jogger; must consider unique landscape qualities of each section	Public Works
Oak Knoll, Rose Garden	47' x 60', center garden is 10' in diameter	Large-scale traditional work	Parks and Recreation
Taylor Park	One-acre park at Kingsbury and Central	Child-oriented sculpture or artist-designed functional items such as fencing, seating, etc.	Parks and Recreation
DeMun median from Clayton Rd. south to Rosebury	15' wide	Pedestrian-oriented, low-profile earthwork	Public Works
NE corner of Demun and San Bonita	5 acre traffic triangle	Artist-designed seating area or gazebo	Public Works
Demun Park	0.6 acre park at Southwood and Demun	Child-oriented sculpture in central garden space	Parks and Recreation



community education program

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COMMUNITY EDUCATION PROGRAM

Community education programming is an integral part of the public art program. Art not only adds to the City's visual environment, but it also becomes a stimulus for learning about art and the society in which it was created. Art motivates learning in many areas, including history, science, the language arts, and the performing arts.

Activities When Commissioning or Receiving a New Artwork

The addition of a new work to the Clayton Art Commission's collection is a great opportunity to engage the public at many different levels. With each project, the following activities should be considered:

1. During the commissioning process

The Selection Panels are one way to involve community members in the selection of the artwork. There are, however, other ways to garner the interest of the community, including:

- Showing other work by the artist in a public location
- Publishing information about the project and artist prior to the installation of the work
- Speaking engagements, lectures, workshops, or receptions for the artist

2. Unveiling the artwork

Once the work is installed, other efforts should be made to inform people about the project:

- A ribbon-cutting/unveiling ceremony is a great opportunity to acknowledge everyone who helped make the project possible
- Issuing a press release about the project
- Publishing a fact sheet or brochure on the new work

3. Curriculum development

New public artworks are a great opportunity to collaborate with the Clayton School District to develop lessons and projects to use in the schools.

Information Booths

The City of Clayton has several festivals each year. The Clayton Art Commission should have a presence at these festivals either by staffing a booth and/or doing a specific project. Some of these festivals include the Taste of Clayton, the Saint Louis Art Fair, and the St. Louis

Jazz Festival.

Brochures

The Clayton Art Commission, in collaboration with Arts in Transit, the City of Chesterfield, Grand Center, Laclede's Landing, the City of St. Louis, and the City of University City, published a regional public art brochure in the spring of 2001. This brochure features nine public artworks in Clayton. The Clayton Art Commission should consider continuing to work with this consortium to issue brochures and educational material. Due to the popularity of the current brochure, it is possible that a new one can be issued within three to five years. Should this not take place, the Clayton Art Commission should issue its own updated brochure in three to five years.

Artwork-specific materials may also be considered in the interim. These materials may include project specific brochures or fact sheets, bookmarks with a photo, and information about the artwork, posters, etc.

Community Education and Teacher Resource Materials

The above-mentioned consortium of arts organizations is currently collaborating to create public arts curriculum kits to be used by area educators. These kits, which would be made available to teachers throughout the region, will highlight 1 to 2 works in the public art collections of each collaborating group. For each work of art, these packets will include, at a minimum, a slide of the artwork and an interdisciplinary lesson plan. These packets may also be expanded to include posters of the work, ideas for community activities, a video or CD-ROM of the fabrication or installation of the work, a self-guided tour, or other materials as budgetary considerations allow.

Web Site

The Clayton Art Commission's Web site is an important way to provide information about the public art program. The Web site can act as an online brochure where a map and information about all of the city's public artwork can be found. It can also provide information about past and future projects, events, calls to artists, and the Public Art Master Plan.

Community Events

In addition to events related to the commissioning of a new artwork, the Clayton Art Commission can facilitate public art tours, a docent program, and public lectures by arts professionals to adults and/or at schools, businesses, etc. The audience for these events may be corporate officers, students, and residents, including children and elders. The Center of Clayton and the Saint Louis Artists' Guild are ideal locations for lectures and workshops.

Newsletter

Cityviews, the City of Clayton's bimonthly newsletter, is an excellent way to publicize the activities of the Clayton Art Commission and get the community engaged in the public art program. For future consideration, the Clayton Art Commission could publish a printed or online Clayton arts newsletter that would promote public art projects, Gallery Nights, the Saint Louis Art Fair, and St. Louis Artists' Guild classes and programs; profile local artists; highlight Clayton School District art projects; etc. This could be an independent publication or a supplement to **Cityviews**.

BILL NO. 6639.1.2

ORDINANCE NO. 6506

AN ORDINANCE AMENDING SECTION 140.130 OF THE CLAYTON CITY CODE RELATING TO THE PUBLIC ART ADVISORY COMMITTEE.

WHEREAS, on May 25, 2010, the Board of Aldermen established the Public Art Advisory Committee as an advisory body to assist the City in acquiring, promoting and enhancing public art and the quality of life throughout the City; and

WHEREAS, the Board of Aldermen now wishes to underscore its commitment to the role public art plays in the cultural, economic, artistic and social fabric of the City and act to be sure that the work of the Committee is appropriately supported with relevant resources;

NOW, THEREFORE, BE IT ORDAINED BY THE BOARD OF ALDERMEN OF THE CITY OF CLAYTON, MISSOURI, AS FOLLOWS:

Section One.

Section 140.130 of Chapter 140 of the Code of Ordinances of the City of Clayton, Missouri, is hereby repealed and a new Section 140.130 is hereby enacted in lieu thereof to read as follows:

Chapter 140. Boards, Commissions, Councils and Committees

Section 140.030 Public Art Advisory Committee

- A. There is hereby established the Public Art Advisory Committee of the City of Clayton to assist the City in acquiring, promoting and enhancing public art and the quality of life throughout the City.
- B. The Committee shall consist of three (3) members appointed by the Board of Aldermen. There shall also be two (2) alternate members appointed by the Board of Aldermen to serve at the request of the Committee Chairperson at any meeting in the absence or disqualification of one (1) or more regular members. All members and alternate members shall be residents and registered voters of the City of Clayton at the time of appointment and while serving on the Committee. Members and alternates shall be art professionals or have extensive background in and familiarity with the field of art. Members and alternates shall hold no other office or position in the City

Government except for short term or ad hoc study or advisory committees. Members and alternates shall serve without remuneration.

- C. The original appointees shall be appointed for staggered terms such that one (1) member shall be appointed for a term of one (1) year; one (1) member for a term of two (2) years; a third (3rd) member for a term of three (3) years; one (1) alternate for a term of one (1) year, and the other alternate for a term of two (2) years. Thereafter, members shall be appointed for a term of three (3) years. Alternate members shall be appointed for a term of two (2) years. Vacancies on the Committee shall be filled by the Board of Aldermen for the unexpired term of the vacating member. The terms of all members and alternates shall expire on June thirtieth (30th) of the appropriate year.
- D. The Board of Aldermen shall appoint one (1) member as Chairperson to serve for a term of one (1) year. Meetings of the Committee shall be held at the call of the Chairperson and at such other times as the Committee may determine. The Committee shall keep minutes of all meetings, showing the vote of each member upon each question or, if absent or failing to vote, indicating such fact and shall keep records of its official actions.
- E. The Committee shall serve in an advisory capacity to the Mayor and Board of Aldermen and the Plan Commission/Architectural Review Board to review, consider and render advice and recommendations on such City and private developments, planned unit developments, special development district developments or other matters involving public art as may be referred to the Committee by the Mayor, Board of Aldermen or, as to private developments, Plan Commission/Architectural Review Board. The City Manager shall designate an appropriate staff member, taking into account the location and nature of the matter under review and the availability, experience and training of staff personnel, to support and coordinate the work of the Committee on each matter referred to the Committee.
- F. For purposes of this Section, the term "public art" refers to works of art in any media that have been planned, executed and so situated as to evidence intent that they be observed by the members of the public located in the physical public domain, usually outside and accessible to all. "Public art" shall not include works of art that are displayed for purposes of sale or works located inside buildings and only incidentally or occasionally observable from the public domain.
- G. In considering opportunities for public art the Committee shall consider and render advice on:

1. Whether the proposed artist is qualified for an assignment of the character proposed;
2. Whether the proposed artwork fits the project conceptually and economically and has an appropriate visual impact;
3. Whether the scale and value of the proposed public art piece is reasonable and appropriate for the site and the nature of the development under consideration; and
4. Whether the site for the proposed public art installation within the development under consideration is appropriate.

