AMERICANS
for the ARTS

**SERVING COMMUNITIES.
ENRICHING LIVES.**

PUBLIC ART PROGRAMS
FISCAL YEAR 2001

A Detailed Statistical Report on the
Budgets and Programming of the
Nation's Public Art Programs
During Fiscal Year 2001

PUBLIC ART PROGRAMS
FISCAL YEAR 2001

A Detailed Statistical Report on the
Budgets and Programming of the
Nation's Public Art Programs
During Fiscal Year 2001

November 2003

TABLE OF CONTENTS

I.   ABOUT THIS REPORT

This report of the findings from the Fiscal 2001 Public Art Survey provides detailed information about the budgets and operations of the 132 responding public art programs. This report studies public art programs only. It does not include information regarding independent, artist-initiated public art projects or projects that are the result of community groups or arts organizations collaborating to produce a single artwork.

The Survey at a Glance

Total Number of Public Art Programs in the United States	350
Number of Public Art Programs that Responded to Survey	132
Response Rate	38%

WHAT IS PUBLIC ART?

The definition of public art is as broad as the public art field itself. At the very least, public art includes sculpture commissions, design-team collaborations, temporary installations using old and new technologies, murals, mosaics, and artist-designed functional objects and building part. Contemporary public art is as varied as the communities and artists that participate in its creation.

Public art develops from the engagement of artists with public space. Within the realm of creating public art, artists encounter people, history, and process. The resulting artwork represents the diverse response to those factors by individual artists, leaving the question, "what is public art?" evolving and open-ended.

WHAT IS A PUBLIC ART PROGRAM?

Public art programs are charged with administering the development and management of public art in their communities. The methods used to build a public art program include—but are not limited to—commissioning artwork for permanent display, commissioning artwork for temporary installation, purchasing existing artwork for permanent or temporary display, placing artists on project design teams, and creating artist-in-residence opportunities.

In addition to creating new work, public art programs often are charged with maintaining their public art collection, developing educational programming, creating public art resources including printed materials and websites, seeking out partnerships and opportunities with public and private organizations, and acting as a source for public art information.

The vast majority of public art programs are housed within an umbrella organization (97 percent). For example, a public art program may be operated by a local arts agency, a municipality, or a community development organization. Only three percent of public art programs are independent, stand-alone organizations.

Nationally, 283 of the 350 public art programs are located within government agencies that are based within city, county, state, or federal government (81 percent), while 67 are operated by private nonprofit organizations (19 percent).

This report begins with an executive summary of the findings, as well as the summary of a report by the National League of Cities that provides timely and reliable research about trends in municipal finance. These are followed by the detailed findings. Appendices to this report include a description of the survey methodology, the survey instrument, and a list of the responding organizations.

Americans for the Arts established the Public Art Network (PAN) in 1999 to serve the needs of the field. More information about the Public Art Network and the PAN Council can be found inside the back cover.

II. EXECUTIVE SUMMARY

The findings in this report—based on the responses of 132 public art programs—reflect many of our empirical observations about the public art field. Generally, the public art programs with the largest budgets tend to operate within a government agency; their largest source of revenue is from dedicated bond revenues and their largest expenditures are for art commissions and purchases. Public art programs with smaller budgets tend to operate within a private nonprofit organization; they receive more than half of their funding from private contributions and earned revenue, and they spend a larger percentage of their budget on staffing, payroll, and overhead.

FUNDING PUBLIC ART PROGRAMS

The average budget of the nation's public art programs grew 27.4 percent to $779,968 during 2001. In fact, the average public art budget nearly doubled between 1998 and 2001—increasing an average of 23.5 percent annually. The total operating budgets of the organizations that operate public art programs grew an average of only 8.6 percent annually during the same period.

- In 2001 the average public art budget of government programs was $911,594 while the average budget of private nonprofit programs was $306,113.

- Perhaps because they are often supported by dedicated bond revenues and other funds earmarked for public art, the budget growth of programs operated by government agencies tends to outpace the budget growth of private programs. In fact, government programs have grown an average of 30.0 percent annually since 1998, while private nonprofit programs have grown an average of only 12.1 percent annually during that period.

