

**Alexandria Commission for the Arts
Regular Meeting**

Tuesday, June 18th, 2019
Lee Center --- 7:00pm

MEETING NOTES

For the Attendance Sign-In Sheet for commissioners, City staff and guests in attendance, see [Attachment 1](#).

- I. Call to Order (7:32 pm.) Chair, Matthew Stensrud, called the meeting to order. For the meeting agenda, see [Attachment 2](#).
- II. Public Comment - Speaker Forms were handed out to those wishing to address the Arts Commission. See [Attachment 3](#) for speaker forms and emails. Commissioners heard from Elsabe Dixon regarding the catalog to commemorate the history of Hilda Thorpe. Commissioners also heard from representatives from Alexandria Citizens Band - sharing some history of the organization and their catalog of music initiative – and the Alexandria Arts Alliance – expressing continued frustration with the grants process. They offered to partner in the potential revision of the process.
- III. Approval of Minutes
 - a. May 21st Regular Meeting - The minutes were approved by unanimous consent without edits.
- IV. Chair Report – Matthew Stensrud gave his Chair report. See [Attachment 4](#).
- V. Annual Commission Elections – Catherine Barrett, Chair, 2019 Nominating Committee presented her report. See [Attachment 5](#).
 - a. Presentation of Slate for 2019-2020
 - i. Chair: Tamsin Green
 - ii. First Vice Chair: Brian Kelley
 - iii. Second Vice Chair: Sophia Suarez
 - iv. Secretary: Julie Montross
 - b. The Chair asked if there were any nominations from the floor, and hearing none, each candidate was individually approved unanimously.
- VI. FY2020 Grants – Diane Ruggiero reviewed staff's alternative grant allocation proposals. See [Attachment 6](#).
 - a. Review of May Meeting – Matthew Stensrud
 - i. Matthew shared that a question was raised by Councilman Chapman regarding whether or not the Commission was raising scores for a specific organization and he clarified that Commissioners were interested in seeing scores graded on curve, but no particular score was highlighted for any sort of change.

- b. Current Applicants and Scoring
- c. Discussion and Review of Recommendations from Memo - Commissioners discussed the funding scenarios, including the concerns expressed about the perception of scoring on a curve and making adjustments at this juncture in the grants process, and the possible uses of the surplus funds that would result from different scenarios.
- d. Motion on FY2020 Grants Funding – A motion was made and seconded to accept Option H. After discussion, the motion did not pass. The vote was 5-5-1. Another motion was made by Beth Coast and seconded by Julie Montross to accept Option I. After discussion, the motion passed with a vote of 7-3-1. See [Attachment 7](#).

VII. Committees and Task Force Updates

- a. ARTreach Committee – ARTreach is exploring ideas for developing awards and continuing to brainstorm on how to strategically partner with organizations to promote the arts in Alexandria.
 - i. Motion to Appoint Kelley Organek to ARTreach Committee - After discussion, a motion was made by Julie Montross and seconded by Chris Kurowski to appoint Kelley Organek to the ARTreach Committee as a community at large member. The motion passed 10-0-0. See [Attachment 8](#).
- b. AlexRenew Task Force – Diane Ruggiero reviewed the AlexRenew Public Art Artist Residency program. See [Attachment 9](#).
 - i. Motion on Artist Selection Memo – After Discussion, a motion was made by Chris Kurowski and seconded by Julie Montross to approve Sto Len as the inaugural artist for AlexRenew Public Art Artists Residency. The motion passed 10-0-0. See [Attachment 10](#).
- c. Waterfront Park Task Force – Susie Cohen gave a report. She shared that Olalekan Jeyifous visited the city and presented his portfolio to a group of community members, commissioners, office of the arts staff and members of city council.
- d. Waterfront Commission Liaison – Susie Cohen gave a report.
- e. Arts Alliance Liaison – Sophia Suarez gave a report. She shared that the Arts Alliance would like to be part of revamping the grants process. Eight organizations so far have requested feedback to see scores, comments, and understand the strengths/weaknesses as outlined by the taskforce members. She also noted that the Arts Alliance sees grants training as a needed layer moving forward with revamping the grants process.

VIII. FY2020-2022 Public Art Annual Work Plan – Diane Ruggiero reviewed the proposed Public Art Annual Workplan FY20-FY22. See [Attachment 11](#).

- a. Review of Work Plan – Marta Ali and Caroline Schreiber

ATTENDANCE SIGN-IN SHEET
 ALEXANDRIA COMMISSION FOR THE ARTS
 ALEXANDRIA, VIRGINIA

Meeting Date: _____
Regular / Special

Quorum Meeting Place: Lee Center

MEMBERS OF COMMISSION:	(Please sign name.)
Matthew Stensrud, Chair	<i>Matthew Stensrud</i>
Gayle Converse, 1 st Vice Chair	<i>Gayle Converse</i>
Chris Kurowski, 2 nd Vice Chair	<i>Chris Kurowski</i>
Tamsin Green, Secretary	<i>Tamsin Green</i>
Marta Ali	<i>Marta Ali</i>
Catherine Barrett	<i>Catherine Barrett</i>
Beth Coast	<i>Beth Coast</i>
Susan Cohen	<i>Susan Cohen</i>
Allison Heck	
Brian Kelley	<i>Brian Kelley</i>
Julie Montross	<i>Julie Montross</i>
Allison Nance	<i>Allison Nance</i> PHONE IN
Caroline Schreiber	<i>Caroline Schreiber</i>
Kadhambari Sridhar	
Sophia Suarez	<i>Sophia Suarez</i>
Recreation, Parks & Cultural Activities Staff:	
James Spengler, Director	
Diane Ruggiero, Deputy Director, Cultural Arts	<i>Diane Ruggiero</i>
Cheryl Anne Colton, Program Director	<i>Cheryl Anne Colton</i>
Brett Johnson, Director, TFAC	
Anne O'Dell, Regional Director, E&PSA	
Matthew Harwood, Public Art Manager	<i>Matthew Harwood</i>

9:00 AM
10:00 AM
Refused
Refused

TYPICAL AGENDA

- (Time: _____) I. Call to Order
 II. Minutes of Previous Meeting
 III. Announcements and/or Guest(s)
 III. Reports:
 IV. Special Orders
 V. Unfinished Business
 VI. New Business
 VII. Other Announcements
 (Time: _____) VIII. Adjournment

(Guest(s) Attendance, over)

Alexandria Commission for the Arts
Regular Meeting Tuesday, June 18th,
2019 Lee Center --- 7:00pm

AGENDA

I. Call to Order (7:00pm)

II. Public Comment

III. Approval of Minutes – 5 minutes

1. May 21st Regular Meeting IV. Chair Report – 10 minutes

V. Annual Commission Elections – 10 minutes

1. Presentation of Slate for 2019-2020

- Chair: Tamsin Green
- First Vice Chair: Brian Kelley
- Second Vice Chair: Sophia Suarez
- Secretary: Julie Montross

VI. FY2020 Grants – 60 minutes

1. Review of May Meeting – Matthew Stensrud
2. Current Applicants and Scoring

- Task Force Review – Julie Montross and Caroline Schreiber
- Discussion and Review of Recommendations from Memo
- Motion on FY2020 Grants Funding

VII. Committees and Task Force Updates – 20 minutes

1. ARTreach Committee – Julie Montross

- Motion to Appoint Kelley Organek to ARTreach Committee

2. AlexRenew Task Force – Beth Coast and Chris Kurowski

- Motion on Artist Selection Memo

3. Waterfront Park Task Force – Susie Cohen and Allison Nance

4. Waterfront Commission Liaison – Susie Cohen

VIII. FY2020-2022 Public Art Annual Work Plan – 25 minutes

1. Review of Work Plan – Marta Ali and Caroline Schreiber
2. Discussion
3. Motion on FY2020-2022 Public Art Annual Work Plan

IX. Office of the Arts Division Update, Matthew Harwood and Diane Ruggiero – 10 minutes

X. FY2020 Calendar – 5 minutes

XI. Retreat Next Steps – 5 minutes

1. Discussion and Review of Goals

XII. New Business – 5 minutes

XIII. Good of the Order and Announcements – 5 minutes

1. Tomorrow, Wednesday, June 19th: Event with Arts Alliance at the Waterfront
From 5-7pm

XIV. Adjournment (9:45pm)

Alexandria Commission for the Arts

Public Hearing: Changes to the Fiscal Year 2020

Office of the Arts Grant Program

Tuesday, June 18, 2019

7:00 p.m.

SPEAKER FORM

Lee Center, 1108 Jefferson Street, Alexandria, VA

PLEASE ANNOUNCE THE INFORMATION SPECIFIED BELOW PRIOR TO SPEAKING:

1. Name: Elsabé Dixon
2. Home Address: 1200 N. Quaker Ln, Alexandria
3. Telephone: 703 470 4163 Email Address: readingsik@gmail.com
Va 22302
4. Nature of your interest in the item (Resident, Artist, Board Member, Arts Administrator, Patron, etc.)

This form shall be kept as part of the permanent record.

A maximum of three minutes will be allowed for your presentation.

All speaker request forms for the public discussion period must be submitted by the time the item is called.

CITY OF ALEXANDRIA

ACA will follow the Guidelines for Honest Civic Discourse for those participating in Meetings

Members of the Alexandria community, its elected officials and City staff place a high value on constructive and thoughtful debate on public issues. To this end, all who participate in meetings, including public officials, staff and members of the community, are expected to observe the following guidelines:

1. Treat Everyone with Respect and Courtesy
2. Do Your Homework – Be Prepared and Be Familiar with the docket/agenda.
3. Express Your Ideas and Opinions in an Open and Helpful Manner.
4. Be Respectful of Others' Time by Being Clear and Concise in Your Comments and/or Questions.
5. Demonstrate Honesty and Integrity in Your Comments and Actions.
6. Focus on the Issues Before the Decision-Making Body – Avoid Personalizing Issues
7. Listen and Let Other Express their Ideas and Opinions.
8. If a Decision is Made with which You Do Not Concur, Agree to Disagree and/or Use Appropriate Means of Civil and Civic Recourse, and Move On.

Alexandria Commission for the Arts

Public Hearing: Changes to the Fiscal Year 2020

Office of the Arts Grant Program

Tuesday, June 18, 2019

7:00 p.m.

SPEAKER FORM

Lee Center, 1108 Jefferson Street, Alexandria, VA

PLEASE ANNOUNCE THE INFORMATION SPECIFIED BELOW PRIOR TO SPEAKING:

1. Name: Alan Steinberg
2. Home Address: 800 S. St. Asaph St, Alexandria, VA 22314
3. Telephone: 301-537-6661 Email Address: alaneisteinberg@gmail.com
4. Nature of your interest in the item (Resident, Artist, Board Member, Arts Administrator, Patron, etc.)

Representative of Alexandria Citizens Band

This form shall be kept as part of the permanent record.

A maximum of three minutes will be allowed for your presentation.

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Alexandria Commission for the Arts

Public Hearing: Changes to the Fiscal Year 2020

Office of the Arts Grant Program

Tuesday, June 18, 2019

7:00 p.m.

SPEAKER FORM

Lee Center, 1108 Jefferson Street, Alexandria, VA

PLEASE ANNOUNCE THE INFORMATION SPECIFIED BELOW PRIOR TO SPEAKING:

1. Name: Kelley Organek
2. Home Address: 100 E. Oak St
3. Telephone: 703-731-8238 Email Address: kelleyorganek@jhotmail.com
4. Nature of your interest in the item (Resident, Artist, Board Member, Arts Administrator, Patron, etc.)
Arts Alliance board

This form shall be kept as part of the permanent record.

A maximum of three minutes will be allowed for your presentation.

All speaker request forms for the public discussion period must be submitted by the time the item is called.