Section Two.

The Chapter, Article, Division and/or Section assignments designated in this Ordinance may be revised and altered in the process of recodifying or servicing the City's Code of Ordinances upon supplementation of such code if, in the discretion of the editor, an alternative designation would be more reasonable. In adjusting such designations the editor may also change other designations and numerical assignment of code sections to accommodate such changes.

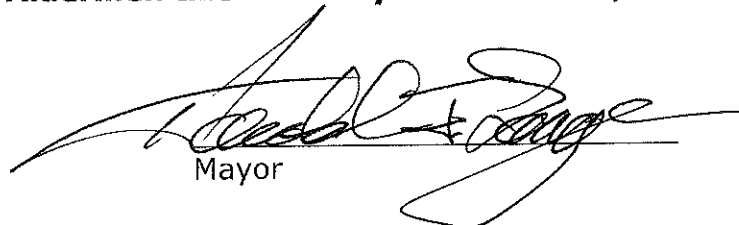
Section Three.

It is hereby declared to be the intention of the Board of Aldermen that each and every part, section and subsection of this Ordinance shall be separate and severable from each and every other part, section and subsection hereof and that the Board of Aldermen intends to adopt each said part, section and subsection separately and independently of any other part, section and subsection. In the event that any part of this Ordinance shall be determined to be or to have been unlawful or unconstitutional, the remaining parts, sections and subsections shall be and remain in full force and effect.

Section Four.

This Ordinance shall be in full force and effect both from and after its passage by the Board of Aldermen.

Passed by the Board of Aldermen this 14th day of November, 2017.


Mayor

Attest:


City Clerk

**MEMORANDUM OF UNDERSTANDING BETWEEN
THE CITY OF CLAYTON
AND
THE CLAYTON CENTURY FOUNDATION**

THIS AGREEMENT is made by and between the City of Clayton, a municipal corporation located at City Hall, 10 N. Bemiston Avenue, Clayton, Missouri 63105 (the "**City**"), and the Clayton Century Foundation, a nonprofit corporation organized pursuant to state statutes, located in Clayton, Missouri (the "**CCF**") as of the date last below written.

WHEREAS, the City's mission is to foster a vital, balanced community composed of outstanding neighborhoods, quality businesses, commercial and government centers, premier educational institutions, and a healthy natural environment through an open, accessible and fiscally responsible government;

WHEREAS, the City owns or operates and maintains real estate, buildings and recreational facilities, and operates a wide variety of programs and services in furtherance of this mission;

WHEREAS, CCF is a separate Section 501 (c) (3) organization the purposes of which are to assist in the accomplishment of the mission of the City by enhancing and supporting environmental, cultural, and wellness activities affecting the quality of life of the City and the citizens of the City, including, but not limited to creating significant opportunities for conservation, education, recreation, relaxation and other activities relating to art, parks, and history in order to assist in preserving and enhancing land, environment, and natural and cultural heritage;

WHEREAS, the CCF intends to accomplish its mission by soliciting and accepting donations from corporate and private citizens to primarily support the City's mission and provide for greater funds for City projects than public funding allows;

WHEREAS, the City desires to (i) assist and enhance the operation of the CCF, (ii) support the fund raising activities of the CCF, and (iii) promote a positive relationship between the City's staff and the staff and volunteer members of the CCF;

WHEREAS, the CCF desires to become a self supporting organization which provides assistance to the City in developing City facilities and other amenities;

WHEREAS, the CCF and the City both desire to operate effectively and responsibly to serve reasonable public and private interests on behalf of the City.

THEREFORE, based on the foregoing, and in consideration of the mutual covenants and undertaking hereinafter set forth, the adequacy of which consideration is hereby acknowledged by both parties, the parties enter into the following Agreement.

Section 1. Adoption of Recitals. The parties hereby consent and agree to the facts and matters described above and contained in this Agreement, that they are contractual in nature, and that all representations contained herein are material to this Agreement.

Section 2. Foundation Representations. The CCF represents and acknowledges the following with regard to its operation, creation and purpose:

- The CCF will not interfere with day to day City operations; and
- The CCF will obtain and maintain status as a tax-exempt, charitable organization under state and federal income tax laws to ensure that gifts and bequests received may qualify as deductible, charitable contributions for the donor.

Section 3. Foundation Documents. The CCF shall keep on file with the City Manager or such Manager's designee copies of all of its enabling documents including the Articles of Incorporation, bylaws and any amendments to these documents, and shall supply to the City Manager or such Manager's designee current versions of such documents at any time any such documents are amended or changed. The CCF shall also make available to the City Manager or such Manager's designee at reasonable times copies of all documents reflecting all actions taken or agreements entered into by the CCF, upon request of such Manager or designee.

Section 4. Foundation Enabling Documents – Required Provisions. The CCF shall include language substantially similar to the following clauses in its enabling documents:

- Articles of Incorporation. In the event of its dissolution, the CCF's assets will be distributed as follows:
 - Assets restricted for the use of any CCF Section and the records of such Section will be distributed to that Section if that Section survives as a separate organization that is described in Section 501 (c) (3) of the Internal Revenue Code of 1986, as amended; and
 - All other assets and records will be distributed to the City of Clayton, provided that restricted funds will continue to be used for their restricted purposes and that such transfer will not subject a donor to the CCF to foreseeable adverse federal income tax consequences.

- **Bylaws.** The CCF's Bylaws shall provide that two Aldermen will serve as non-voting members of the CCF's Board of Directors and that the Board of Aldermen of the City shall annually appoint one voting member of the CCF's Board of Directors, from each Ward of the City.

Section 5. Bond and Insurance. The CCF shall ensure that the officers and staff members with access to CCF funds are bonded in an amount of not less than \$1,000,000. The premiums payable on such bonds shall be payable from the funds of the CCF. Further, the CCF shall obtain and maintain general liability and directors' and officers' liability insurance in a reasonable and appropriate amount as determined by the CCF Board.

Section 6. City's Obligations. Unless otherwise agreed in writing between the parties, the City shall:

- Provide accounting and record keeping support for CCF through the City's Finance Department and be responsible for processing deposits and disbursements from CCF's bank accounts.
- Keep accurate accounting records and bank records for the CCF in accordance with standard City practice, and
- Prepare and file all federal and state corporate and non-profit tax reporting forms for the CCF and provide copies of such forms to the CCF.

Section 7. Accountability and Stewardship. The CCF will from time to time provide such information which the City may reasonably request, and will follow all reasonable procedures in force at the City regarding financial management compliance and auditing procedures to ensure donated funds are accounted for, expenditures are made in accordance with donors' wishes and reports are made to donors on the use of such funds.

Section 8. Donor Solicitation.

8.1. Donor Communications. The CCF shall make the following clear to prospective donors:

- The CCF is a separate, legal and tax entity organized for the purpose of encouraging voluntary, private gifts, trusts, and bequests for the benefit of the City's natural, recreational and cultural amenities.

- Responsibility for governance of the CCF, including investment of gifts and endowments, resides with the CCF's Board.
- Checks or other conveyances which the donor intends to give to the CCF to support the CCF's mission should be made payable to the Clayton Century Foundation.
- Gifts made for a designated purpose will be dedicated in their entirety to that purpose unless it is otherwise agreed in writing between the donor and the CCF.