- Government programs spend a larger portion of their budget on art commissions (51 percent vs. 40 percent) and art purchases (27 percent vs. 2 percent) than do private nonprofit programs. Conversely, private programs spend a larger portion on staffing and staff payroll expenses (25 percent vs. 7 percent) and administrative overhead (14 percent vs. 4 percent).

- Government programs receive 91 percent of their funding from government sources. In fact, government programs receive 73 percent of their funding from a dedicated percent-for-art revenue source, the most common public art funding mechanism for government programs.

- Private nonprofit programs receive most of their public art funding from the combination of private contributions such as foundations and corporations (29 percent) and earned revenue such as admissions and retail sales (28 percent).

- The findings of a related research effort suggest that the nation's 350 public art programs will spend an estimated $150 million in aggregate during 2003. (Americans for the Arts collected fiscal 2003 total public art expenditure data from 337 of the 350 public art programs via phone interviews.)

COMPLETING NEW PROJECTS

Public art programs have initiated an average of 87.5 projects since their program was founded. From the moment that the artist's contract is signed, it typically takes one to two years to complete each project.

- Government programs tend to undertake more permanent projects with larger budgets. In fact, government programs have completed more commissioned permanent projects (36.6 vs. 23.3) and purchases of existing artwork (11.4 vs. 3.7). Alternatively, private nonprofit programs have completed more commissioned temporary projects (18.0 vs. 3.9).

- While commissioned permanent projects represent one half of the nation's completed public art projects (49 percent), only eight percent are classified as conservation projects This may reflect the fact that many public art policies and ordinances address the creation of new projects, but lack the appropriate attention to the conservation and preservation of existing artworks.

- On average, public art programs spend a very small percentage of their total budget on marketing (0.7 percent) and educational programming (0.4 percent).

COMMISSIONING ARTISTS

One program in four has commissioned at least 100 artists during the history of the program (24 percent). Most artists apply for commissions via an open call (86 percent).

- Most programs pay artists for their proposals when they are finalists for a project (83 percent). Typically, this amount is less than $750 (62 percent).

Few public art programs place a limit on the commissions that a single artist may receive (9 percent). These restrictions often include a cap on the dollar amount received or a cap on the number of projects during a predetermined length of time.

STAFFING PUBLIC ART PROGRAMS

The average public art program has 2.1 staff members who work directly for the program. Each staff member is working on an average of nine public art projects.

- The average salary of the most senior public art staff member—typically the public art director—is $53,244. At most public art programs, this position has other duties besides public art (70 percent). The average salary is modestly larger for staff members who share public art with other duties ($54,461) than for staff members who are dedicated to public art only ($50,045).

- One half of public art program staff have a degree in studio art (50 percent). Only one in five (20 percent) has a degree in arts administration.

III. CITY FISCAL CONDITIONS IN 2002

For more than a decade, the National League of Cities has conducted an annual study that provides timely and reliable research with the goal of focusing the public debate on municipal finance. Fiscal officers in 308 U.S. cities responded to its 2001 survey, including the following 63 cities with public art programs:

- Albuquerque, NM
- Alexandria, VA
- Asheville, NC
- Austin, TX
- Bellingham, WA
- Bellevue, WA
- Berkeley, CA
- Boca Raton, FL
- Boise, ID
- Boston, MA
- Boulder, CO
- Buffalo, NY
- Burbank, CA
- Carlsbad, CA
- Cary, NC
- Chandler, AZ
- Chula Vista, CA
- Columbus, OH
- Corpus Christi, TX
- Dallas, TX
- Davis, CA
- Duluth, MN
- Eugene, OR
- Evanston, IL
- Fairfield, CA
- Fort Collins, CO
- Fort Lauderdale, FL
- Fremont, CA
- Houston, TX
- Kansas City, MO
- Las Vegas, NV
- Lincoln, NE
- Little Rock, AR
- Lodi, CA
- Longmont, CO
- Los Angeles, CA
- Memphis, TN
- Milwaukee, WI
- Mountain View, CA
- New Haven, CT
- Omaha, NE
- Oxnard, CA
- Peoria, AZ
- Philadelphia, PA
- Phoenix, AZ
- Pittsburgh, PA
- Portland, OR
- Raleigh, NC
- Richmond, VA
- Salem, OR
- San Antonio, TX
- San Diego, CA
- Santa Barbara, CA
- Scottsdale, AZ
- Shreveport, LA
- Spokane, WA
- St. Louis, MO
- Sunnyvale, CA
- Tacoma, WA
- Tampa, FL
- Toledo, OH
- Trenton, NJ
- Walnut Creek, CA

The majority of the nation's public art funding is provided by local governments. Therefore, due to the close relationship between municipal fiscal policy actions and the health and condition of the nation's public art programs, Americans for the Arts has included the executive summary from the National League of Cities' report, *City Fiscal Conditions in 2002*.