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Arts Commission Liaison to Arts Alliance
Summary Report - June 2019

The Arts Alliance appreciates the Commission for supporting the diverse group of arts organizations in Alexandria. They look to ACA as the conduit between the City and us “artists and constituents” who are working toward a vibrant, thriving, diverse and inclusive art community for all.

Re: revamping the grants policy & rubric

- Involve the arts organizations and inputs via brainstorming sessions or focus groups
 - Specifically, they’d appreciate if the staff can take into what arts organizations think might be “fair” evaluation criteria
 - Better define what a “project” is for grant purposes
- Increase transparency - how to effectively inform all organizations of decisions and expectations
- Find a way to better support the incredibly diverse and talented arts groups
- Start *now* so that last minute decisions aren’t made

Matthew Harwood

From: Diane Ruggiero
Sent: Tuesday, June 18, 2019 6:25 PM
To: Matthew Harwood; Cheryl Colton
Subject: FW: Concern about Arts Grant Process

Sharing...

Diane Ruggiero
Deputy Director, Recreation, Parks & Cultural Activities Department
Director, Office of the Arts
1108 Jefferson Street
Alexandria, VA 22314
703.746.5590
diane.ruggiero@alexandriava.gov
www.alexandriava.gov/arts

Follow us on social media:
Instagram: @alexartsoffice
Twitter: www.twitter.com/alexartsoffice or @alexartsoffice
#artsalx

From: Matthew Stensrud <mstensrud@gmail.com>
Sent: Tuesday, June 18, 2019 6:22 PM
To: John Chapman <john.taylor.chapman@alexandriava.gov>
Cc: Diane Ruggiero <diane.ruggiero@alexandriava.gov>; James Spengler <James.Spengler@alexandriava.gov>; Justin Wilson <justin.wilson@alexandriava.gov>; Mark Jinks <Mark.Jinks@alexandriava.gov>
Subject: Re: Concern about Arts Grant Process

Councilman Chapman,

Good evening and thank you for passing along this concern.

As you mentioned, the Commission has not yet made a final recommendation regarding funding for the FY2020 arts grant program, as that is on this evening's agenda. At our meeting in May, the Commission received staff's initial funding recommendation and, per the arts grant implementation policy, requested additional funding scenarios from staff. This recommendation included a scenario where organizations were to be graded on a curve. This was not done to impact any particular organization(s) and no specific score has been or is being changed.

Personally, I support a funding scenario that allocates full funding to all organizations that scored above a minimum score prior to any curve and allocates the remaining funding to organizations positively impacted by a curve.

In the spirit of transparency, I plan to share this concern with the Commission this evening so Commissioners can best use their knowledge and the public's input to make a recommendation. Let me know if you have any concerns with this.

Thank you for sharing this with me and please know I will keep this in mind as the Commission makes a recommendation this evening.

Best,

Matthew

Matthew Stensrud, M.Mus.
Chair, Alexandria Commission for the Arts
Orff-Schulwerk Certified Music Teacher

Email: mstensrud@gmail.com
Phone: 513-703-8012

On Tue, Jun 18, 2019 at 5:33 PM John Chapman <john.taylor.chapman@alexandriava.gov> wrote:

Good Afternoon--

I received a call from a constituent about some scoring changes, mid-stream I understand, to the Arts Commission's grants process. This person implied that scores were being adjusted in order to allow particular organizations to make a minimum score, which would allow them to be given funding.

Could someone give me some background about what is going on before tonight's final selections of funding.

I know questions have arose with other grant funding processes in the past, and I would like to assure this person that nothing unethical is happening here.

John

John Taylor Chapman

Member of City Council
City of Alexandria, Virginia

office: 703-746-4500
cell: 571-329-3738

Alexandria Commission for the Arts
June 18th 2019 Regular Meeting
Chair Report
Submitted by Matthew Stensrud

To the Commission and the City of Alexandria: Thank you for giving me the opportunity to serve as Chair of the Commission for the Arts for the past five years. I am honored to serve amongst passionate arts leaders and advocates and look forward to seeing what great things the Commission will accomplish in the future. - Matthew Stensrud

On the Agenda:

FY2020 Arts Grants - It's grants season! Thank you to Julie Montross and Caroline Schreiber for serving as the Commission representatives along with Sara Lissabet, Lisa Mariam, and Joanna Ormesher. Special thanks to Cheryl Anne Colton for organizing and facilitating this process earlier this month.

In addition, the Commission has approved a conflict of interest form and policy that all Commissioners shall sign prior to discussion of the grants. I have confirmed from the City Clerk that it is within the purview of staff and the Commission to approve a conflict of interest policy beyond what the Commonwealth and City requires and is a standard approved practice used to protect members from situations of conflict.

The Google Drive has some items for your review:

- Arts Grants Implementation Policy, 2014
- Recommended Updates to this Policy, 2015
- May Memo from Staff
- Approved Motion from May Meeting
- Updated June Memo from Staff in accordance with the Commission's motion

Additionally, in November 2018, the Commission recommended the FY2020 grants continue with both Operating and Program support for one more year before moving to only Program grants in FY2021. An Emerging Organization grant will also be added in future years. Further, unlike previous years and in order to ease the transition to solely Program grants, both Operating and Program grants were aligned to have a cap of \$10,000.

Staff has provided a number of possible scenarios for the FY2020 grants in accordance with our motion from May's meeting. The Commission is now tasked with selecting and approving a scenario to award the FY2020 arts grants. These awards must be decided upon prior to the end of FY2019, which is June 30th, 2019. In other words, the Commission shall approve a funding scenario at our June meeting.

After the Commission approves a final allocation, the Grants Committee is often tasked with reviewing the process, receiving feedback from the public, applicants, and the Commission, and working with staff to provide any updates to the arts grants policy by the fall. Because the Commission delayed approval of the grants to our June meeting, a grants feedback discussion will occur at our next meeting.

2019-2020 Officer Elections - Thank you again to Catherine Barrett, Beth Coast, and Allison Heck for serving on the Nominating Committee for this year. They have provided a memo for your

reference regarding their discussion and nominees for the Executive Committee for the upcoming year. The nominees are as follows:

- Chair - Tamsin Green
- First Vice Chair - Brian Kelley
- Second Vice Chair - Sophia Suarez
- Secretary - Julie Montross

Congrats to each of the nominees and thank you for your willingness to lead the Commission over the next year.

FY2020-2020 Public Art Annual Work Plan - Thanks to Caroline Schreiber and Marta Ali for serving on the public art annual work plan task force! Please take time prior to the Commission meeting to review the memo and come prepared with any questions or thoughts on the plan for public art for the upcoming three years.

FY2020 Calendar - Please have your calendar with you and be prepared to finalize our calendar for the next year! We'll set our regular meetings for 2019-2020 and reschedule any dates as needed.

Social Media Tips

Join us on Facebook and Instagram!

Facebook --- <https://www.facebook.com/AlexandriaArtsCommission/> **450 likes +8 since April '19**

Instagram --- <https://www.instagram.com/alexandriaartscommission/> **1,357 followers +40 since April '19**

Commission Committee Members

Executive Committee

Matthew Stensrud, Chair
Gayle Converse, First Vice Chair
Chris Kurowski, Second Vice Chair
Tamsin Green, Secretary

ARTreach

Julie Montross, Chair
Marta Ali
Catherine Barrett
Beth Coast
Susie Cohen
Gayle Converse
Brian Kelley
Chris Kurowski
Caroline Schreiber
Matthew Stensrud

Sophia Suarez

Inclusivity Committee

Gayle Converse
Tamsin Green
Allison Heck
Allison Nance
Kadhambari Sridhar
Sophia Suarez

Grants Committee

Allison Nance, Chair
Catherine Barrett
Tamsin Green
Chris Kurowski
Caroline Schreiber

Upcoming Dates

Wednesday, June 19th, Event with Arts Alliance at Alexandria Waterfront from 5-7pm

MEMO

TO: Alexandria Commission for the Arts

FROM: Catherine Barrett, Chair, 2019 Nominating Committee

RE: 2019 Executive Committee Nominations

DATE: May 10, 2019

The 2019 Nominating Committee, appointed on March 19, was made up of Catherine Barrett (Chair), Beth Coast and Allison Heck. The Committee met twice to discuss the process, and solicited nominations from the Commission via email. The Committee heard back from four interested Commissioners, and followed up with each person with short one-on-one conversations. The Nominating Committee is pleased to present the following slate for the ACA's next Executive Committee, to be voted on at the June meeting:

Chair – Tamsin Greene

First Vice Chair – Brian Kelley

Second Vice Chair – Sophia Suarez

Secretary – Julie Montross

The Nominating Committee enthusiastically endorses each of these individuals and sincerely appreciates their commitment to the arts in Alexandria and their willingness to lead.

Further Discussion: In this particular instance, the Nominating Committee only received one interested response for each position, but we did have discussions about how to handle competitive election scenarios. There were differing opinions on how this could and should be handled, and we feel that it needs to be discussed by the Commission prior to the 2020 Nominating and Election process.

For ease of discussion, the relevant section of the Commission's bylaws is as follows:

Section 1E. Election of Officers

The Election of Officers follows these guidelines:

The Commission elects the previously stated positions on an annual basis at its regular meeting every June. Once elected, the elected Commissioners take their position immediately following the adjournment of the June meeting.

The Commission appoints an ad-hoc Nominating Committee on an annual basis at its regular meeting every April. This committee consists of three Commissioners, none of which are currently on the Executive Committee.

The Nominating Committee is tasked with the following duties:

- 1) Create a deadline for interest in serving on the Executive Committee, to be no later than the second Tuesday of May*
- 2) Inform the Commission of this deadline with proper advance notice*

- 3) *Following the deadline, meet as a committee to discuss the names of those interested and recommend a slate of nominees*
- 4) *Present this slate at the Commission's regular meeting in May*

Commissioners interested in serving on the Executive Committee must submit a statement of interest to the Nominating Committee within the given timeframe.

Additional nominations will be accepted from the floor at the June meeting.

Each position is elected individually by voice vote. Any Commissioner can request a roll call vote for the position currently being considered by the Commission. If a roll call vote is requested, the Secretary of the Commission will call the roll, record the vote, repeat the vote for accuracy, and present the vote to the Commission.

Following the election of the Executive Committee members at the June meeting, the Nominating Committee is dissolved.