8.2. Conditions of Gift Acceptance. The CCF will develop and adopt gift acceptance policies agreeable to the City.

Section 9. Endowment Financial Procedures. The CCF will hold and invest endowments and funds functioning as endowments ("**endowment funds**") on a long-term basis. For this purpose, the CCF will follow the standards set forth below in this Section:

- Prudent Practices. In general, CCF investment procedures should be conducted in accordance with governing state law and prudent, sound practices for the investment of public and charitable funds so that gifted assets will be protected and enhanced and a reasonable return will be achieved on such investments, with due regard for the fiduciary responsibilities of the CCF's Board. The investments must be consistent with the terms of the gift instrument, if any.
- Spending Policies. Expenditures from endowment funds shall be made in accordance with donor restrictions, CCF Bylaws and resolutions setting spending policies from endowments, and applicable laws.
- Annual Report. The City, as the agent of the CCF, shall prepare an annual report that summarizes the funds transferred to the City in form and detail consistent with other similar City financial reporting. The City and the CCF shall provide each other with other reports as may be necessary to ensure proper financial oversight.

Section 10. City of Clayton – Accountability of Funds. The CCF shall be responsible for reporting to the donor regarding the receipt and use of a donor's funds.

Section 11. Financial Commitments Consistent with the City's Vision and Mission; Development Plan. The CCF shall carry out financial commitments and expenditures consistent with pertinent policies, plans, and budget approved by the CCF's Board of Directors and consistent with the City's vision, mission and goals. It is the parties' intent to mutually agree on a written development plan that will set forth development priorities and fund raising goals to guide their public private partnership.

Section 12. Financial Statements. The City, as the agent for the CCF, shall maintain financial records in accordance with generally accepted accounting principles, and be subject to periodic audit by a firm of certified public accountants, if requested and paid for by the CCF. Copies of the audited financial statements (if any) and a current list of CCF officers shall be maintained by the City and the CCF.

Section 13. Inspection of Foundation Records. The City and the CCF will permit, on reasonable notice, authorized officials or their designees of the other organization to inspect all pertinent records pertinent to CCF activities, except to the extent such inspection violates rights to privacy or confidential donor information. It is understood by the parties that all documents and information in possession of the City are subject to the Missouri Sunshine Law and may be disseminated outside of the City upon request by a third party.

Section 14. Compliance Reviews. The City will conduct periodic compliance reviews of the use of donated funds. Any such review will be conducted by the City's Finance Department or another qualified party designated by the City with such frequency as the City may deem prudent or appropriate. The purpose of such reviews will be to ensure that donated funds have been used in compliance with the purposes and restrictions set forth by the donors and/or the CCF. The scope of the review and extent of testing will be mutually agreed upon in advance by the City and CCF; but in the event of a disagreement between the parties, the City shall determine the scope of review and extent of testing in its sole discretion. A written report of the results of such review shall be provided to the CCF.

Section 15. The City's Assistance to the Foundation. The City agrees as follows:

- Allow the CCF to use the name of the City and images owned by the City in CCF materials.
- Provide the CCF with assistance in CCF activities in the discretion of the City Manager, and consistent with what is permitted under state and federal law and the City's charter and ordinances.

- Assist the CCF by suggesting and recommending donors and contributions to the CCF, as the City may deem appropriate.

Section 16. Notice of Noncompliance – Opportunity to Cure. In the event of noncompliance with any provision of this Agreement, the complaining party shall notify the other party in writing of the event or practice the complaining party believes does not comply with this Agreement. The notified party shall, within thirty (30) days from receipt of the notice of noncompliance, either correct the noncompliance or show cause to the complaining party that the other party is in compliance. In the event the notified party fails to comply within this time period, complaining party may, at its option, terminate this Agreement.

Section 17. Termination. In addition to the method of termination provided for in Section 16, this Agreement may be terminated by either party by delivering written notice of termination to the non-terminating party at least ninety (90) days prior to the effective date of any termination.

Section 18. Entire Agreement and Amendment. This Agreement represents the parties' entire agreement with respect to the matters specified herein.

Section 19. Governing Law and Venue. This Agreement shall be governed by and construed in accordance with the laws of the State of Missouri. The parties agree that venue for any actions arising under this Agreement shall be solely in the Circuit Court for the County of St. Louis, State of Missouri.

Section 20. Severability. Any provision of the Agreement which is prohibited or unenforceable shall be ineffective only to the extent of such prohibition or unenforceability without invalidation of the remaining provisions thereof.

Section 21. Mediation. Should any dispute arise out of or related to this Memorandum of Understanding or its performance by the parties hereto, the parties shall meet in mediation and attempt to reach a resolution with the assistance of a mutually acceptable mediator. The parties shall select a mediator within ten (10) days of the notice by a party to mediate a claim. Mediation shall be concluded within sixty (60) days of the notice to mediate being made unless extended by the parties by mutual agreement. Neither party shall be permitted to file legal action without first meeting in mediation and making a good faith attempt to reach a mediated resolution of the claim(s). The costs of mediation shall be paid equally by the parties.

This Agreement is entered into on this 27th day of April, 2010.

City of Clayton, Missouri

By: 


Title: City Manager

Clayton Century Foundation

By: 

Title: President

Attest:


City Clerk

APPENDIX B

SAMPLE ARTIST LETTER OF AGREEMENT

Date

Artist
Address

Dear Artist:

We are pleased to inform you that the selection committee has reviewed and accepted your proposal for **title of work** (the Work).

This letter will serve to confirm your agreement to perform the following services:

1) It is agreed that you:

- a) Shall perform all services and furnish, as proposed in your concept: supplies, materials, labor, and equipment necessary for the design, execution, fabrication, transportation, and installation of the work that you submitted for the Work.
- b) Will, within 15 days, furnish to the Clayton Art Commission:
 - i) Plans for the final design and installation of the Work, including: **list specific details, if desired**
 - ii) A final timeline for fabrication, final siting, shipping, and installation of the work
 - iii) A final, itemized budget
- c) Shall guarantee that the work of art will be in place on the site prior to **installation date**.
At that point, the City of Clayton will take ownership of the work.
- d) Will bear the risk of loss or damage to the artwork and shall hold harmless the City of Clayton and the Clayton Arts Commission against any and all claims or liabilities existing or arising in connection with the construction and liens during the construction of the project. Proof of liability insurance in the amount of \$ **quantity** must be provided before fabrication begins. Upon completion of final installation and acceptance of the Work, liability will shift to the City of Clayton.
- e) Will retain rights of reproduction of the above stated Work in perpetuity, always stating that the work was commissioned by the Clayton Art Commission and is owned by the City of Clayton. You will grant to the City of Clayton and the Clayton Art Commission and its assigns an irrevocable license to make photographic or graphic reproductions of the Work, including, but not limited to, reproductions used in advertising, brochures, media publicity, and catalogs or other similar publications, provided that these rights are exercised in a tasteful and professional manner and that the artist is duly credited.
- f) Will retain all rights under the Copyright Act of 1976, 17 U.S.C. Sec. 101 et seq., and all other rights in and to the Work except ownership and possession. You are responsible for filing for this copyright with the U.S. Copyright Office.

- g) Shall not make any additional exact duplicate reproductions of the final Work, nor shall the Artist grant permission to others to do so except with the written permission of the City of Clayton.
- h) Will furnish the Clayton Art Commission with a full written narrative description of the Work.
- i) Will provide to the Clayton Art Commission written instructions for appropriate maintenance and preservation of the Work.
- j) Shall have the right to disclaim authorship of the Work in the event of any alteration or damage, whether intentional, accidental, within or without the control of the City, or otherwise, including the relocation of the artwork or significant alteration of the site.
- k) Shall comply with all applicable state and local laws, rules and regulations in the execution of the scope of work.
- l) Agree to perform all work under this Agreement as an independent contractor and not as an agent or an employee of the City of Clayton or the Clayton Art Commission. As an independent contractor, you shall furnish all supervision, labor, materials, equipment, supplies, and other incidentals, as well as transportation, shipping, and installation of the Work. As an independent contractor, you will be responsible for all federal, state, and local taxes payable in connection with the services you render pursuant to this letter of agreement.