CITY FISCAL CONDITIONS IN 2002—EXECUTIVE SUMMARY

Amid the current economic downturn, the fall of the stock market, and federal and state budget crises, fiscal conditions in America's cities are also declining. For the first time in a decade, the majority of city officials report that they are worse off financially than in the previous year. Since the recession that ended in 1993, more than half of city officials have annually reported being better able to meet financial needs in the current fiscal year than in the previous fiscal year. In 2002, the majority of officials report that their cities are worse off financially than in 2001.

On the revenue side, the decline in city fiscal conditions is being fueled largely by slower than expected growth in revenues from sales taxes, income taxes, and tourist-related taxes such as restaurant and hotel taxes. While city officials had predicted a slowing of the growth rate in these revenues, actual receipts between October 2001 and March 2002 (the post-September 11, 2001 period) were substantially below projections.

On the expenditure side, public safety spending, rising health care costs, and infrastructure investment are fueling a steady rate of growth. Heightened demands for public safety expenditures after September 11, 2001 began to be apparent in early to mid-2002 and are expected to continue to increase in the future. Aside from concerns about the health of the local economy, rising costs of health care and increased spending on infrastructure continue to be among the factors city official cite as having the most negative impact on their local budgets.

Concerns about slow revenue growth and increasing obligations can be seen in city officials' expectations for their general fund budgets. From 2001 to 2002, growth in general fund expenditures was expected to increase slightly from its 2000-2001 level, while growth in general fund revenues was expected to decline significantly.

Expectations that these trends will continue in the future have local officials predicting a further worsening of conditions in 2003. Two-thirds of city officials believe that their city will be less able to address financial needs in fiscal year 2003. Final figures for 2001 reveal that conditions in that year were probably the peak of the previous positive trend. In 2001, year-end balances, often called reserve funds or rainy day funds, reached the highest point since the fiscal survey was first administered in 1985. Yet, city reserves are now threatened by significant erosion in the face of a worsening economy. As a result, there is cause for real concern that conditions will likely worsen in the near future.

City Fiscal Conditions in 2002, written by Michael A. Pagano, is published by the National League of Cities. The report is available on the National League of Cities website, www.nlc.org.

DETAILED FINDINGS

IV. PUBLIC ART PROGRAM BUDGET HISTORY

The vast majority of public art programs are housed within an umbrella organization (97 percent). For example, a public art program may be operated by a local arts agency, a municipality, or a community development organization. Only three percent of public art programs are independent, stand-alone organizations.

Respondents were asked to provide a five-year history of the total budget of the umbrella organization in which their public art program operates. In addition, survey respondents were asked to provide a five-year budget history of public art only.

Fifty-two percent of the responding public art programs (69 of 132) complied with our request for a five-year budget history—defined as total expenditures during fiscal years 1998 through 2001, and projected expenditures for fiscal 2002. The nation's 350 public art programs spend an estimated $150 million in aggregate annually.

PUBLIC ART PROGRAM BUDGETS OUTPACE INFLATION, UMBRELLA ORGANIZATIONS

The average budget of the nation's public art programs grew 27.4 percent to $779,968 during 2001. In fact, public art budgets nearly doubled between 1998 and 2001 (increasing an average of 23.5 percent annually), and public art administrators anticipate 25.6 percent growth in 2002. When adjusted for inflation, the growth in the average 2001 public art budget remains a remarkable 24.9 percent. The findings of a related research effort suggest that the nation's 350 public art programs will spend an estimated $150 million in aggregate during 2003.