A	B	C	D	E	F	G	H	I
Name of Organization/Applicant	Grant Request	Final Score	Curve Score (x .05)	Curved Score Allocation	Curved Score Allocation Part 2	Curved Score (+ 5)	Curved Score Allocation	Full Funding Above 75, Partial Below
Alexandria Symphony Orchestra	\$10,000	95%	100%	\$10,000	\$10,000	100%	\$10,000	\$10,000
Arts on the Horizon	\$10,000	93%	98%	\$9,800	\$10,000	98%	\$9,800	\$10,000
UpCycle Creative Reuse Center	\$10,000	93%	97%	\$9,700	\$10,000	98%	\$9,800	\$10,000
Brave Spirits Theatre	\$10,000	90%	95%	\$9,500	\$10,000	95%	\$9,500	\$10,000
Alexandria Film Festival	\$10,000	89%	94%	\$9,400	\$10,000	94%	\$9,400	\$10,000
Northern Virginia Fine Arts Association	\$10,000	86%	90%	\$9,000	\$10,000	91%	\$9,100	\$10,000
First Night Alexandria	\$10,000	84%	88%	\$8,800	\$10,000	89%	\$8,900	\$10,000
Alexandria Harmonizers	\$10,000	83%	88%	\$8,800	\$10,000	88%	\$8,800	\$10,000
Alexandria Singers	\$10,000	79%	83%	\$8,300	\$10,000	84%	\$8,400	\$10,000
Art League	\$10,000	78%	82%	\$8,200	\$10,000	83%	\$8,300	\$10,000
Eclipse Chamber Orchestra	\$10,000	77%	81%	\$8,100	\$10,000	82%	\$8,200	\$10,000
Alexandria Citizen's Band	\$1,750	76%	80%	\$1,400	\$1,750	81%	\$1,418	\$1,750
Washington Sculptors Group	\$1,550	76%	79%	\$1,225	\$1,085	81%	\$1,256	\$1,550
Symphony Orchestra of Northern VA	\$10,000	76%	79%	\$7,900	\$7,000	81%	\$8,100	\$10,000
Heard	\$10,000	76%	79%	\$7,900	\$7,000	81%	\$8,100	\$10,000
Local Motion Project	\$10,000	75%	78%	\$7,800	\$7,000	80%	\$8,000	\$9,000
Del Ray Artisans (Arts Resource Foundation)	\$10,000	75%	78%	\$7,800	\$7,000	80%	\$8,000	\$9,000
Washington Metropolitan Philharmonic Assoc	\$10,000	74%	77%	\$7,700	\$7,000	79%	\$7,900	\$8,000
Alexandria Choral Society	\$10,000	72%	76%	\$7,600	\$7,000	77%	\$7,700	
QuinTango	\$10,000	72%	76%	\$7,600	\$7,000	77%	\$7,700	
Alexandria Kinderchoir	\$6,000	69%	73%			74%		
Jane Franklin Dance	\$10,000	69%	72%			74%		
Virginia Opera	\$10,000	64%	68%			69%		
MetroStage	\$10,000	63%	66%			68%		
Ambassador Theatre	\$5,000	56%	59%			61%		
Port City Playhouse	\$10,000	42%	44%			47%		
Total Request	\$234,300							
Grant Budget	\$175,000							
Community Engagement Grants	\$15,000							
Available Grant Funding	\$160,000							
Funded	\$133,300			\$156,525	\$161,835		\$158,373	\$159,300
Remaining Funding	\$26,700			\$3,476	-\$1,835		\$1,627	\$700

Motion made by:	Motion seconded by:	Vote count
BETH COAST	JULIE MONTRASS	Yes— 7 No— 3 Abstained— 1

ACA Motion

Agenda Item #:

Motion:

MOTION TO ACCEPT COLUMN "I" FOR GRANT OPTION.

Discussion notes:
(continue on other side of page if necessary)

Motion made by:	Motion seconded by:	Vote count
Julie Montruss	Chris Kurowski	Yes— 10 No— / Abstained—

ACA Motion

Agenda Item #:

Motion:

to appoint Kelley Orgonek to the ARTreach
 Committee as a community /at large member

Discussion notes:

(continue on other side of page if necessary)

City of Alexandria, Virginia

MEMORANDUM

DATE: JUNE 13, 2019

TO: ALEXANDRIA COMMISSION FOR THE ARTS

FROM: DIANE RUGGIERO, DEPUTY DIRECTOR, RECREATION, PARKS & CULTURAL ACTIVITIES, OFFICE OF THE ARTS

RE: PUBLIC ART ARTIST IN RESIDENC – ARTIST SELECTION

Background:

The Natural and Urban Systems creative direction described in the Public Art Implementation Plan calls for public art that adds to the civic discussion about building a sustainable, healthy and diverse city and creates a sense of connection throughout various areas of the city.

As a river city, one of Alexandria's defining features is its waterways, both natural and human-made. Currently, Alexandria Renew Enterprises (AlexRenew, a special-purpose authority that treats wastewater for the City of Alexandria and parts of Fairfax County) is embarking on a major capital program called RiverRenew to invest in a system of tunnels that will improve the health of Alexandria's waterways. In recognition of this major upcoming capital project, and other capital projects that will increase the AlexRenew treatment plant's capacity, the Public Art Annual Workplan Task Force for FY16-18 recommended collaborating with AlexRenew to create a public art residency in collaboration with the agency.

A public art residency offers an innovative way to involve artists over an extended period of time in the ongoing community conversation about the importance of cleaner, healthier waterways. It can result in both temporary and permanent public artworks in multiple locations that connect the community to the important work being done to improve and maintain the health and sustainability of Alexandria's waterways.

Each of the three residencies may take on its own focus, but all will be guided by the following overarching goals:

- Create opportunities for artists to engage deeply over an extended period of time with AlexRenew, the RiverRenew program, Alexandria's waterways and the Alexandria community through a process that includes significant research and community engagement.
- Allow the Office of the Arts and AlexRenew to develop a collaborative relationship that serves the larger goals of each agency.
- Result in multiple temporary or permanent public artworks, in locations throughout Alexandria that have strong community engagement components and connect the community to broad issues of water stewardship.

The artist selected for the initial residency will be asked to consider the following goals as they develop their work:

- Enable local residents to explore, understand and internalize their own relationship to water and the health of waterways.
- Increase local residents' personal commitments to water stewardship and understanding of the ways they can contribute to improving and maintaining the health of Alexandria's waterways.
- Increase residents' understanding of the natural and infrastructural water systems that support the functioning and health of the city.

The Project Task Force is: Chris Kurowski, Beth Coast, Matthew Clark, Lisa Van Riper, and Caitlin Feehan.

Discussion

Through a national Request for Qualifications (RFQ) placed on Café (callforentry.org) 44 applications were received and reviewed by the Task Force. At their meeting on February 26, 2019 the Task Force discussed the highest scoring applications and recommended three artists – Vaughn Bell, Sto Len, and Alison Sigethy - to visit and tour AlexRenew, meet with staff, and interview with the Task Force on May 8, 2019. After the interviews the artists were asked to submit a follow-up response to questions provided.

At their meeting on June 10, 2019, the Task Force met to make their final selection.

Recommendations

The Task Force recommends that Sto Len be invited for the inaugural AlexRenew Public Art Artist Residency.

Attachments

List of original applicants

Letter of Interest & Follow Up Questions – Vaughn Bell

Letter of Interest & Follow Up Questions – Sto Len

Letter of Interest & Follow Up Questions – Alison Sigethy

AlexRenew Public Art Residency Applicants
February 14, 2019

1. Kate Aitchison, Providence, RI
2. Lisa Austin, Erie, PA
3. Vaughn Bell, Seattle, WA
4. Jean Bradbury, Seattle, WA
5. Jeannette Brossart, Durham, NC
6. Maria Budnikova, Philadelphia, PA
7. Lynn Cazabon, Baltimore, MD
8. Jarod Charzewski, Charleston, SC
9. Nicole Chochrek, Lewisville, TX
10. Blake Conroy, Sparks, MD
11. Mary DeStefano, Washington, DC
12. Robert Donovan, Union Bridges, MD
13. Matthew Duffy, Washington, DC
14. Trish Enright, Alexandria, VA
15. Aubrey Garwood, Myersville, MD
16. Ghazal Ghazi, Tucson, AZ
17. Kaitlyn Hwang, Oak Park, IL
18. Dorsey Kaufmann, Tucson, AZ
19. Therese Kelly, Santa Monica, CA
20. Sto Len, Brooklyn, NY
21. Judith Marchand and David Horowitz, Frenchtown, NJ
22. Mary Mattingly, Brooklyn, NY
23. Brooke McDonough, Arlington, VA
24. John Melvin, Seattle, WA
25. Lize Mogel, Brooklyn, NY
26. Jan Mun, Brooklyn, NY
27. Nancy Nowacek, Brooklyn, NY
28. Nancy Ramsey, Alexandria, VA
29. Agata Ren, Boca Raton, FL
30. Siobhan Rigg, Mount Rainier, MD
31. Jann Rosen-Queralt, Baltimore, MD
32. Rebeka Ryvola, Washington, DC
33. Amanda Schachter and Alexander Levi, Long Island City, NY
34. Rachel Schmidt, Silver Spring, MD
35. Alison Sigethy, Alexandria, VA
36. Megan Singleton, St. Louis, MO
37. Erin Sotak, Scottsdale, AZ
38. Sarah Cameron Sunde, New York, NY
39. Justin Tate, Cape Coral, FL
40. Ira Tattelman, Washington, DC
41. Jason Tetlak, Jacksonville, FL
42. Jerrod Tobias, Yoder, IN
43. Roderick Turner, Washington, DC
44. Tracy Wilkerson, Alexandria, VA

Dear Selection Committee,

Thank you for considering my application to the AlexRenew artist residency. I am very interested in this opportunity because it aligns perfectly with my recent work and interest in public art related to drainage and wastewater infrastructure.

I have been working with Seattle Public Utilities Drainage and Wastewater since 2016 as artist in residence crafting a public art master plan. This planning work united my interests in environmental policy and public art, presenting an opportunity to delve deeply into issues of art and ecology. Following on the publication of the Art Master Plan, I have had the opportunity to continue work in implementing public art projects related to drainage and wastewater.

First, I launched a pilot project called "Meet Your Creek," in which I have instigated art projects with community members and school groups related to the Longfellow Creek watershed. Information about this project is on the project blog, <https://www.meetyourcreek.com/>

Alongside this work related to natural drainage and urban ecology, I have been working as Lead Artist on the Ship Canal Water Quality project, a massive infrastructure investment which will prevent 75 million gallons of sewage/stormwater from CSOs from entering local waterways each year. In this role, I am both creating artwork and coordinating the work of multiple artists who are creating both temporary and permanent artwork.

My work with Seattle Public Utilities is not my first foray into work related to water infrastructure. I also created an artwork for the Brightwater Treatment Plant in King County, Washington. I am fascinated by the role of storm and wastewater infrastructure in our environment. Specifically, I am interested in making people more aware of their personal connections to this ubiquitous, essential, yet often ignored aspect of our urban environment.

As an artist and art planner, I think across disciplines. I converse with engineers, community members, young people, specialists in environmental policy, scientists, other artists, and many others. I am adept at listening, translating, and synthesizing. My work looks at the paradoxes and possibilities of our relationships to the places we inhabit. I ask how we humans relate through body and senses to our places and to each other, and what our responsibilities are to these ecologies. My work evolves from the notion that the viewer is a participant, either immersed in a physical space or involved with the work through actions and interactions.

I would welcome the chance to get to know more about the work you are doing in Alexandria. I have a personal connection to this place, as I grew up in Norfolk and still have family in both Falls Church and McLean. The waterways and coastal areas of Virginia have a special place in my own experience, so I would be excited for the chance to bring my artwork back to my home state. Thanks for your consideration.

Yours,

Vaughn Bell

vaughn@vaughnbell.net

www.vaughnbell.net

Vaughn Bell Alex Renew Question responses:

1. How do you anticipate structuring your residency to have the most impactful experience for yourself and for the community?

My first step will be to understand who are the core staff and stakeholders from AlexRenew, Alexandria Commission for the Arts, and the broader community who will serve as my primary contacts and an ongoing feedback/review committee during the residency. Ideally this group could serve as a sounding board and resource to connect me to the larger community throughout the residency. I would like to be able to set up regular skype/phone meetings with representatives of this group.

My next step will be to write a workplan in which I outline a general approach. At this point I anticipate that this would include an initial research visit to Alexandria followed by a period of research, brainstorming, email and skype/phone meetings over a few months period. As ideas develop, I will determine what elements of the process require me to be on site in person and plan subsequent visits accordingly. While having a general workplan is important, I feel that it will be most impactful for me to plan specific time onsite based on project ideas, needs and specific reasons for in-person community contact rather than designating a pre-determined amount of time to be on site. As the concept for the art project develops, and depending on what it ends up being, I will allocate time to execute the project on site, what this looks like will really depend on what the project ends up being. In the interest of maximizing the project budget while minimizing the carbon footprint, I will make efficient use of travel time and utilize the many tools available for working on the project remotely.

2. What most inspired and excited you from the site visit and why? How do you think this might carry through as you develop your ideas?

I am most interested in thinking about how to connect the Potomac River and people's own experience of water in their homes. From the discussion and site visit, this was the big theme that stood out to me- the disconnect people experience in which they simply don't realize that their own lives are part of the watershed. While I don't know what form the artwork will take, I will approach the residency with this goal in mind: how do can art create awareness of everyday interactions with the wastewater system? I will approach this question with a goal of engaging with the public in a manner that is generous and playful rather than didactic.