2) The City of Clayton:

- a) May require that you make such revisions to the design as are necessary for the work to comply with applicable statutes or regulations governing the site. Said revisions, if required, shall be made at no additional cost to the City of Clayton. The City of Clayton and/or the Clayton Art Commission will provide information regarding these statutes and regulations.
- b) Maintains rights of revision as the design progresses prior to final installation. Upon installation, the City of Clayton will take ownership of the work and will maintain it on the said site.
- c) Will provide the administrative support for the successful completion of the project.
- d) Shall take responsibility for the final installation of the work.
- e) Shall pay you a fixed stipend of \$ 7,000, which shall constitute full compensation for all services and materials to be performed and furnished by you under this agreement. The payment is contingent upon your timely submittal of a completed request for payment/invoice form. The fee shall be paid in the following installments:
 - i) \$ ~ **one-third** upon signing this agreement
 - ii) \$ ~ **one-third** upon the start of installation on site
 - iii) \$ ~ **one-third** upon completion of the installation on site and acceptance by the City of Clayton.

If the work is not completed and installed in accordance with this agreement, all funds will be returned to the City.

- f) Reserves the right to terminate this agreement if the Work is not completed in accord with this agreement.
- g) If after receipt by the City, any permanent alteration occurs affecting the integrity of the piece, whether intentional or accidental and whether done by the City or others, the City will attempt to notify the artist. Upon notification, the artist may make a written request to the City to stop representing the Work as theirs, if they so chose.
- h) The City agrees to see that the Work is properly maintained.
- i) Will return all originals of studies, drawings, designs, maquettes, and models to you upon final acceptance of the artwork.

This letter of agreement constitutes the entire agreement between the parties. No modification, amendment, or waiver of any of the provisions of the letter of agreement will be effective unless in writing and signed by the parties. If the foregoing is acceptable to you, please sign this letter in the space provided below and return it to me by **date**.

I look forward to seeing your work as part of the City of Clayton's Public Art program.

Sincerely,

Acknowledged and agreed this _____ day of _____, 2002.

Artist

Social Security Number

APPENDIX C MAINTENANCE WORKSHEET

ARTIST MAINTENANCE RECOMMENDATIONS¹

Non-specialists generally undertake routine maintenance for the City of Clayton. The following form is intended as a guide for supplying the City of Clayton with the necessary information to insure the best maintenance and preservation of your work. Please use additional pages as needed and attach relevant technical drawings, as-builts and other documentation. You are encouraged to consult with the Clayton Art Commission and with a professional conservator in supplying this information.

General Information

Artist(s):

Address

City, State, Zip

Phone

Fax

Title of Artwork _____

Date of Completion _____

Project Location _____

Contracts

Copies of the contract between the City of Clayton and the Artist are on file in with the Clayton Art Commission. Please attach one copy of any additional contracts and warranties between the Artist and any subcontractors including engineers, fabricators, suppliers, and installers.

Artwork Description

Please provide the exact fabrication materials and methods.

Primary medium:

Secondary medium(s):

Materials, finishes and/or colors:

When supplying this information, please provide the exact names of products used, including trade and common names, vendor name and address, product lot number, exact formula, etc. Please provide color samples.

¹Adapted from: **Public Art Master Plan of the Public Art Process**, Mayor's Commission on Art, Culture and Film, City and County of Denver, spring 1996.

Size

Exact Dimensions Height _____

Width _____

Depth _____

Weight _____ (if applicable)

Frame or Base H _____ W _____ D _____

If a security hanger is used for mounting framed work, please provide the exact type and method of removal, including any tool required for such removal.

Briefly describe how the work was fabricated and installed on-site.

If your work was cast at a foundry or fabricated by a professional metal shop, please indicate the name and address of the foundry/shop and indicate the name of a contact.

Please provide precise drawings of mechanical connections (e.g., bolts or dowels and non-mechanical connections such as welds or glued joints).

Site

Is the site/context/surrounding landscape an integral part of the work? Would the intended character and integrity of the work be altered if the work were relocated to another site?

Artist's Intent

Do you intend your artwork to age and/or deteriorate through time? If so, how?

Maintenance Requirements and Instructions

Please indicate what maintenance procedures are required for this work including but not limited to lubrication of moving parts, reapplication of surface coatings, dusting, washing, waxing, and/or regular component rotation or replacement (such as light bulbs).

Maintenance Schedule

Please indicate the schedule for routine maintenance and what type of maintenance is required on a daily, weekly, monthly, bimonthly, and annual basis.

Estimated Costs

What is the estimated cost, on an annual basis, of the routine maintenance recommended for your work?

Archive

Please indicate the location of surplus materials (e.g., paint, patina samples, tiles), replacement parts, and/or additional components.

Please provide a copy of the installation drawings and as-builts for the project to be kept on file with the Clayton Art Commission.

Repairs and Restoration

If practical, the Artist, during the Artist's lifetime, shall be given the opportunity to make or personally supervise significant repairs or restorations and shall be paid a reasonable fee for any such services, provided that the City and the Artist agree in writing, prior to the commencement of any significant repairs or restorations, upon the Artist's fee for such services. All repairs and restorations shall be made in accordance with recognized principles of conservation.

APPENDIX D
POSSIBLE FUNDERS

Organization	Name	Title	Address/Phone	Guidelines	Deadline/Comments
CORPORATE					
A.G. Edwards & Sons, Inc	Laura Waidmann	Associate Vice President	One North Jefferson St. Louis, MO 63103 314-955-3000	Letter	
Ameren Corporation	Susan Bell		1901 Choteau St. Louis, MO 63103 314-554-2789	Letter	None
Anheuser-Busch	Jo Beth Brown		One Busch Place St. Louis, MO 63118 314-577-2000	Application	
Bank of America	Katie Fisher		800 Market St. Louis, MO 63101 314-466-6000	Application	www.bankofamerica.com
Boeing	Antoinette Bailey		P.O. Box 516 St. Louis, MO 63166 314-232-0232	Letter	March
Brown Group Foundation	Mary Siverts		8300 Maryland Ave Clayton, MO 63105 314-854-4000	Letter	None
Commerce Bancshares (Norman J. Stupp Foundation)	Ann Sullins		8000 Forsyth St. Louis, MO 63105 314-746-8577	Letter	
Des Lee Foundation	E. Desmond Lee		20 S. Central Clayton, MO 63105 314-862-6008		
Sara Lee	Robert Beracha		8400 Maryland Ave Clayton, MO 63105 314-259-7000	Letter	
Edison Brothers Stores	Lawrence Honig		501 Broadway St. Louis, MO 63102 314-331-6000	Letter	None
Edward Jones	John Bachmann		1255 Manchester St. Louis, MO 63131 314-515-2000	Letter	None

APPENDIX D
POSSIBLE FUNDERS – cont'd

Organization	Name	Title	Address/Phone	Guidelines	Deadline/Comments
Emerson	Mark Botterman	Corporate Director, Community Programs	8000 West Florissant St. Louis, MO 63136 314-553-2000		
Enterprise Rent-A-Car Foundation	Jo Ann Kindle		600 Corporate Park Dr. Clayton, MO 63105 314-512-5000	Letter	January, May/ Chris Bertorelli on Advisory Council
First Bank	James Dierberg		135 N. Meramec Avenue Clayton, MO 63105 314-854-4600		Allen Blake, Pres. And COO
Furniture Brands International	Robert Hensley		101 South Hanley Clayton, MO 63105 314-863-1100	Letter	None
Laclede Gas Charitable Trust	Mary Kullman		720 Olive Street St. Louis, MO 63101 314-421-1979	Send proposal	December, March, June, September www.lacledegas.com/ about/cs_charitable.htm
Maritz, Inc.	Norm Schwesig		1375 N. Highway Dr. Fenton, MO 63099 636-827-4000	Application	
Monisanto Fund	Deborah Paterson		800 North Lindberg St. Louis, MO 63167 314-694-1000	Letter	None
Schnucks	Nancy Diemer		11420 Lackland St. Louis, MO 63146 314-994-9900	Letter	
Solon Gershman	Tom Stern		7 North Bemiston Clayton, MO 63105 314-889-0602		
SBC Southwestern Bell		External Affairs	One Bell Center, Room 4104 St. Louis, MO 63101	Application	No deadline. Application is online. Special consideration for projects that involve technology.
Stifel Nicolaus	Ron Kruszewski	President and CEO	501 North Broadway St. Louis, MO 63101 314-342-2000		