Table 1: **Five-Year History of Average Public Art Program Budgets (1998-2002)**
(n=69)

	1998	1999	2000	2001	2002 (proj.)
Public Art Budget					
Average	$419,619	$453,546	$612,259	$779,968	$979,562
Change from previous year		8.1%	35.0%	27.4%	25.6%
Inflation-adjusted average	$440,083	$469,557	$624,499	$779,968	$960,355
Change from previous year		6.7%	33.0%	24.9%	23.1%
Umbrella Organization Budget (agency that "houses" public art program)					
Average	$7,626,542	$8,482,085	$8,891,642	$9,762,752	$9,957,940
Change from previous year		11.2%	4.8%	9.8%	2.0%
Inflation-adjusted average	$7,998,471	$8,781,536	$9,069,402	$9,762,752	$9,762,686
Change from previous year		9.8%	3.3%	7.6%	0.0%
Public Art Budget as a Percent of Total Organizational Budget	5.5%	5.3%	6.9%	8.0%	9.8%

Public art budgets are growing faster than the total budgets of their umbrella organizations. Public art budgets grew an average of 23.5 percent annually between

1998 and 2001, while the average total budget of the organizations that operate public art programs grew an average of only 8.6 percent annually during the same time. Therefore, public art budgets also represent a growing proportion of the total budget of the organizations responsible for their management. Nationally, public art programs accounted for 8.0 percent of the total budgets of their umbrella organizations during fiscal 2001. This percentage has grown consistently from 5.5 percent in 1998 to an anticipated 9.8 percent in 2002.

GOVERNMENT PROGRAMS DEMONSTRATE THE MOST AGGRESSIVE GROWTH

Nationally, 283 of the 350 public art programs are located within public agencies that are based within city, county, state, or federal government (81 percent), while 67 are operated by private nonprofit organizations (19 percent).

The findings in this report reflect many of our empirical observations about the differences between government arts agencies and nonprofit arts organizations. Generally, public art budgets at government agencies tend to be three times as large— and growing twice as fast—as private nonprofit public art budgets. Specifically:

GOVERNMENT PUBLIC ART PROGRAMS:
- The average public art budget has grown from $473,303 during 1998 to $911,594 during 2001, an average of 30.0 percent annually.
- By contrast, the average total budget of umbrella agencies responsible for managing public art programs grew an average of 8.5 percent annually during the same period.
- Public art programs accounted for 7.6 percent of the total budget of their umbrella agencies during fiscal 2001—this proportion has grown consistently from 5.0 percent in 1998 to 9.5 percent in 2002.

PRIVATE, NONPROFIT PUBLIC ART PROGRAMS:
- The average public art budget has grown from $226,357 during 1998 to $306,113 during 2001, an average of 12.1 percent annually.
- Similarly, the average total budget of umbrella organizations responsible for managing public art programs has grown an average of 12.0 percent annually during the same period.
- Public art programs accounted for 18.3 percent of the total budget of their umbrella organizations during fiscal 2001.

Table 2: Rate of Public Art Program Budget Growth (1998-2002)
       Government Programs vs. Private, Nonprofit Programs

Public Art Program Legal Status	Budget Growth 1998-2001	(projected) 2002
Government Programs	74.9%	27.1%
Private Nonprofit Programs	36.4%	9.2%

Since 1998 the budgets of government programs have grown 74.9 percent—twice as quickly as have private nonprofit budgets (36.4 percent). This is not surprising since government programs are likely funded by bond revenues dedicated to public art, while private programs tend to rely on private contributions and earned revenue.

Table 3: Government Programs: 5-Year History of Average Public Art Budgets (1998-2002)
(n=54)

	1998	1999	2000	2001	2002 (proj.)
Public Art Budget					
Average	$473,303	$520,800	$720,809	$911,594	$1,158,802
Change from previous year		10.0%	38.4%	26.5%	27.1%
Inflation-adjusted average	$496,385	$539,186	$735,219	$911,594	$1,136,080
Change from previous year		8.6%	36.4%	24.0%	24.6%
Minimum	$1,000	$1,000	$1,000	$1,250	$5,000
Maximum	$4,089,152	$5,000,000	$6,468,423	$12,268,523	$19,000,000
Umbrella Organization Budget (agency that "houses" public art program)					
Average	$9,414,871	$10,468,993	$10,948,854	$12,010,970	$12,236,843
Change from previous year		11.2%	4.6%	9.7%	1.9%
Inflation-adjusted average	$9,874,013	$10,838,589	$11,167,742	$12,010,970	$11,996,905
Change from previous year		9.8%	3.0%	7.6%	-0.1%
Public Art Budget as a Percent of Total Organizational Budget	5.0%	5.0%	6.6%	7.6%	9.5%

Because of their reliance on private contributions and earned revenue, it is not surprising that the budgets of private nonprofit programs tend to fluctuate with the economy. It is important to note that the 38.2 percent growth in private budgets during 2001 is influenced by the aggressive growth of three of the 15 responding programs.