I would like to engage with more in-depth Potomac river research: what lives there, how does it relate to the larger Chesapeake Bay ecosystem, and what kinds of habitat are in the river? As a metaphor, I would like to engage with the analogy of the river as a home (for multiple species)/our urban environment as a home/our actual physical homes as ecosystems. Likewise, I am interested in how AlexRenew cleans our "home" at both the micro and macro scale.

3. What ideas do you have to engage the community during the residency and what kinds of community engagement could you imagine being part of the residency here?

The artwork will engage the community through the process of making, and in an intimate way, not only as a final product for people to observe. I am thinking of something similar to the works that I showed in the presentation, such as the "river gathering" workshops in which people worked with clay and gave the names of their rivers to the project, or the soap/poetry project in which the artwork was a gift that went directly into people's homes.

I may like to connect with local artists/writers, scientists and engaged citizens who are already part of the community and partner with them. A few initial ideas would be:

- Make connections with local writers and poets similarly to how I have worked on past projects
- Work with groups who are involved in river cleanups and water quality monitoring
- Connect with schools
- Connect with local artists whose craft-based practices might relate to the project, for example partnering with local ceramic artists

When I mention partnering with poets or other professional artists, I would undertake this as part of the project in a way that would showcase their work and also support them with fees, not simply make use of their talents. It is important to me that a socially engaged artwork is undertaken as a collaboration and exchange. These are all just very initial ideas. For the most part, I think it will be essential to tap into existing community events and organizations.

4. What resources would you need to be successful in this residency?

The primary resource is knowledge and connections to people and help organizing connections with them. While I am familiar with the area and have family in Northern Virginia, I will need to be introduced to people and organizations who would be interested in working with me. Once the project idea is developed, I will need additional support to determine appropriate venues, locations, or events at which the work will take place or unfold, and help managing the logistics of events or tapping into networks of volunteers. I may need help finding physical spaces in which the art project can live. I will also need resources in the form of marketing and public information to get the word out about the artwork in whatever form it takes.

Dear AlexRenew Public Art Residency reviewer,

I am a printmaker, painter, installation, sound and performance artist based in NY.

I create work that responds to the urgency of water protection and its vulnerability due to increasing urban density and development. The cross-disciplinary nature of my work is intended to spark dialogue between often disparate communities from art audiences to those working in environmental advocacy to water enthusiasts, educators, everyday residents, and local families. My hope is that with an imaginative exploration of place, a catalytic structure for dialogue will develop within the community that can mobilize local watershed interests and call attention to how we deal with our consumption and waste on a global scale.

I see the waterways of our cities as the bloodstream of a large organism and one we cannot continue to poison or ignore. Through my own exploration on land, boat rides and site research, I examine the water quality and collect samples through a personalized adaptation of Suminagashi, an ancient Japanese water printmaking technique. I carefully lay prepared paper onto the water's surface from a boat or from the shore. This creates a mono print sample whose ghostly design contains both the natural and anthropogenic residue of the site's industrial history.

During my explorations, I discover the city from a unique vantage point and document my journeys with photographs, video, social media and artifacts that give much needed visibility to a city's unseen and neglected watershed areas as well as the embedded stories of the people who live there.

My trips have included memory walks open to the public, site-specific interventions, impromptu BBQs, waterfront rituals, radio broadcasts and solar-powered concerts from boats along the river's edge. Through my combined interests in printmaking and waterways, I have found my studio to be as large as a river and the water itself to be an important collaborator in my process. Recent work in Colombia and Vietnam has proven that this is a global issue with many connecting threads and possibilities for change. My practice is continually evolving into a nomadic one with my work flow becoming just as fluid and adaptive as the properties of water itself.

After discovering the AlexRenew Public Art Residency, I was deeply inspired to apply. Alexandria is a city near and dear to my heart. Having lived there between the ages of 5 to 18, I experienced the majority of my childhood and adolescence within these city limits. My parents still live there and so when I visit them I am continually flooded with memories while fascinated to see the evolution of my old stomping grounds. My father was a social worker for the city and his first office was near Market Square in Old Town. Some of my earliest memories are of walking down King Street with my parents and popping into all of the fun shops, seeing art at the Torpedo Factory and ending up down at the waterfront.

The Potomac River was the first river that I had ever spent time with. It seemed to be all around me, everywhere I went. I would see it as we crossed over the Woodrow Wilson Bridge into Maryland and I saw it coming back home from Washington D.C. I used to know how to get to some secret swimming spots by heart too. You'd park your car and hike down a barely marked trail to find downed trees, a fire pit and a rope swing. Its probably gone by now but I'm positive there is another place just like it and there are similar teenagers discovering the magic of their local waterway for the first time. I did not know it of course but my urban watershed explorations would be a precursor to the work I do today.

On a fateful trip to New York City in 1999, I found myself on the Williamsburg waterfront in Brooklyn, at the time an abandoned strip of land in an industrial neighborhood with the most stunning view of the Manhattan skyline. I was smitten and moved there several months later. Living in New York, one is essentially surrounded by water and yet it's so easy to forget that it is there. The spectacle of the city engulfs you as you turn your back to the water while walking amongst the masses in the shadows of the skyscrapers. As an artist, I saw this lack of

awareness as a void that needed to be filled and an opportunity to create work that could energize the invisible. By utilizing these neglected spaces along the waterfront, I began to make work outdoors and bring more people there to enjoy it by holding public gatherings for art, conversation, food, and music.

As Williamsburg's waterfront experienced hyper-gentrification, I turned my attention towards the most invisible of all waterways in NY, the Newtown Creek. A tributary of the East River that divides Brooklyn from Queens, the Newtown is also one of the most polluted bodies of water in the U.S. Hidden behind factories and not far from people's homes, this superfund site has a troubled history of environmental injustice dating back to the Industrial Revolution.

I began exploring the waterway by boat and was shocked at how visibly polluted the water was amidst the backdrop of a rapidly gentrifying city. Much like the CSOs in Alexandria, the wastewater in NY gets dumped untreated into the Newtown Creek after heavy rainfall and eventually flows right back out to the East River. I have been active in promoting for its remediation as well as bringing public awareness to the site through my printmaking, performances, walks, talks, interventions, books and site-specific gatherings.

Returning to Alexandria with the fresh eyes of an outsider and the insight of an old local, I believe I have a unique lens to re-discover the city and create work in conversation with the waterways I remember so fondly. I would love to create work that both celebrates the important aspects of Alexandria's waterways and promotes its health. I'm interested in visiting the areas that are affected, engaging the public with water-walks and gathering an oral history from local residents that combines memories of water from the past with possibilities for the future in an installation created with the materiality of waste and the immateriality of memory.

I would take this special opportunity to work with the Public Art Program and AlexRenew staff to better understand how their water resource recovery facility works and what steps are being taken to remediate the sewer system outfalls, while sharing this knowledge with the public through my work. I believe that this kind of immersion and access with those who work in the field will be revelatory to my practice and can help set a precedent for this type of collaboration that reinserts citizenship into art making while reintegrating art back into society.

Growing up in proximity to Washington D.C. and with parents who were both social workers, my childhood in Alexandria certainly planted the seeds for my current artistic practice, one of equal parts art and activism. I would be honored to come full circle and embed myself in Alexandria as the first resident artist of the AlexRenew Public Art Residency.

Sincerely,
Sto Len

Sto Len Alex Renew Question responses

1. How do you anticipate structuring your residency to have the most impactful experience for yourself and for the community?

During my residency, I would create a schedule of regular trips to Alexandria for in-depth research, site visits, and experimentation. My work heavily relies on embedding myself in a place to create art in direct response to the environment and the communities that live there. I think of the landscape as a mentor and I use site-specific experiences as a way to collect material for my work. My trips to Alexandria would include dedicated time at AlexRenew in addition to outdoor field work at the Chesapeake Bay, the Potomac River and the four outfall sites. This process work would be inclusive to the public through social media, outdoor events, and other outreach projects meant to generate awareness, collect research, and develop meaningful relationships with the community. I would use the upcoming warmer months for this part of my process, working up to the creation of a final piece that would best encapsulate these experiences.

2. What most inspired and excited you from the site visit and why? How do you think this might carry through as you develop your ideas?

I'm interested in making art that redefines our relationship to water and gives a visual aesthetic to the unseen treatment of waste that is accessible, beautiful and educational. I found AlexRenew's approach to education and community engagement very inspiring and completely in line with my interests as an ecologically conscious artist. I think it is exciting to demystify the process of what happens with our wastewater and I found the actual transformation of the water itself to be full of inspiring ideas. I am interested to learn much more through the site access that this residency would give me. AlexRenew's innovative use of anammox in particular is intriguing to me. I had read about similar techniques in Europe and I'm proud that my hometown is leading the way in this treatment process. I've contemplated ways in which I could use bacteria in my work, as helpful agents in cleaning and creating a work of art. Could the red bugs be my collaborators on a piece? Could I get microscopic video of them working?

When I saw the settling tanks, I immediately thought to myself, "I could make beautiful prints with that!" Of course, I am not sure if this would be allowed, but it is very similar to the water surfaces that I use to create my mono prints. I would jump at the chance to capture that moment of the process with a print. These pieces are intrinsically beautiful and often reminiscent of marble; they gain further meaning when one discovers how they were made. I believe that this could be a useful approach for attracting a public audience—with objects that are at once beautiful and revealing of the waste that ends up in our waterways. In the context of AlexRenew, it could help to also reveal the success of the treatment process by including a side-by-side comparison of dirty and clean water prints. Also of interest to me is the access to on-site chemists in the lab. I have not yet been able to work with any scientists on my print series and would love to be able to get water samples tested to discover what exactly is in each individual print.

I have previously used UV light in installations to allow the viewer to see hidden pollutants in my prints that would otherwise go unseen. As a result, the use of UV light as a disinfectant at the end of the treatment process piqued my interest. I began thinking of ways in which it could be used to give further visibility to water pollutants while also referencing its actual use in the facility. UV light responds to florescent colors and can be a fun, playful way to activate a space. Could there be a disinfectant disco installation? Or a UV water fountain sculpture? These are just a few of the many ideas that came to my mind while on our tour.

3. What ideas do you have to engage the community during the residency and what kinds of community engagement could you imagine being part of the residency here?

Community engagement is a large aspect of my work, and for this residency I want to listen to and record the water stories of Alexandria's local community. These personal histories are deeply embedded in our consciousness and sometimes just need an outlet to come to the surface. As both a local and an outsider, I feel like I have the unique ability to connect with the community and provide a space to see their environment with fresh eyes. Their stories could inspire us all to maintain a healthier relationship with water and steward a call to action to promote conservation. I am interested in using the mobile art truck as a recording station to collect audio and video interviews with the public. The truck would be stationed along the waterfront in various locations in conjunction with free performances and activities inspired by water. I would share the recorded stories in various ways, whether through a blog, a book, a podcast or an interactive sculpture.

In the past, I have held "memory walks" along the water that are open to the public, and I would like to continue this tradition as part of my residency. These walks are intimate excursions that provide a forum for personal reflection and conversation about water. They could be documented and shared via social media, and later collected into a larger work.

4. What resources would you need to be successful in this residency?

There are many resources within AlexRenew and RiverRenew that I would utilize during my residency. AlexRenew's excellent preexisting system for outreach, PR, and promotion would be invaluable in connecting with the local community. I would also like to be able to talk to staff members and shadow them during their daily routines. Our conversations would guide my approach in the early stages of my residency. I am very inspired by the artist Mierle Laderman Ukeles, who has been the resident artist of the Department of Sanitation in New York City for over 40 years. In her "maintenance art," she has championed the sanitation worker by spending time with them, bringing visibility to the complex process of municipal sanitation. While I make very different work, I do believe that meeting and working alongside the wastewater workers could have a similar effect, creating public awareness of AlexRenew's process and the people that make it possible.