APPENDIX D
POSSIBLE FUNDERS – cont'd

Organization	Name	Title	Address/Phone	Guidelines	Deadline/Comments
US Bank	Ed Higgins		One FirstStar Center, 14th Floor St. Louis, MO 63101 314-425-2525	No unsolicited requests	
FOUNDATION/PUBLIC					
Arts and Education Council	Jim Weidman		3526 Washington Ave St. Louis, MO 63103 314-535-3600		Fall deadline
Caleb C. and Julia W. Dula Foundation	James Mauze		112 S. Hanley Road St. Louis, MO 63105		
Fox Family Foundation	Cheri Fox		7701 Forsyth St. Louis, MO 63105 314-727-7314	Application form	37347
Gateway Foundation	Christy Fox		720 Olive, Suite 1977 St. Louis, MO 63101 314-241-3337	Letter	Quarterly
Missouri Arts Council	Noree Boyd	Executive Director	111 N. 7th Street, Ste. 105 St. Louis, MO 63101 314-340-6845		
National Endowment			1100 Pennsylvania Avenue NW Washington, DC 20506 202-682-5400	Application	NEA funds specific projects and design competitions. Check website regularly. www.arts.endow.gov
Regional Arts Commission	Jill McGuire	Executive Director	3540 Washington Ave. St. Louis, MO 63103 314-652-5511		
St. Louis Community Foundation			319 N. Fourth St., Ste. 402 St. Louis, MO 63102	Application form	
Team St. Louis	Megan Noonan		One Metropolitan Square St. Louis, MO 63101		Community oriented project. Funded periodically.
Trio Foundation	Wendy Jaffe		8029 Forsyth Blvd, Suite 201 St. Louis, MO 63105		


APPENDIX D
 POSSIBLE FUNDERS – cont'd

Organization	Name	Title	Address/Phone	Guidelines	Deadline/Comments
Whitaker Foundation	Christy Gray		St. Louis, MO	Proposal with summary form	Nov. 1, Feb. 1, Aug. 1
GIFTS/LOANS					
Gateway Foundation	Christy Fox		720 Olive, Suite 1977 St. Louis, MO 63101 314-241-3337	Letter	Quarterly
Laumeier	Glen Gentele	Director	12580 Rott Road St. Louis, MO 63127 314-821-1209		
St. Louis Art Museum	Brent Benjamin	Executive Director	One Fine Arts Drive St. Louis, MO 63110 314-721-0072		
Washington University	Mark	Weil	One Brookings Drive St. Louis, MO 63130		

APPENDIX E (revised 2017)

CLAYTON'S PUBLIC ART COLLECTION

PUBLICLY OWNED WORKS

- A1**  Title: "Molecular Bloom with Single Flower"
Artist: James Surls
Location: Shaw Park, Century Garden
Date: 2013
Medium: Stainless steel and bronze
Size: 19'h
Owner: City of Clayton, commissioned by the Clayton Century Foundation
- A2**  Title: "Egg"
Artist: Carol Flenning
Location: Shaw Park, Sensory Garden
Date: 2010
Medium: Ceramic
Size: 2' x 1.5' x 2.5'
Owner: City of Clayton, commissioned by the Clayton Century Foundation
- A3**  Title: "Uncertainty of Ground State Fluctuations"
Artist: Alice Aycock
Location: Center of Clayton, 50 Gay Avenue
Date: 2007
Medium: Aluminum, steel, and thermoformed plastic
Size: Unknown
Owner: City of Clayton, commissioned by the Clayton Art Commission
- A4**  Title: "Youth"
Artist: Todd Frahm
Location: Wydown Park
Date: 2002
Medium: Bedford limestone
Size: 5' x 4.5' x 4.5'
Owner: City of Clayton, commissioned by the Clayton Parks Foundation
- A5**  Title: Taylor Park Flagpole Base
Artist: Unknown
Location: Taylor Park
Date: 1977
Medium: Limestone and bronze
Size: 26" x 26" X 70"
Owner: City of Clayton
- A6**  Title: "Deer Conversations"
Artist: Catharine Magel
Location: Oak Knoll Park
Date: 2000
Medium: Steel, wire mesh, foam, fiberglass, and paint
Owner: City of Clayton, commissioned by Clayton Art Commission in collaboration with the Clayton Landscape Committee

A7



Title: "Handling the Bench"
 Artist: Carol Fleming and Walter Gunn
 Location: Oak Knoll Park - Uchitelle Garden
 Date: 2000
 Medium: Clay and mohogany
 Size: 4' h x 8' w
 Owner: City of Clayton, commissioned by the Clayton Art Commission in collaboration with the Clayton Landscape Committee

A8



Title: "Dancing Chairs"
 Artist: Rod Baer
 Location: Clayton School District Administration Building, Shaw Park
 Date: 1998
 Medium: Welded and painted steel
 Size: 49' x 3' x 3'
 Owner: City of Clayton, collaboration Clayton Art Commission, Arts in Transit, and Saint Louis Art Fair

A9



Title: "Globe"
 Artist: Lester C. Heckle, Architect
 Location: Clayton High School, #1 Mark Twain Circle
 Date: 1953
 Medium: Marble and granite
 Size: 9' h x 7' w x 7' d
 Owner: School District of Clayton

A10



Title: "Greyhound Pride"
 Artist: Mike Pisoni
 Location: Clayton High School, #1 Mark Twain Circle
 Date: 2000
 Medium: Cold cast aluminium, polyester resin mixed with aluminium dust, acrylic coating
 Size: 8' h x 28' w
 Owner: School District of Clayton, commissioned by CHS PTO for Principal Don Hugo's retirement

A11



Title: "Elizabeth"
 Artist: Ruth Keller Schweiss
 Location: Clayton High School, #1 Mark Twain Circle, in Quad
 Date: 2000
 Medium: Aluminium, epoxy
 Size: 17' h
 Owner: School District of Clayton, gift of Richard Baird in honor of his wife Phylis

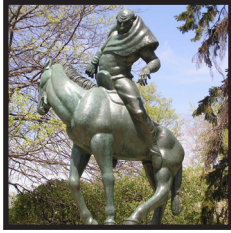
A12



Title: "Primogenesis"
 Artist: William Severson and Saunders Schultz
 Location: Clayton High School
 Date: 1981
 Medium: Stainless steel
 Size: 25' h x 25' w 20' d
 Owner: School District of Clayton, gift from St. Louis Science Center in 2003

WORKS ON LOAN

B1



Title: "Folke Filbyter"
Artist: Carl Milles
Location: City Hall, 10 North Bemiston Avenue
Date: 1928
Medium: Bronze
Size: 12' x 8' x 5'
Owner: Saint Louis Art Museum - On Loan

B2



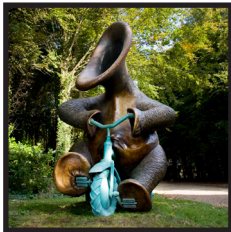
Title: "Geometric Abstract #2"
Artist: Ernest Trova
Location: Shaw Park, Moneta Garden
Date: 1978
Medium: Stainless Steel
Size: 5'h x 20"w x 5"d
Owner: St. Louis County - On Loan

B3



Title: "Two Standing Poets"
Artist: Ernest Trova
Location: Meramec and Kingsbury
Date: 1975
Medium: Painted Cor-ten steel
Size: 8'h x 8'w x 2'd
Owner: St. Louis County - On Loan

B4



Title: "One of Us on a Tricycle"
Artist: Steven Gregory
Location: Shaw Park, Tree Top Playground
Date: 2008
Medium: Bronze
Size: 500 x 230 x 350 cm
Owner: Gateway Foundation - On Loan