Table 4: Private Nonprofit Programs: 5-Year History of Average Public Art Budgets (1998-2002)
(n=15)

	1998	1999	2000	2001	2002 (proj.)
Public Art Budget					
Average	$226,357	$211,429	$221,478	$306,113	$334,300
Change from previous year		-6.6%	4.8%	38.2%	9.2%
Inflation-adjusted average	$237,396	$218,893	$225,906	$306,113	$327,745
Change from previous year		-7.8%	3.2%	35.5%	7.1%
Minimum	$3,770	$2,500	$4,000	$5,000	$5,000
Maximum	$873,146	$816,523	$759,215	$928,865	$1,600,000
Umbrella Organization Budget (agency that "houses" public art program)					
Average	$1,188,555	$1,329,217	$1,485,678	$1,669,166	$1,753,887
Change from previous year		11.8%	11.8%	12.4%	5.1%
Inflation-adjusted average	$1,246,519	$1,376,144	$1,515,379	$1,669,166	$1,719,497
Change from previous year		10.4%	10.1%	10.1%	3.0%
Public Art Budget as a Percent of Total Organizational Budget	19.0%	15.9%	14.9%	18.3%	19.1%

V.   PUBLIC ART PROGRAM EXPENDITURE CATEGORIES

Seventy-seven percent of the responding public art programs (101 of 132) complied with our request to provide itemized categories of expenditure for their 2001 public art budget. Differences exist between government programs and private programs with regard to the percentages of dollars spent among expenditure categories.

GOVERNMENT PROGRAMS SPEND MORE ON ART COMMISSIONS AND PURCHASES

The 82 government programs that provided their itemized expenditures reported an average of $702,892 in total 2001expenses. Programs operated by government agencies spend a higher portion of their budget on art commissions (51 percent vs. 40 percent) and art purchases (27 percent vs. 2 percent) then do private programs.

PRIVATE PROGRAMS HAVE HIGHER ADMINISTRATIVE AND STAFFING EXPENSES

The 19 private programs that provided their itemized expenditures reported an average of $257,504 in total expenses during 2001. These programs spend a larger portion of their budget on staffing expenses (25 percent vs. 7 percent) and administrative overhead (14 percent vs. 4 percent) then do government programs. Private programs also spend a larger portion on conservation (4.6 percent vs. 2.2 percent) and educational programming (2.8 percent vs. 0.2 percent). It is important to note that these percentages are not to scale: for example, government and private programs tend to spend similar dollar amounts on administration, but the percentages spent on administration differ due to the difference in the overall average budget size.

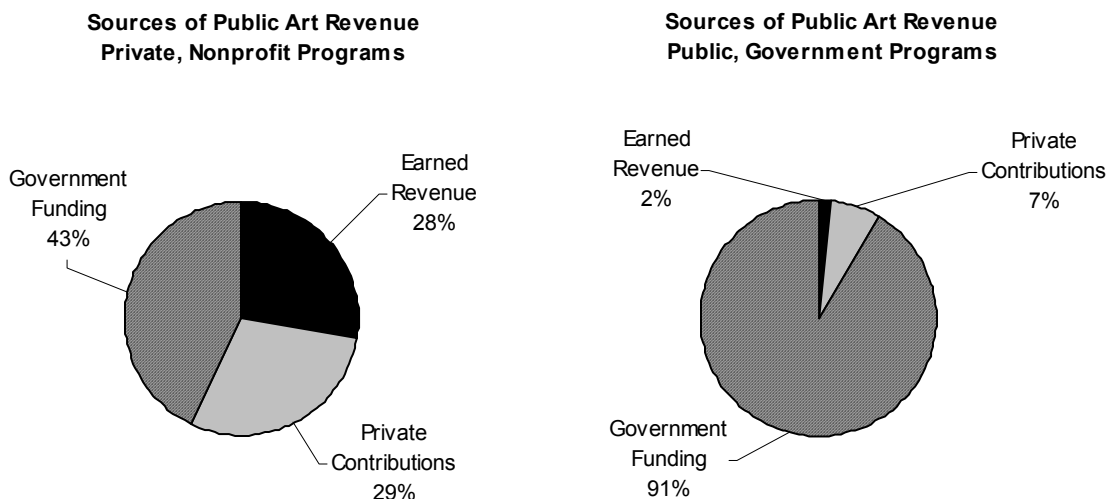**Table 5:   Average Public Art Program Expenditures (Fiscal 2001)**