I view this residency as a means to create new connections between the public, the environment, and AlexRenew. Together I believe we can create a progressive template for artistic and civic collaboration that mobilizes the public through water, engagement and art.

Alison L. Sigethy
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703-980-2948

Dear Members of the Selection Committee,

It is with great enthusiasm that I submit this proposal for the first Alex Renew Public Art Residency. I am a professional sculptor, an Alexandria resident, and an avid kayaker. Since 2006, I have spent a significant amount of my recreational time on the Potomac. I am very familiar with the problems of the combined sewer system and the challenges to the river environment. I would be thrilled to use my artistic talents to help educate the public and contribute to the health of our waterways. Designing good public art is a process in problem-solving, which can only start when you identify the issues and establish goals for the project. I would begin the design phase by working with AlexRenew to find out what Alexandria residents need to know about the water cycle and transforming wastewater and what actions individual residents can take that would have the greatest effect on the health of our waterways.

The answers to these questions, and others that will come up during the immersion phase, will establish the direction and intention for the artwork. For example, if baby wipes ending up in the waterway is a big concern, and occurs most often in one section of town, that information gives us useful guidelines for the project. The artwork should educate the public on the proper way to dispose of baby wipes and the art should be located in the section of town where the information is most needed.

The next problem to be solved is how to convey that information in a way that will be read, understood, and acted upon. In short, how can we take information that is not terribly exciting and create something interesting enough that viewers will change their behavior? One possibility that holds a lot of potential is to hide the information in a series of 2D artworks enhanced with Augmented Reality. This technique is new enough to get people to spend time looking at the artwork, and compelling enough to make looking for facts and clues as enjoyable as playing a game. I approach any public art commission by identifying the problems and needs, then working to design an artwork that addresses those needs, looks amazing in the setting, and makes sense for the location and viewing population. Here are a few examples of successful public art projects I completed and what each artwork accomplished.

- ***The Fantastical Garden***, the kinetic sculpture garden I created for the Hagerstown Cultural Trail, needed to connect a large mural to the trail, attract pedestrians at both ends of the trail, and make a desirable gathering spot along the trail. This installation accomplished all these goals, and I did it within the city's tight schedule and budget. While there are many works of art along the trail, this installation has been the popular favorite among residents and visitors alike.
- ***Drop***, a large (28' x 40') suspended steel sculpture I created for Roosevelt High School in Washington, DC, built on the water-harvesting theme of the courtyard, unified three key visual elements in the space — the pools, the terraced gardens, and the exposed waterholding tank. This sculpture gives context to the purpose of the area and is large enough to look good from all vantage points, both in and around the courtyard.
- ***Suspended Animation***, a temporary installation of five kinetic towers and accompanying light projection, installed for the 40th anniversary of the Torpedo Factory Art Center, brightened and animated a dark area of the building, aided wayfinding, and provided a gathering place by making two banks of previously unused seating more appealing. It also highlighted and made use of a significant architectural feature of the original historic building — the original munition plant's smokestack.

• ***The Watertrail Project***, a temporary installation of nine ancient sea creatures, was created from salvaged building glass and placed to form a trail along the Anacostia. Visitors could follow a map or use GPS coordinates to find these creatures. By following the trail, participants learned about the ecology of the river and the effect of humans on local waterways.

My interest in environmental issues, along with my experience in public art, make me uniquely qualified to take on this project. It would be a great honor to be the first artist selected for a AlexRenew Public Art Residency and a privilege to use my skills to better my community and the river I love.

Thank you for considering me for this project.

Sincerely,
Alison Sigethy

Alison Sigethy

AlexRenew Public Art Residency, Follow-up Questions

What most inspired and excited you from the site visit and why? How do you think this might carry through as you develop your ideas?

I was initially drawn to this call because it is about water stewardship — and water, particularly the Potomac River, is a very important part of my life. But as I learned more, I appreciate the longer than normal duration of the residency, the freedom it offers to do different types of projects, and the focus on community involvement. These key differences would make it possible to reach a broader audience in more significant ways — and that's exciting.

To reach the broader audience, I would design a series of projects (large and small) to be held in different parts of the city, and at different times of year. These projects would not be limited to a single art form, but would include large-scale temporary art installations, hands-on activities, short performance art pieces, educational games, contests, and community block parties.

How do you anticipate structuring your residency to have the most impactful experience for yourself and for the community?

To be as effective as possible, I would try to weave projects into existing activities that already have an audience. For example, drop-in hands-on activities could be a nice addition to Alexandria's Farmers Markets. Stand-alone handouts could be distributed during any of the popular city parades, and a light-based performance art piece would work very well during Alexandria's Birthday Celebration.

In addition to using existing activities to stage projects, I would partner with existing organizations to increase the project's reach and influence. Potomac Riverkeeper and the American Geosciences Institute are obvious choices for partnerships, but community civic associations, local businesses, and schools groups could all be excellent partners for the right project. Here are a couple examples of how this strategy would work.

If one of my project components is an animated *what-not-to-flush* sticker starring Moxie, a good way to distribute it would be to enlist Moxie, or a Moxie sidekick, to hand out the stickers at city parades, where we know there will be lots of people in attendance. I would also approach Potomac River Keeper to partner on this activity and offer to reciprocate by helping with their RIVERPALOOZA 2019: Women on the Water (WOW) Paddle Day. This approach would be far more memorable than if the stickers were mailed with a bill. It would be fun for everyone involved — including me — and it would be a great brand-builder for AlexRenew.

In the outstanding PBS series, *How We Got to Now*, the episode titled *Clean* explains the history of our sewer system and the innovation that changed every aspect of our lives in a way that is exciting and fascinating. Partnering with PBS to use this video as a centerpiece in community block parties with educational art-games would provide an ideal setting to personally engage with community members, answer questions, and explain what AlexRenew is doing with money collected through water-treatment bills to improve the community. To get the best response, I would pitch the idea to the city civic associations and let community leaders decide which neighborhoods could most benefit from this block-party format.

What ideas do you have to engage the community during the residency and what kinds of community engagement could you imagine being part of the residency?

There are **many** ways to create community engagement. Hands-on activities are fun and easy to do, and I plan to include a few, but community engagement can be a components of every project. Even projects that don't initially seem engaging can be presented in ways that make them so. For example, if one of my projects involved ancient sea creatures (not unlike the Water Trail Project in my initial application), these creatures could migrate throughout Alexandria, stopping in various natural and man-made bodies of water like Holmes Run, the Market

Square fountain, Cameron Run, the AlexRenew fountain, and Hoofs Run — where I think they should reside for a time. Community members could be given clues to their current whereabouts via Twitter, Instagram, and Facebook and encouraged to post and tag photos and when they find them.

Some projects create opportunities for viewers to physically engage with the art. For example, I have a number of 6' – 10' cast acrylic tubes I could turn into an interactive water/bubble sculpture that reacts by means of motion sensors to viewer's proximity or actions. This would allow viewers to control the light colors and bubble display by changing their position relative to the sculpture, making the interaction fun and educational.

Finally, I have a few ideas for having community members physically *become* the art. One of these is *Drawing Water*, where members of the public are invited to draw their idea of water with light wands while I digitally record their time-lapse drawings. Participants would be given their digital water portrait and the finished drawings could be used on related websites, in social media, and used in print communications.

[What resources would you need to be successful in this residency?](#)

To be successful, I would need to work closely with AlexRenew and RiverRenew Community Engagement staff to coordinate projects. I would want to consult with AlexRenew scientists and researchers to be sure I have the information right, and I would need to work with the people who handle social media to ensure we are spreading our message as widely as possible. From the city, I would need help getting access to possible indoor venues such as Beatley Library and the Special Project Studio in the Torpedo Factory Art Center. I would need help with site selection and logistics, including moving, for large temporary sculptures that would travel around the city. I also anticipate using existing resources like the Mobile Art Lab, city-owned projectors, and mobile movie screens.

Since I am local, I would not need workspace or housing.

Motion made by:	Motion seconded by:	Vote count
KURAWSKI	MONTROSS	Yes— 10 No— 0 Abstained— 0

ACA Motion

Agenda Item #:
Motion:

APPROVE STD LEN AS THE INAUGURAL
 ALEX RENEW PUBLIC ART^{ARTIST} RESIDENCY, PER
 THE STAFF MEMO TITLED
 "PUBLIC ART ARTIST IN RESIDENCY -
 ARTIST SELECTION" DATED 13 JUNE 2019.

Discussion notes:
 (continue on other side of page if necessary)

City of Alexandria, Virginia

MEMORANDUM

DATE: JUNE 14, 2019

TO: ALEXANDRIA COMMISSION FOR THE ARTS

FROM: DIANE RUGGIERO, DEPUTY DIRECTOR, RECREATION, PARKS & CULTURAL ACTIVITIES, OFFICE OF THE ARTS

RE: PUBLIC ART ANNUAL WORKPLAN FY20 – FY22

Background:

Each year, per the approved Public Art Implementation Plan, the Public Art Program will adopt an Annual Workplan. The Workplan outlines which new projects the program will initiate, indicating where the projects are located, and what the proposed budgets will be.

The Workplan takes a multiyear view, in that it indicates which projects are being carried over from previous year and identifies three years into the future what goals and projects should be considered, even though future-year projections are subject to change. This three-year projection would mirror the City's internal "business plan" process.

The Workplan is prepared by staff in collaboration with a Workplan Task Force, reviewed by the Commission for the Arts, and approved by City Council as part of the budget process. The process of developing, approving and implementing the Workplan is analogous to basic approach to approving and implementing other components of the City's Capital Improvement Program.

Discussion

This year, five people served on the Public Art Annual Workplan Task Force (as appointed by the Arts Commission): Marta Ali, Caroline Schreiber, Marie Plishka, Cara Smith, and Mellenie Runion. The Office of the Arts contracted with Todd Bressi to help develop the annual workplan.

During a series of four meetings in May and June, the Task Force was presented with information about upcoming city CIP projects, the current status of projects on the current workplan and discussed other possible project options. The Task Force participated in a field trip to visit many of the sites that were reviewed and proposed.

The following list is the recommendation of the Task Force for Public Art Projects for FY20 – FY22:

Recurring Projects

Site/See at Waterfront Park
Artist in Residence with AlexRenew
Time and Place

Infrastructure Projects

Dora Kelley Trailhead at
Corridor Project
Utility Boxes

City Agency Capital Projects

Ewald Park
Powhatan Park

Public Art Program Initiated Projects

Arlandria Project
Chinquapin Grove
Holmes Run Bridge Retrofit
Old Town North Sign Enhancements

2020-2022 Workplan

Recurring / Returning Projects

Site/See at Waterfront Park

Waterfront Park is located at the foot of King Street at the Potomac River. It is a new civic space that gives prominence to the location where the mercantile city meets the river. The park is an interim space; until riverfront flood-mitigation and infrastructure improvements are complete, it will serve as a testing ground for designs, furnishing and materials that could be incorporated into the future waterfront development.

As part of the programming of the park, the Office of the Arts is commissioning a temporary, rotating public art project each year. Projects last no less than six months and no more than one year to ensure the artworks rotate and provide ongoing activation. This is an opportunity for Alexandria to experiment with different approaches to public art, keeping with the spirit of the interim park as a testing ground.

The expectation is that temporary artwork program will take on a life and character of its own, becoming a signature element of the City's public art program, something that is eagerly anticipated throughout the region, and a highly desirable commission for artists.

The Public Art Program has completed on temporary installation at Waterfront Park (SoftLAB, FY19) and selected the artists for the next years (Olalekan Jeyfious, FY20; Mark Reigleman, FY21). The task force recommends that the project be renewed for FY22 as well.

Implementation Plan Themes: Gathering Places, Time and Place

Collaborators: Department of Project Implementation, Department of Planning and Zoning, Department of Recreation, Parks and Cultural Affairs

Proposed Budget: FY20, \$105,000; FY21, \$110,000, FY22, \$115,000.