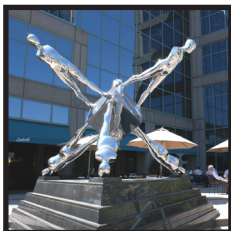
B5



Title: "Man on a Horse"
Artist: Fernando Botero
Location: Wydown and Hanley
Date: 1999, edition 1/3
Medium: Bronze
Size: 138" x 63" x 91"
Owner: Gateway Foundation - On Loan

PRIVATELY OWNED AND PUBLICLY ACCESSIBLE

C1



Title: "FM/6 Walking Jackman"
Artist: Ernest Trova
Location: Brentwood and Maryland Boulevards
Date: 1985
Medium: Stainless steel
Size: 9' 2" h x 15' w x 15' d
Owner: Philip Samuels Fine Arts

C2



Title: "Martin Luther"
Artist: Ernest Rietschel
Location: Concordia Seminary, 801 DeMun Avenue
Date: 1903
Medium: Bronze
Size: 11' 6" x 5' x 5'
Owner: Concordia Seminary

C3



Title: "Still Point"
Artist: Ruth Keller Schweiss
Location: Ritz Carlton Hotel, 100 Carondelet Plaza
Date: 1990
Medium: Bronze
Size: 12' x 20' x 12'
Owner: Clayton Land Company

C4



Title: "Les Danseuses"
Artist: William Severson and Saunders Schultz
Location: Mercantile Centre Plaza, 8000 Maryland Boulevard
Date: 1983
Medium: Stainless steel
Size: 18" x 20' x 10'
Owner: 8000 Maryland LLC, Principal Capital Land Management

C5



Title: "New Heights"
Artist: Jane DeDecker
Location: Forsyth and Brentwood Boulevards
Date: 2000
Medium: Bronze
Size: 17' h
Owner: Riggs and Co., division of Riggs Bank NA, as trustee of Multi-employer Property Trust

C6



Title: "Shoe of Shoes"
Artist: Victoria Fuller
Location: Caleres 5, 8300 Maryland Boulevard
Date: 1999
Medium: Aluminum
Size: 10' h x 18' w x 6' d
Owner: Leased from the artist by Caleres 5 (Brown Shoe Company)

C7



Title: "Windmill"
Artist: Edward Hebricks
Location: Bonhomme and Hanley Roads
Date: 1989
Medium: Stainless steel
Owner: Gateway Frontier Properties

C8



Title: "Clayton Caryatid"
Artist: Howard Ben Tre
Location: 150 Carondelet Plaza
Date: 1989
Medium: Low expansion glass, bronze and polished granite
Size: 20" w x 115" h
Owner: THF Realty

C9



Title: "Uzumaki Curve"
Artist: Gerard Tsutakawa
Location: 155 Carondelet Plaza
Date: 2006
Medium: Bronze
Size: 13' x 9' x 6'
Owner: Mark Mehlman

C10



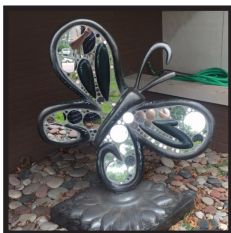
Title: "Spring Dance"
Artist: Dennis Smith
Location: South Hanley and Carondelet
Date: 1988
Medium: Bronze
Size: 5'8" x 3" x 3"
Owner: Paragon Group

C11



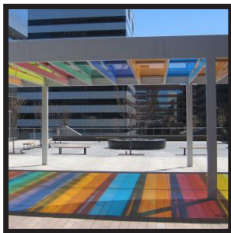
Title: "Wind Torchere"
Artist: Bill and Mary Buchen
Location: Brentwood and Maryland
Date: 2006
Medium: Unknown
Size: Unknown
Owner: Unknown

C12



Title: "Wings From Within"
Artist: Valerie Zavadil Walker
Location: 8229 Maryland Ave (Kelly Mitchell)
Date: 2008
Medium: Unknown
Size: 50" x 55"
Owner: Kelly Mitchell Group

C13



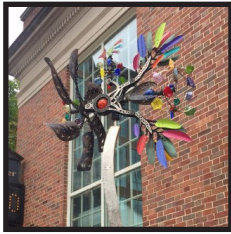
Title: "Glass Canopy"
Artist: Liam Gillick
Location: 7700 Forsyth Blvd. (Centene Plaza)
Date: 2010
Medium: Colored Glass with Vanceva® color interlayers
Size: N/A
Owner: Centene

C14



Title: "Wind Wall"
Artist: Ned Kahn
Location: 7700 Forsyth Blvd. (Centene Plaza)
Date: 2013
Medium: 93,000 individual aluminum flags or flappers
Size: 7 stories x 300'
Owner: Centene

C15



Title: "Andrew Carson Kinetic Sculptures " (4)
Artist: Andrew Carson
Location: Forsyth and Brentwood (Barry-Wehmiller)
Date: 2013-2014
Medium: Stainless steel and glass
Size: 8' and 12' tall
Owner: Barry-Wehmiller

C16



Title: "3 Grandfather Clock Columns" (3)
Artist: Carol Fleming
Location: Clayton MetroLink Station
Date: 2008
Medium: Ceramic
Size: 8'
Owner: Metro

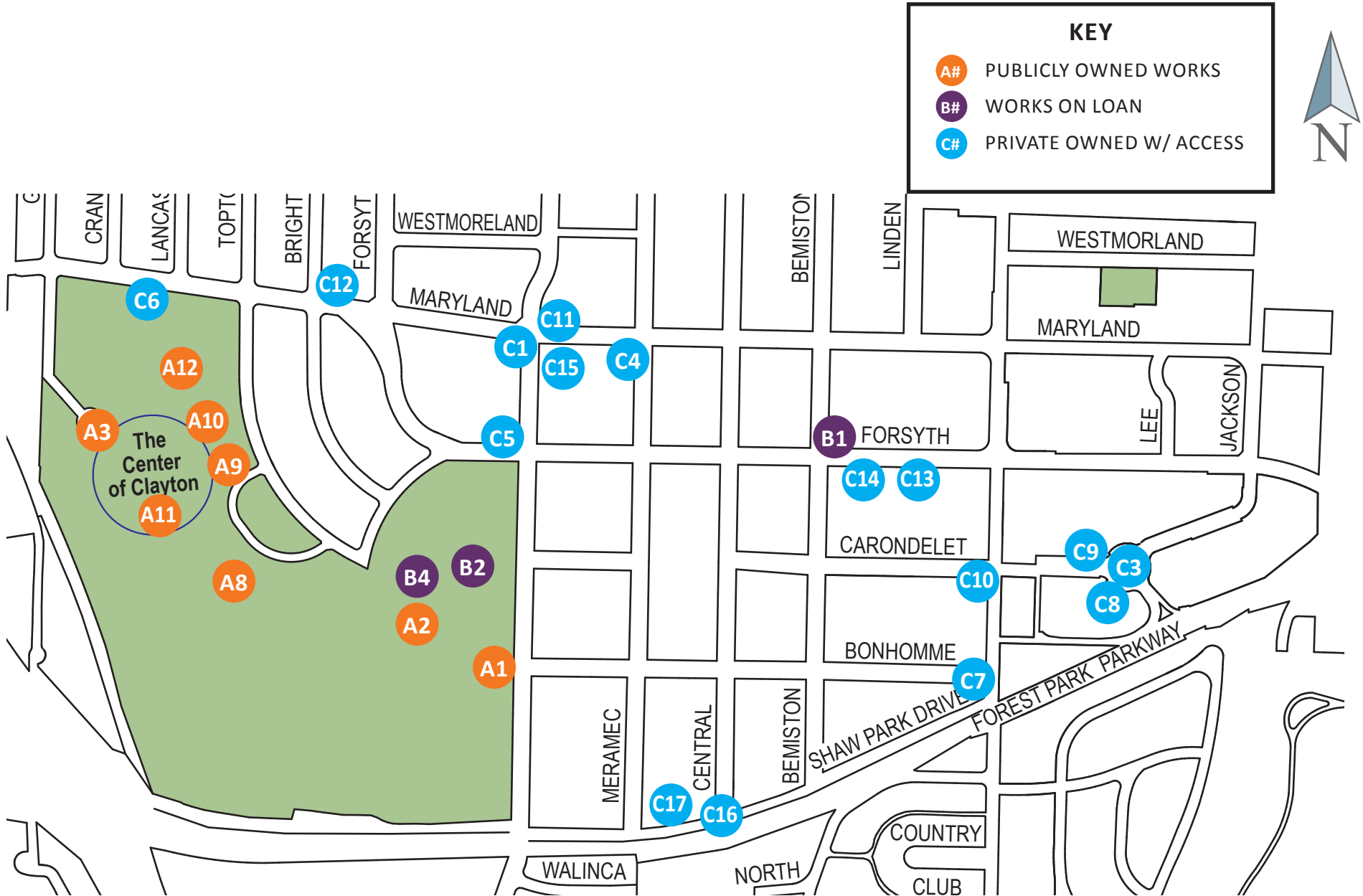
C17



Title: "Oasis"
Artist: Catherine Woods
Location: Clayton MetroBus Station
Date: 2004
Medium: Painted, screened, and etched float glass panels & aluminum panels in coated steel frames
Size: 13'h x 4'3"w x 5"d (glass), 13'h x 3'w (aluminum)
Owner: Metro

APPENDIX E (revised 2017)

CLAYTON'S PUBLIC ART COLLECTION - MAP



APPENDIX F
2002 ACTION PLAN

Administrative Plan Action Items

Objective: Develop Public Art Information Materials for Private Developers

Task	Start Date	Responsible Party	Due Date	3	Comments
Hire writer	10/02	CAC	10/02		
Hire graphic designer	10/02	CAC	10/02		
Draft copy and collect images	10/02	Writer	11/02		
Copy reviewed and approved	12/02	CAC	12/02		
Design brochure	1/03	Graphic designer	2/03		
Design reviewed and approved	2/03	CAC	2/03		
Get bids from printers	2/03	Graphic designer	2/03		
Print materials	3/03	Printer	3/03		

Objective: Secure Funding for 2002 Projects and Programs

Task	Start Date	Responsible Party	Due Date	3	Comments
Fundraising committee meeting	3/02	Fund committee	3/02	3	
Submit requests to RAC	3/02	Via/Judy K./Joan/Jane	3/02	3	
Fundraising committee makes initial calls to potential funders	3/02	Fund committee with support from Via	5/02	3	
Submit annual request to City for FY02	5/02	CAC/Judy K.	5/02	3	
Submit Gateway Foundation proposal for Center of Clayton	4/02	Via/Joan	5/02	3	
Submit proposal to A&E Council	9/02	Via/Jane	10/02		
Submit proposal to Missouri Arts Council for consortium		Via/Jane			

APPENDIX F
2002 ACTION PLAN – cont'd

Objective: Update Action Plan for 2003

Task	Start Date	Responsible Party	Due Date	3	Comments
Meet with City staff, including the Director of Public Works and the Director of Parks and Recreation, to get updated information regarding already identified projects and to identify potential new projects	9/02	MAP committee	10/02		
Meet with project partners to determine the direction for the coming year's projects	10/02	MAP committee	11/02		
Review list of sites and projects to see if site conditions have changed	11/02	MAP committee	12/02		
Present draft action plan to fundraising committee to develop fundraising strategy	1/03	Fundraising committee	2/03		
Present action plan to	3/03	CAC	3/03		

APPENDIX F
2002 ACTION PLAN – cont'd

Community Education Plan Action Items

Objective: **Work With Public Art Consortium to Develop Curriculum Kit**

Task	Start Date	Responsible Party	Due Date	3	Comments
Choose curriculum design and writing team, content, and pieces of art to be used; find a place such as the St. Louis Art Museum or the Public Library to house and to distribute the kits	8/02	Consortium/CAC	7/02		
Write and design curriculum, photograph any images needed	9/02	Writer	10/02		
Choose graphic designer, complete graphic design	11/02	Consortium/ graphic designer	12/02		
Get printing bids	12/02	Graphic designer	12/02		
Print and put kits together	1/03	Printer	1/03		
Locate kits in distribution center, plan teacher workshop	2/03	Consortium	2/03		
Conduct teacher workshop for slide and activity kit for local teachers and educators	3/03	Consortium	3/03		
Public art slide and activity kit available for use to local educators	4/03		6/03		

Objective: **Enhance Web Site**

Task	Start Date	Responsible Party	Due Date	3	Comments
Draft Web text and collect images	6/02	CAC	7/02		
Check with City regarding Web site requirements	6/02	Judy K.	7/02		
Design site and put up on City server	8/02	Michael Zollman	9/02		
Publicize site	9/02	CAC			

APPENDIX G *(revised 2017)*

CLAYTON'S PUBLIC ART POTENTIAL SITES

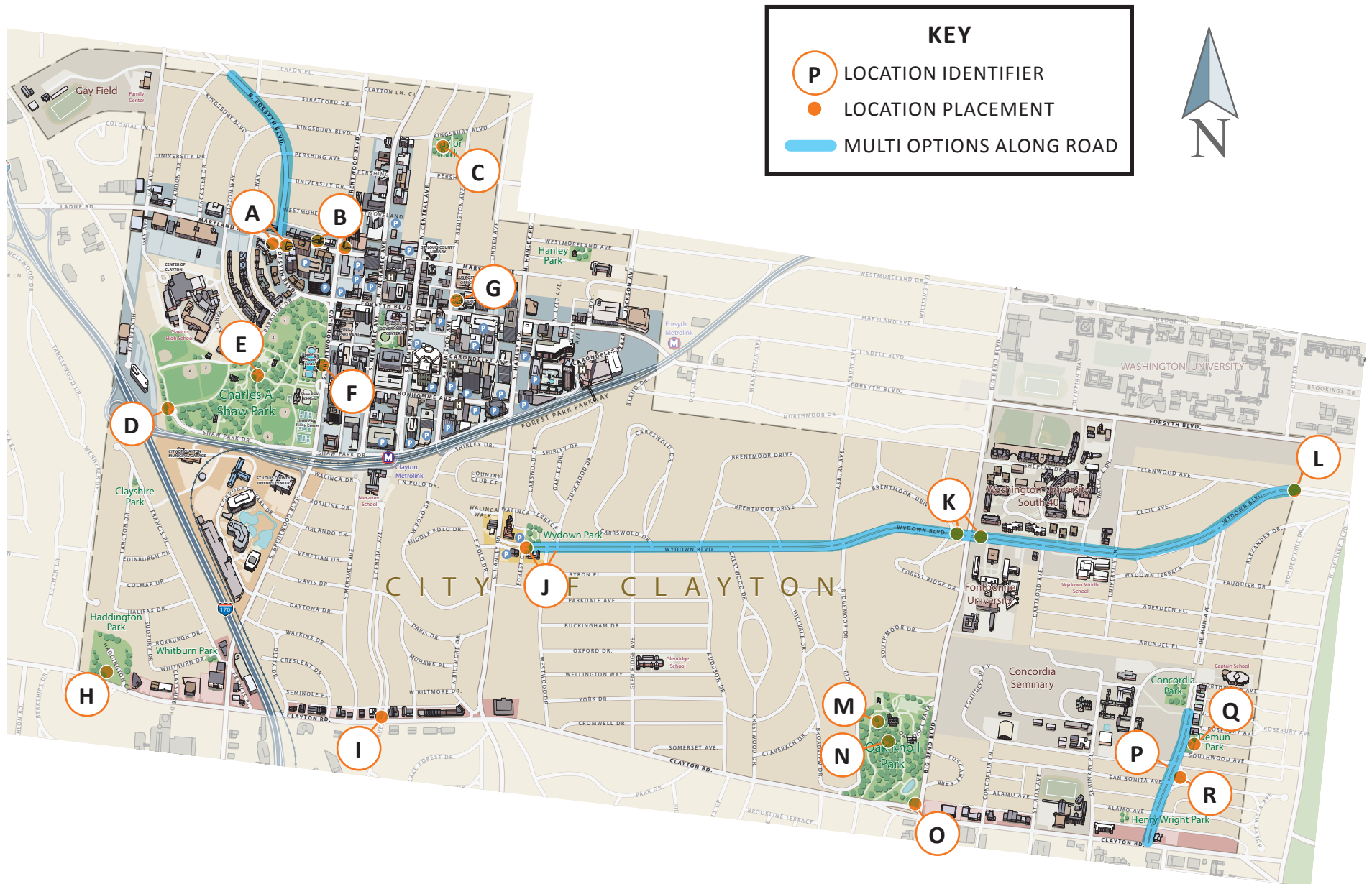
The following is a list of sites, which are in the City of Clayton and belong to the City that have been identified as appropriate for public art. Land owned privately or controlled by other public entities has not been listed, but the opportunity exists to discuss potential gifts and loans with those land owners and stakeholders should a specific site be appropriate.