Artist in Residence with Alex Renew

AlexRenew is a special-purpose authority that treats wastewater for the City of Alexandria and parts of Fairfax County. Its water resource recovery facility treats an average 35 million gallons of wastewater per day and is one of the most advanced facilities of its kind in the world. Currently, AlexRenew is embarking on a major program called RiverRenew to invest in a tunnel system that will improve the health of Alexandria's waterways.

RiverRenew is a seven-year program owned and implemented by AlexRenew, with support from the City of Alexandria to remediate four sewer system outfalls that currently carry rainwater and sewage into Alexandria's waterways during rainstorms. During rainstorms, too much rainwater can overwhelm the system, causing excess combined rainwater and sewage to flow into Alexandria's waterways at these four outfalls, carrying pollutants into local rivers and streams without being treated. RiverRenew will remediate these four outfalls by capturing and treating the combined rainwater and sewage before it overflows into Alexandria's waterways.

Alex Renew and the Office of the Arts are collaborating on a series of three artist residencies that will run concurrently with the seven-year River Renew Project. Each residency will last about eighteen months, and artists will respond to the following goals:

- Enable local residents to explore, understand and internalize their own relationship to water and the health of waterways.
- Increase local residents' personal commitments to water stewardship and understanding of the ways they can contribute to improving and maintaining the health of Alexandria's waterways.

- Increase residents' understanding of the natural and infrastructural water systems that support the functioning and health of the city.

The Public Art Program and Alex Renew have initiated the first round of the residency, with artist selection expected in June, 2019, and a temporary project to be completed in 2020. The Task Force recommends that the second round, in FY21, be funded at a slightly higher level to allow for the possibility of a small permanent project.

Implementation Plan Theme: Natural and Urban Systems

Collaborator: Alexandria Renew Enterprises

Proposed Budget: \$50,000

Time and Place

Time and Place is a project in which artists are asked to create temporary, site-specific artworks that explore a facet of Alexandria's history. The installations are organized by a professional curator, using the City's unique locations and resources, under the guidance of a professional public art curator.

The inaugural exhibition featured works by Artists Lauren Adams and Stewart Watson (collaborating) and Sheldon Scott. Their works were presented in early 2017, and were recognized by the Public Art Network's Year in Review as one of the most exemplary projects completed that year.

The Task Force recommends funding for a second exhibition, so that Time and Place can be an ongoing feature of the Public Art Program. There are several locations managed by OHA that could be considered, as well as locating the project on other sites, such as parks, dispersed throughout the city.

Implementation Plan Theme: Time and Place

Collaborators:

Office of Historic Alexandria; Department of Recreation, Parks and Cultural Affairs

Proposed Budget: \$75,000

City Capital Projects

Ewald Park

Ewald Park is a neighborhood park on West Duke Street, in the Seminary Hill planning area. It features a playground, a basketball court and an open field. The park has a decommissioned swimming pool and tennis courts. The park is popular for pick-up soccer and basketball, which serve a regional community, but there is no formal programming or league play scheduled for the park. The park's topography and visibility from the adjacent streets raise safety concerns. There is a strong community commitment to the park; Alexandria West Rotary adopted the park and made improvements to fencing and planting areas two years ago.

The City's Neighborhood Parks Plan includes recommendations for reorganizing and upgrading the park, including the addition of a new playground and walking trail. There is some public art funding available for the part through a developer contribution by a nearby grocery store, and a philanthropic organization has raised money to upgrade the playground.

Ewald Park is a place where physical improvements can address functional problems and where investment in public art can be an extra catalytic factor in reinvigorating the park. Because of that, and because of the presence of other public art resources, it is recommended that this be the location for a public art project. The artist should be hired at an early date to be part of the design team, and should be involved in the community engagement process.

Implementation Plan Theme: Gathering Places

Collaborator: Department of Recreation, Parks and Cultural Affairs

Memo: PUBLIC ART ANNUAL WORKPLAN FY20 – FY22

Proposed Budget: \$100,000

Powhatan Park

Powhatan Park is a neighborhood park between North Henry Street and North Douglass Street, a block north of where traffic on Henry Street splits into a one-way couplet through the center of the city. It is in the Northeast Small Planning Area. The park is in an area that is experiencing upscale redevelopment; it is surrounded by AHRA properties that could one day be redeveloped for mixed-income housing.

The park features a basketball court, tennis court, playground and passive open space that is popular for dog walking. However it is hard to access from the street and visibility into the park is poor, and it often suffers from crime and vandalism.

The City's Neighborhood Parks plan includes recommendations for a renovating and expanding the playground, turning the tennis court into mixed-sport surface, creating a plaza at the end of Douglas Street and adding a shade structure and game tables. It also recommends new edge treatments, such as a green alley on Douglas Street, and a better landscape barrier between the park and Henry Street.

Powhatan Park can be an improved anchor in a community undergoing change. The Task Force recommends that public art be incorporated into this project. The artist should be hired at an early date to be part of the design team, and should be involved in the community engagement process. The project goals should include not only physical improvements, but also supporting the resiliency of the community by involving them in the public art process.

Implementation Plan Theme: Gathering Places

Collaborator: Department of Recreation, Parks and Cultural Affairs

Proposed Budget: \$100,000

Infrastructure Systems

Utility Boxes

In FY15 and FY19, the Public Art Program commissioned artists to produce designs for vinyl wraps that were placed on utility boxes along Duke Street, Beaugard Avenue and Seminary Road. The projects were highly visible and received enthusiastically by the community.

The Task Force recommends that the Program continue on its goal to retrofit the ubiquitous features of Alexandria's infrastructure with public art. This year the focus should be on a new round of wraps on utility boxes in park property. This will enable them to be dispersed into different areas of the city, which in turn provides an opportunity for them to be customized to reflect the places where they are located. Also, in parks, people will be able to have a more close-up experience with the boxes than they tend to have with boxes on busy arterials.

Implementation Plan Theme: Natural and Urban Systems

Planning Area: Various

Collaborator: Department of Recreation, Parks and Cultural Affairs

Proposed Budget: \$25,000

Corridor Project

Several past public art work plans have recommended that public art be incorporated into the infrastructure investments that will be made on two of the City's major transit corridors — Corridor B along Duke Street and Corridor C, which will connect the West End and Landmark Districts with the Van Dorn Metro to the south and the

Skyline area of Falls Church and the Columbia Pike transit corridor in Arlington. However, these projects are still in very early in the planning stages and infrastructure improvements are many years away.

In this interim period, the forthcoming investments can be an opportunity to focus community engagement around transportation issues and alternatives. There is an emerging body of creative placemaking work in which artists engage people to understand the mobility issues that are facing a community, to envision how their communities could evolve compatibly with new transit investment, and to test ideas that address small, localized transportation infrastructure improvements.

The Task Force recommends that the Public Art Program commission an artist that involves people in exploring transportation and community investment futures along one or both of these corridors, as a prelude to engaging an artist in the infrastructure improvements in the future.

Implementation Plan Theme: Natural and Urban Systems

Planning Area: West End, Beauregard, Landmark Van Dorn

Collaborator: Department of Transportation and Environmental Services

Proposed Budget: \$25,000

[Dora Kelley Nature Park Trailhead \(Chambliss Park\)](#)

Dora Kelley Nature Park was established in 1973 as a nature preserve and wildlife sanctuary. It encompasses fifty acres of stream valley floodplain, freshwater marsh, and oakheath forest. It also provides a connection to and serves as an extension of Holmes Run Park, and is thereby an endpoint of the City's linked trail system.

The draft public art in trails plan includes a recommendation for prototyping artist-designed trail features when that can be done in conjunction with improvements that are being made to the trail system. Although there are no current plans for improvement to the parks or its trails (it is not covered by the citywide or neighborhood parks plans), it is its northern tip connects to Chambliss Park, which is scheduled for renovations soon.

One of the issues identified at Chambliss Park is that vehicles drive on parkland near the Dora Kelley Park trailhead. The Task Force did not identify public art options for the Chambliss Park renovations, but suggests that the Dora Kelley trailhead could be upgraded, thereby helping the address issues of vehicle encroachment, providing for a prototype trailhead marker, and providing a symbolic gateway to the entrance to the City's trail system.

Funding should also be included for replicating this prototype elsewhere in the city during the time of this workplan. Areas to consider for prototypes are the new segment of the Holmes Run Trail being built between Ripley and Pickett St., and the new entrance to the Four Mile Run trail that will be built at the location of the Commonwealth Avenue turnaround.

Implementation Plan Theme: Natural and Urban Systems

Collaborator: Department of Recreation, Parks and Cultural Affairs; Department of Transportation and Environmental Services

Proposed Budget: \$5,000 for preliminary research, \$25,000 for prototype, \$50,000 for rolling out additional trailheads.

Planning Area: West End

[Backlick Run Trail](#)

The City has is planning an extension of the Backlick Run trail from Boothe Park west to the Fairfax County line. The extension will occur in two phases; the first will reach from Boothe Park to Van Dorn, and the second will reach from Van Dorn to Fairfax. The first phase of design is scheduled for FY 22.

The design phase provides an opportunity for an artist to be added to the design team, following the guidance of the trails master plan.

Implementation Plan Theme: Natural and Urban Systems

Collaborator: Department of Transportation and Environmental Services

Proposed Budget: \$3,000 for artist fee. Project budget, if any, would be established in a future workplan.

Planning Area: Eisenhower West

Public Art Program-Initiated Projects

Arlandria Project / Four Mile Run Park / Mount Vernon Street

Alexandria's Latino community has grown steadily over the years, in total and as a percentage of the city's population, reaching more than 22,500 (16 percent of the population) in 2010. This population is concentrated in Arlandria, and largely consists of people who are from El Salvador, Guatemala, Honduras and Bolivia. Unlike nearby Del Ray, there is no public art in Arlandria, even though recent community plans have called for it.

The Task Force proposes adding an artwork to Four Mile Run Park, which serves this community and also serves as a gateway into the City from Arlington. This became an even more important anchor for the neighborhood when the youth program Casa Chirilagua assumed management of the Conservatory Center at the park under a five-year lease.

The project could take various directions – from a mural to a community gathering place to a gateway. The Task Force recommends that the direction should ultimately be decided by the artist and the community. While it is important to have an artist who can work collaboratively with the community, the artist does not have to be of the community, as long as the community is involved in deciding who the artist is.

The first step should be preliminary planning, getting to know the community and building relationships with partnering organizations, with project implementation after that.

Implementation Plan Theme: Gathering Places

Collaborators: Department of Recreation, Parks and Cultural Affairs; Casa Chirilagua

Budget: \$105,000

Planning Area: Potomac West

Chinquapin Grove

Chinquapin Park is centrally located in the City adjacent to T.C. Williams High School and the Chinquapin Recreation Center; it is considered one of the City's six "large parks" and is heavily used. It is known for its "large, open, bucolic open space," wooded soft trails, community gardens and loop drive, as well as sports, recreation and playground facilities.

The City's large parks plan details Chinquapin's interesting history as the location of several residential communities:

"In the early twentieth century, there was an African American community known as 'Macedonia' or 'Seminary' in the immediate vicinity of Chinquapin Park. During the Second World War, the site became the location of Chinquapin Village, a war housing development built by the government for Torpedo Factory workers. The layout of today's Park is still reminiscent of the historic Chinquapin neighborhoods. In fact, Chinquapin Drive, the terraced landscape and sets of concrete steps throughout the park are vestiges that point to a time when Chinquapin was an active residential neighborhood."

Among the many recommendation in the plan for Chinquapin Park is “create a grove of native plants relating to site history.” This feature, though not one of the improvements recommended for funding in the City’s current CIP, could be a very interesting artist-designed feature, combining history, horticulture and sensory experience. The Task Force recommends that an artist be hired to conduct an exploratory phase for this project and create a concept, with funding allocated for implementation.

Implementation Plan Themes: Gathering Places, Time and Place

Collaborator: Department of Recreation, Parks and Cultural Affairs

Budget: \$105,000

Planning Area: Seminary Hill

Old Town North Sign Enhancements

The recently approved Old Town North Small Area Plan includes several proposals for supporting a creative, innovative economy. One of them is to establish an arts and culture district along North Fairfax Street.

The arts and culture district would focus on three main strategies: creating incentives for creative economy uses along the ground floors of new buildings, creating incentives for developers to include space for anchor arts organizations in their buildings, and incorporating public art into streetscapes and public spaces. In particular, the plan recommends:

- Create a visual link through the implementation of public art between various parks, plazas, and arts and cultural facilities.
- Promote public art that respects the identity of Old Town North and tells the story of its unique history.
- Encourage a varied media of art as defined in the Public Art Implementation Plan.
- Explore ways in which to identify the area as a special place with streetscape improvements such as, but not limited to, special lighting, banners, planting, and art work.

These recommendations will be followed through over a long period of time. Some developers are including public art in their projects already, albeit on the waterfront side of their properties, not Fairfax Street. Montgomery Park might be upgraded in several years, which would be the appropriate time to consider new public art there. In all cases, public art should be managed through the processes outlined in the Public Art Implementation Plan.

In the short run, a key opportunity would be to incorporate public art into the streetscape infrastructure in a way that gives an early signal of the establishment of an arts district and the changes to come. The Task Force recommends creating street signs or markers that would help communicate the presence of the arts corridor along North Fairfax Street, from Wythe Street to the street end north of Second Street.

Implementation Plan Theme: Natural and Urban Systems

Collaborator: Department of Transportation and Environmental Services

Proposed Budget: \$30,000 (\$5,000 for prototype research, \$25,000 for implementation)

Planning Area: Old Town North

Holmes Run Bridge Retrofit

The City recently replaced the Holmes Run Trail bridge at Van Dorn to allow for ADA access at all times of year, and upgraded the trail upstream towards the I-395 underpass. Although the bridge is complete, the Public Art Program should investigate the possibility of retrofitting it with public art, in part to celebrate this upgraded connection, and in part to demonstrate how public art can sensibly be integrated into new bridge construction. This prototype could then be replicated in the bridge that was recently installed along Four Mile Run, and could also be replicated on future bridges.

Implementation Plan Theme: Natural and Urban Systems

Collaborator: Department of Transportation and Environmental Services

Proposed Budget: \$105,000 (\$5,000 for prototype research, \$100,000 for implementation)

Planning Area: Landmark / Van Dorn

Partnership Projects

Virginia Tech Innovation Campus

Virginia Tech is developing a new campus in Alexandria as part of the arrangements for locating Amazon's second headquarters in Northern Virginia. The campus will occupy 15 acres in the northern section of Potomac Yard, between Four Mile Run, Potomac Avenue and the nearby movie theatre. An additional 50 acres, including the area now developed as the Potomac Yard shopping center, would be redeveloped for office, housing, retail and multifamily housing, creating a new urban hub for Alexandria. The area is exempt from the City's public art in private development policy.

The redevelopment of this site provides an opportunity to create a signature artwork that reflects the research and technology being developed on the campus. Such an artwork could be a focal point for any new central public spaces that are developed. The public art program should set aside funds for a project, with a stipulation that the project be co-funded by the development team.

Implementation Plan Theme: Neighborhoods & Gathering Places

Collaborator: TBDs

Budget: \$145,000

Planning Area: North Potomac Yards

Contingencies and Reserves

Contingency for Unexpected Projects

The program should carry a reserve to respond to short-term opportunities that occur after the workplan is completed. A new project would require approval of the Commission for the Arts. The reserve should carry over from year to year if it is not used in any given year, or replenished if it is used.

Reserve for implementation of West End SAP

Developer funds accumulated in this planning area should be held in reserve to implement public art recommendations in this small area plan. Currently there is \$63,000 in this fund. In this workplan, \$30,000 would be allocated for the Dora Kelley Trailhead project, leaving \$33,000 in the fund.

Reserve for implementation of Landmark / Van Dorn SAP

Developer funds accumulated in this planning area should be held in reserve to implement public art recommendations in this small area plan. Currently there is \$40,308 in this fund. In this workplan, \$16,666 would be allocated for the Holmes Run Trailhead project, leaving 23,642 in the fund.

Reserve for implementation of Old Town North SAP

Developer funds accumulated in this planning area should be held in reserve to implement public art recommendations in this small area plan. Currently there is \$33,120 in this fund. After funds are used to pay for arts district signage, there will be \$3,120 in this fund.

Reserve for implementation of Seminary Hill SAP

Developer funds accumulated in this planning area should be held in reserve to implement public art recommendations in this small area plan. Currently there is \$44,084 in this fund. After funds are used to pay for public art Ewald Park, there will be \$33,892 in this fund.

Reserve for implementation of Potomac Yards SAP

Developer funds accumulated in this planning area should be held in reserve to implement public art recommendations in this small area plan. Currently there is \$5,000 in this fun



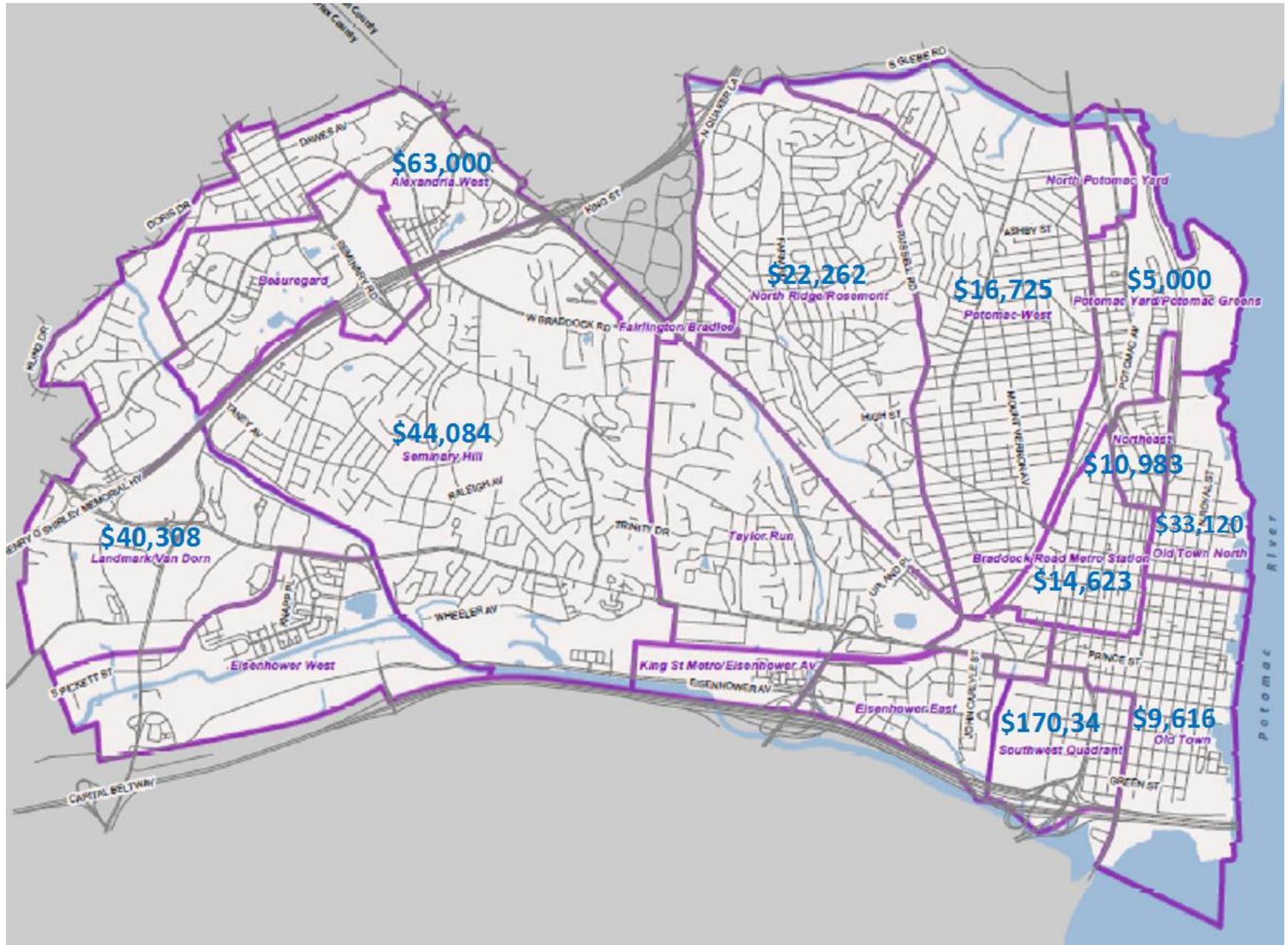
Alexandria Public Art Program 2020-22 Work Plan

Todd W. Bressi ■ Public Art ■ Placemaking ■ City Design

June, 2019

Budgets

PROJECT	BUDGET	CONTRACTING YEAR			Developer
	Total Budget	FY 20 CIP	FY 21 CIP	FY 22 CIP	
Total					
Subtotal	\$1,333,000	\$265,000	\$305,000	\$488,000	\$135,400
<u>Recurring Projects</u>					
Waterfront Park	\$350,000	\$105,000	\$110,000	\$115,000	\$9,616
Alex Renew	\$50,000		\$50,000		
Time and Place	\$50,000			\$50,000	
<u>City Agency Capital Projects</u>					
Ewald Park	\$105,000		\$105,000		\$5,192
Powhatan Park	\$105,000	\$105,000			\$10,983
<u>Public Art Program Initiated Projects</u>					
Arlandria Project	\$105,000		\$105,000		\$16,275
Chinquapin Grove	\$105,000		\$105,000		
Holmes Run Bridge Retrofit	\$105,000			\$105,000	
Old Town North Sign Enhancements	\$30,000	\$30,000			\$30,000
<u>Partnership Projects</u>					
Virginia Tech Innovation Center	\$145,000			\$145,000	
<u>Infrastructure Projects</u>					
Dora Kelley Trailhead prototype	\$30,000		\$30,000		\$30,000
Trailhead element roll-out	\$50,000			\$50,000	\$33,334
Utility Boxes in Parks	\$25,000	\$25,000			
Corridor Project	\$20,000			\$20,000	
Backlick Run Trail Design	\$3,000			\$3,000	
Contingency for Unexpected Projects	\$75,000		\$75,000		



Motion made by:	Motion seconded by:	Vote count
KUROWSKI	SCHREIBER	Yes— 11 No— 0 Abstained— 0

ACA Motion

Agenda Item #:

Motion:

APPROVE CITY MEMO CONTAINING
THE CITY'S PUBLIC ART PROGRAM
FOR FY 2020-2022.

Discussion notes:

(continue on other side of page if necessary)

OFFICE OF THE ARTS DIVISION SUMMARY

This summary is a brief narrative of activities and actions that have been taken since the previous Division Update. The Office of the Arts ACA Update is also shared with other Recreation, Parks & Cultural Activities commissions and staff and becomes part of the monthly minutes for the Arts Commission.

If you have any questions or require additional information/clarification please review the following section(s) of this report or contact the appropriate staff in the Office of the Arts.

Highlights

- Burke Library call closed on June 2nd. 140 applications were received and are being scored by the task force.
- ZeroZero Collective is working on their fabrication for Duke Street Tunnel. Awaiting installation timeline.
- The contract with Olalekan Jeyifous has been finalized and signed by all parties.
- The Public Art Annual Workplan Task Force has been meeting and will present the workplan to the Arts Commission in June.