Site	Location	Size	Type & Scale of Appropriate Work	City Dept.
A	N. Forsyth median from Clayton City limit south to Maryland Ave.	15' wide medians	Serial work with simple profile	Public Works
	Traffic Islands at south side of Forsyth and Maryland intersection	60' x 15'	Landscape / earthwork or large scale sculpture	Public Works
B	Sidewalk along Maryland Ave.	1 block long, 4' wide	Low-profile, serial work that will engage with pedestrian	Public Works
C	Taylor Park	One acre park at Kingsbury and Central	Child-oriented sculpture or artist-designed functional items such as fencing, seating, etc.	Parks and Recreation
D	Shaw Park - Centennial Greenway entrance	6' diameter grassy median	Pedestrian-oriented, low profile work	Parks and Recreation
E	Shaw Park - path intersection	4 grassy quadrants surrounding asphalt paths	Child-oriented sculpture or artist-designed functional items such as fencing, seating, etc.	Parks and Recreation
F	Shaw Park - Pool	Grassy area in front of north entry	Public seating area where people could wait to be picked up from the pool and school/camp groups could wait for busses	Parks and Recreation
G	Clayton City Hall	Pedestal	Large vertical scale work to fit on current pedistal (1999-current Milles installation on loan from St. Louis Art Museum)	Public Works
H	Anderson Park	2 acre park	Large scale traditional work	Parks and Recreation
I	S. Central median at Clayton Rd.	36' wide	Low-profile, serial work	Public Works
J	Wydown Median	2-miles long, 36' wide	Low-profile, serial work that will engage with pedestrian and/or jogger; must consider unique landscape qualities of each section.	Public Works
K	Wydown Median at Big Bend intersection	36' wide	Low-profile, serial work	Public Works

Site	Location	Size	Type & Scale of Appropriate Work	City Dept.
L	Wydown Median at City limit	36' wide	Low-profile, serial work	Public Works
M	Oak Knoll Park, sunken garden	47' x 60', center garden is 10' in diameter	Large scale traditional work	Parks and Recreation
N	Oak Knoll Park, general grassy areas	14.5 acre park	Large scale traditional work	Parks and Recreation
O	Oak Knoll Park, intersection of Clayton Rd and Big Bend	2 15'x15' areas in either side of park sign	Large scale traditional work	Parks and Recreation
P	DeMun median from Clayton Rd south to Rosebury	15' wide	Pedestrian-oriented, low-profile earthwork	Public Works
Q	DeMun Park	0.6 acre park at Southwood and DeMun	Child-oriented sculpture in central garden space	Parks and Recreation
R	San Bonita traffic triangle	5 acre traffic triangle	Artist-designed seating area or gazebo	Public Works

APPENDIX G (revised 2017)

CLAYTON'S PUBLIC ART POTENTIAL SITES



APPENDIX H PUBLIC ART PLAN UPDATE - 2017

INTRODUCTION AND BACKGROUND

Since the completion of the original Public Art Plan in 2002, the City of Clayton has undergone several changes that make it prudent to update the original Public Art Plan details.

The update includes:

1. Pictures, details and maps of Clayton's Public Art collection (Appendix E);
2. A map of Clayton's Public Art Location Potential Sites (Appendix G);
3. The City of Clayton Ordinance related to the Public Art Advisory Committee as well as the Clayton Century Foundation Memorandum of Understanding (Appendix A – Revised 2017).

The other sections of the Public Art Plan do not merit changes as they are still relevant. These sections include the following: Public Art Philosophy, Artist Selection Process, Maintenance of Public Artworks, Deaccession of Public Artworks, Private Art on Publicly Accessible Property, and Funding suggestions.

ORDINANCE CHANGE

On May 25, 2010, Ordinance No. 6105 created the Public Art Advisory Committee and simultaneously repealed Ordinance No. 5338 that in June 1997 had established the Clayton Art Commission. On November 14, 2017, Ordinance No. ____ clarified items related to the Public Art Advisory Committee and simultaneously repealed Ordinance No. 6102 that in May 2010 had established it.

The Public Art Advisory Committee (PAAC) serves in an advisory capacity to the Mayor and Board of Aldermen and the Plan Commission/Architectural Review Board to review, consider and render advice and recommendations on such City and private developments, planned unit developments, special development district developments or other matters involving public art as may be referred to the Committee by the Mayor, Board of Aldermen or Plan Commission/Architectural Review Board.

The three standing members of the Public Art Advisory Committee (PAAC) are appointed by the Board of Aldermen. Two alternate members, appointed by the Board Aldermen, will serve at the request of the committee chair at meetings in the absence or disqualification of one or more standing members. All standing members and alternate members are to be residents and registered voters of the City of Clayton. Members and alternates will be art professionals or have extensive background in or familiarity with the field of art and will serve terms of three years.

The Director of Planning and Development serves as staff liaison to the PAAC. In that role she is responsible for coordinating the consideration of public art that is proposed as part of new development.

In 2008, the **Clayton Century Foundation (CCF)**, an independent 501C(3) non-profit organization was established. Today, the CCF works in coordination with the City to achieve many of the same goals established by the former Clayton Art Commission including the implementation of new public art projects, educating the community about public art, and encouraging and facilitating donations in support of public artworks. In its capacity as a fund raising organization, it periodically works with the City and the PAAC to help obtain funding for public art and public art projects.

The City of Clayton currently provides a staff liaison, the Museum and Community Outreach Specialist, to CCF.

In addition, the Director of Parks & Recreation will also serve in an advisory role to the both the CCF and PAAC in those cases where the Public Art is proposed to be placed in any of the City's public parks.

Consideration of placement of public art in parks will also be presented to the Parks & Recreation Commission. As an advisory board, they will make a recommendation to the Board of Aldermen on whether they are supportive of any proposed placement.

Consideration of placement of public art in City Right-of-Ways will receive review and advice from the City's Department of Public Works.

All public art will be reviewed by the Board of Aldermen for final consideration and approval.

PUBLIC ART PLAN APPENDIX UPDATES

The Plan appendices have been updated to include a more current account of the City's public art collection and the city's current ordinances processes which affect it, as seen below:

APPENDIX A

The CAC Bylaws and Ordinance have been replaced with the PAAC Ordinance and the CCF Memorandum of Understanding.

APPENDIX B

There have been no changes made to Appendix B, which provides a sample artist contract.

APPENDIX C

There have been no changes made to Appendix C, which contains a maintenance worksheet for artworks.

APPENDIX D

There have been no changes made to Appendix D, which contains a list of potential funders.

APPENDIX E

The Public Art Collection list has been updated to reflect the current public collection of artwork in the City of Clayton. This takes into account artwork that is publicly owned, on loan, and privately owned and publicly accessible. Appendix also includes two maps (E-1 & E-2) which show the locations for the Public Art Collection.

APPENDIX F

There have been no changes made to Appendix F, which contains an action plan for implementation of the plan.

APPENDIX G

A map that shows Clayton's Public Art Potential Sites along with a chart that includes information about each site.

APPENDIX H

This includes the details of the Public Art Plan Update of 2017.

RECOMMENDATIONS FOR FUTURE UPDATES

Following the completion of the 2017 update to the Plan, it is recommended that the plan be reviewed and updated every 10-15 years in order for it to remain up-to-date and relevant.