Public Art - Quick Update:

Public Art Project	Status
Artist Residency (AlexRenew)	Selecting the Artist
Burke Library	Developing the Artist Pool
Trails & Paths Plan	Setting Project Goals & Parameters
Site/See 2020 (Olalekan Jeyifous)	Approving the Concept Proposal
Duke Street Tunnel (ZeroZero Collective)	Fabrication

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PUBLIC ART PROJECTS – PLANNING/DESIGN PHASE

Trails & Paths

Lead Agency

Office of the Arts

Project Scope

Develop a plan to implement public art along trails and paths in the city.

Task Force Members

Allison Heck

Current Status (per project development process)

Setting Project Goals & Parameters

Update

The consultant team is developing the draft of the plan and will coordinate a conference call to review the plan before presenting to the Commission.

Next Steps

Gather feedback and present to the Commission.

Anticipated Completion

Ongoing

AlexRenew Public Art Residency

Lead Agency

Office of the Arts

Project Scope

Hire a curator/consultant to develop a public art artist in residency program with AlexRenew.

Task Force Members

Beth Coast, Chris Kurowski, Matthew Clark, Lisa Van Riper, Caitlin Feehan

Current Status (per project development process)

Selecting the Artist

Update

The Task Force met on June 10 to review the materials and discuss each of the three artist finalist. The recommendation will be brought to the Art Commission's June meeting.

Next Steps

If approved by the Arts Commission staff will work with the artist to enter into a contract and draft an MOU with AlexRenew.

Anticipated Completion

Round 1 – Fall, 2019

Burke Library

Lead Agency

Office of the Arts

Project Scope

Outdoor public art at Burke Library.

Task Force Members

Catherine Barrett, Brian Kelley, library staff, Shirley Downs

Current Status (per project development process)

Developing the Artist Pool

Next Steps

The call closed on June 2 and 140 applications were received and are now being reviewed by the Task Force. The Task Force will meet in late June/early July to narrow down the list of finalists.

Anticipated Completion

Late 2019

**NEW PUBLIC ART
COMING SOON**

alexandriava.gov/publicart

  @alexartsoffice • #artsALX



The Office of the Arts is a Division of the Alexandria's Department of Recreation, Parks and Cultural Activities.

Site/See: New Views in Old Town 2020

Lead Agency

Office of the Arts

Project Scope

Commission new, temporary, site specific public art for the new Waterfront Park at the foot of King Street

Task Force Members

Allison Nance, Susan Cohen, Claire Mouledoux, Clint Mansell, Jack Browand

Current Status (per project development process)

Approving the Contract

Next Steps

Olalekan will develop his proposal and is expected to be presented to the Arts Commission in September 2019.

Anticipated Completion

March, 2020

PUBLIC ART PROJECTS – FABRICATION/CONSTRUCTION PHASE

Duke Street Tunnel

Lead Agency

Office of the Arts

Project Scope

Update artwork in the Duke Street Tunnel

Task Force Members

Betsy Hennigan, Gayle Converse, Katherine Carraway, Tamsin Green, Kim Barnes

Current Status (per project development process)

Fabrication

Update

ZeroZero Collective will begin fabrication and installation of the project in Summer 2019.

Next Steps

Staff will work with the artist on installations.

Anticipated Completion

Summer 2019

MISCELLANEOUS PROJECTS

Potomac Yards Metro

Lead Agency

WMATA

Project Scope

Include public art in the new Potomac Yards metro station.

Task Force Members

N/A

Next Steps

The Committee met in May to review the WMATA process for public art at Potomac Yard Metro. WMATA will develop the call to artists and have it for review at the end of the summer to be posted after Labor Day.

Anticipated Completion

TBD

Public Art Task Force Roster

Public Art Project Task Force

The Commission for the Arts will form an ad hoc Public Art Project Task Force for each project that the Program undertakes. The ad hoc Task Force will convene on an as needed basis to advise on the development of each project.

The Task Force will: Advise Office of the Arts staff on the development of an Public Art Project Plans and recommend the Plan to the full Commission; Review artist portfolios and recommend selection of an artist to the full Commission; Report to the Commission on its activities on a monthly basis, and; Review artist concepts and recommend approval of concepts to the full Commission.

Artist Residency (AlexRenew)

1. Beth Coast*
2. Chris Kurowski*
3. Matthew Clark (comm. stakeholder)
4. Alex Renew Staff (proj. stakeholder)

Art Purchase Award

1. Allison Nance*
2. Allison Heck*
3. Maya Contreras (proj. stakeholder)
4. Joyce Frank (comm. stakeholder)
5. Nina Carpenter (comm. stakeholder)

Trails & Paths

1. Allison Heck*
2. TBD (proj. stakeholder)
3. TBD (proj. stakeholder)
4. TBD (comm. stakeholder)
5. TBD (comm. stakeholder)

Duke Street Tunnel

1. Gayle Converse*
2. Tamsin Green*
3. Katherine Carraway (proj. stakeholder)
4. Betsy Hennigan (comm. stakeholder)
5. Kim Barnes (comm. stakeholder)

Burke Library

1. Catherine Barrett*
2. Brian Kelley*
3. Kyle Maier (proj. Stakeholder)
4. Kathleen Schloeder (proj. stakeholder)
5. Shirley Downs (comm. stakeholder)
6. Rose Dawson (ex-officio)

Site/See: New Views in Old Town

1. Susie Cohen*
2. Allison Nance*
3. Jack Browand (proj. stakeholder)
4. Claire Mouledoux (comm. stakeholder)
5. Clint Mansell (comm. stakeholder)

Annual Workplan Task Force

1. Marta Ali*
2. Caroline Schreiber*
3. Cara Smith (comm. stakeholder)
4. Lisa Baranello (comm. stakeholder)
5. Marie Plishka (comm. stakeholder)
6. Mellenie Runion (comm. stakeholder)

*Arts Commissioner

**Pending Approval

Public Art Planning & Project Development Process

	DESCRIPTION
Identifying the Project in the Annual Plan	<ul style="list-style-type: none"> Projects are identified in the Public Art Workplan, a document developed annually by the Office of the Arts with input from the Workplan Task Force. The Public Art Workplan is approved by the Arts Commission and by City Council.
Setting Project Goals and Parameters	<ul style="list-style-type: none"> Once a project has been initiated, the Arts Commission establishes a Public Art Project Task Force specifically for that project. Office of the Arts staff, with input from the Project Task Force, develops a Public Art Project Plan. This plan includes goals, location, timeline and budget; the artist selection process and community engagement process; and a list of internal and external stakeholders for the project. The Project Plan is approved by the Arts Commission.
Developing the Artist Pool	<ul style="list-style-type: none"> Based upon the approved Project Plan, the Office of the Arts develops a pool of artists and collects qualifications for the Project Task Force to review. The pool of artists can be collected through an open competition, pre-qualified artist list, curatorial process or invitational. Artist qualifications generally include a cover letter from the artist expressing their interest in the project, a resume, and examples from the artist's portfolio with a corresponding description of each project.
Selecting the Finalists	<ul style="list-style-type: none"> The Project Task Force reviews artist qualifications based on criteria outlined in the approved Project Plan. Depending on the process in the approved Project Plan, the Project Task Force can select a single artist based upon qualifications, or a small number of finalists (generally three to five).
Selecting the Artist	<ul style="list-style-type: none"> If finalists are selected, they may be: <ul style="list-style-type: none"> Paid a stipend to develop a concept proposal and present that proposal to the Project Task Force. Interviewed by the Project Task Force. A combination of the above. The Project Task Force recommends selection of an artist to the Arts Commission based upon the Concept Proposal and/or interview.
Approving the Contract	<ul style="list-style-type: none"> The Office of the Arts develops a contract agreement with the artist. The agreement is approved by the City Manager or City Council, depending on the size of the contract.
Approving the Concept Proposal	<ul style="list-style-type: none"> The selected artist develops a Concept Proposal, if that was not a part of the artist selection phase. The Office of the Arts facilitates community engagement conducted by the artist as part of their process of developing a Concept Proposal. The Project Task Force reviews the Concept Proposal and recommends it to the Arts Commission for approval.
Approving Final Design	<ul style="list-style-type: none"> The Office of Arts conducts a review of the final design documentation provided by the artist for both technical considerations and to ensure it is in conformity with the approved concept proposal. The Office of the Arts facilitates technical reviews by other City staff as required. The Office of the Arts signs off on the Final Design.
Fabrication	<ul style="list-style-type: none"> In most cases, the artist is responsible for fabrication. The Office of the Arts monitors fabrication to ensure it is on schedule and in conformity with the approved design. In some cases, the Office of the Arts will play a more direct role in overseeing the fabrication of artwork, with the artist acting in an advisory role.
Installation	<ul style="list-style-type: none"> The Office of the Arts works with the artist, relevant City Departments, and other stakeholders to schedule and facilitate installation.

ARTICLE K - Alexandria Commission for the Arts¹¹

• **Sec. 2-4-90 - Creation, composition and organization.**

(a) There is hereby established a standing commission known as the Alexandria Commission for the Arts.

(b) The commission shall consist of 16 members to be appointed by the city council. The composition of the commission shall be as follows:

- (1) four members shall have expertise in the arts, including, but not limited to, arts educators, professional practitioners of various art disciplines and professional administrators working in the arts;
- (2) three members shall have specific expertise in visual arts either as professional practitioners of visual art, curators of visual art, or as professional arts administrators currently working in the field;
- (3) three members shall represent the public at large, as arts consumers or participants;
- (4) three members shall be professionals in fields relevant to arts and cultural development, including cultural planning, marketing, finance, funding, tourism, promotion, non profit organizational development, and real estate development;
- (5) two members shall be professionals in the field related to the visual appearance of the cityscape, such as architecture, environmental design, landscape architecture or urban design; and
- (6) one member shall be a student who resides in the city and attends a high school located in the City of Alexandria.

(c) Members of the commission shall be appointed in the manner prescribed by article A of this chapter. The members shall serve for a term of three years, except in the case of an appointment to fill the unexpired portion of a term. (Ord. No. 3782, 2/25/95, Sec. 1; Ord. No. 4482, 5/12/07, Sec. 1; Ord. No. 4920, 1/24/15, Sec. 1)

• **Sec. 2-4-91 - Function; powers; duties.**

(a) The functions of the commission shall be as follows:

- (1) to advise city council with regard to policies that will strengthen the arts and further public access to the arts and cultural matters identified by the city council;
- (2) to establish and periodically review criteria and standards for arts grant applications for city funds and accountability for the use of such funds; the allocation from such funds to eligible organizations and activities as may be appropriated by the city council for such purpose;
- (3) to review the public art annual work plan as developed by the office of the arts and a work plan task force and make recommendations to the city council as part of the budget process;
- (4) to review and approve public art project plans for specific public art projects, and to review and approve artist selection and concept development;
- (5) to create committees and task forces, as necessary, to focus on public art project development and artist selection;
- (6) to review proposals for donations of public art and commemorative art and make recommendations to the city council;
- (7) to collaborate with the office of the art on public art project evaluations; and
- (8) to support public communication and outreach as related to the arts and;
- (9) to serve as citizen liaisons to city planning initiatives when public art is involved.

(b) The commission is empowered to adopt rules and regulations in regard to procedure and other matters so long as the same are not inconsistent with the city code, including, but not limited to, the establishment of committees, through which to carry on its functions and purpose.

(c) A commission chair, vice-chair and secretary shall be elected annually by the commission members at the organization meeting designated in the commission's bylaws. (Ord. No. 3782, 2/25/95, Sec. 1; Ord. No. 4482, 5/12/07, Sec. 1; Ord. No. 4920, 1/24/15, Sec. 1)

Motion made by:	Motion seconded by:	Vote count
Julie Montross	Catherine A.B.	Yes— 11 No— 0 Abstained—

ACA Motion

Agenda Item #:

Motion:

maintain 3rd tuesday ^{Commission} meeting schedule
 for FY 2020 with no Commission
 meeting in July 19.

Discussion notes:

(continue on other side of page if necessary)