Category of Expenditure	All Public Art Programs (n=101)		Government Programs (n=82)		Private Nonprofit Programs (n=19)	
	$	%	$	%	$	%
Administration	$29,794	4.8%	$28,397	4.0%	$35,823	13.9%
Art Commissions	$308,204	49.8%	$355,704	50.6%	$103,203	40.1%
Art Purchases	$157,049	25.4%	$192,389	27.4%	$4,526	1.8%
Artist Outreach	$2,439	0.4%	$2,242	0.3%	$3,286	1.3%
Conservation	$14,730	2.4%	$15,420	2.2%	$11,751	4.6%
Consultant Services	$9,217	1.5%	$9,972	1.4%	$5,959	2.3%
Educational Programming	$2,543	0.4%	$1,447	0.2%	$7,269	2.8%
Equipment Purchases	$1,679	0.3%	$684	0.1%	$5,974	2.3%
Insurance	$579	0.1%	$200	0.0%	$2,213	0.9%
Maintenance	$10,201	1.6%	$11,508	1.6%	$4,559	1.8%
Memberships	$101	0.0%	$110	0.0%	$66	0.0%
Public Relations/Marketing	$4,362	0.7%	$4,470	0.6%	$3,899	1.5%
Staff Development	$747	0.1%	$647	0.1%	$1,175	0.5%
Staffing/Payroll	$49,291	8.0%	$46,028	6.5%	$63,373	24.6%
Storage/Removal	$991	0.2%	$1,221	0.2%	$0	0.0%
Website Costs	$353	0.1%	$248	0.0%	$805	0.3%
Other Expenditures	$26,828	4.3%	$32,205	4.6%	$3,623	1.4%
Average Public Art Expenditures	**$619,108**	**100%**	**$702,892**	**100%**	**$257,504**	**100%**

VI. PUBLIC ART PROGRAM REVENUE SOURCES

Seventy-eight percent of the responding public art programs (103 of 132) complied with our request to provide itemized revenue sources for their fiscal year 2001 public art budget.

PRIVATE PROGRAMS RELY ON EARNED REVENUE AND PRIVATE CONTRIBUTIONS

The key finding confirms one of our empirical observations about public art programs—private nonprofit programs receive more than half of their funding from earned and private revenue sources (57 percent), while programs operated by government agencies receive the vast majority of their funding from government sources (91 percent).

Sources of Public Art Revenue
Private, Nonprofit Programs

Government Funding 43%

Earned Revenue 28%

Private Contributions 29%

Sources of Public Art Revenue
Public, Government Programs

Earned Revenue 2%

Private Contributions 7%

Government Funding 91%

MOST GOVERNMENT FUNDING IS GENERATED BY PERCENT-FOR-ART REVENUES

The 85 government-operated public art programs that provided their itemized revenue sources reported an average of $719,785 in total revenue during 2001. They received an average of $657,662 from government sources (91 percent of their total revenue), including an average of $521,569 from a dedicated percent-for-art revenue source (73 percent). Percent for art revenues are a traditional method of funding public art programs—most often allocating a percent of funds from capital construction costs (e.g., new construction, renovations) to be spent on public art. These funds can be levied at the local (city or county) and state level.

Sixty of the 103 responding programs report that they receive revenues from a percent-for-art fund (58 percent), including three that receive funding from both city-level and county-level percent-for-art funds.

Twelve of the 60 responding programs that operate under a percent-for-art model report that a cap is placed on the amount that can be spent each year (20 percent). For example, in New York City there is a cap of $1.5 million per year for the commission of art only (the maximum reported), while St. Petersburg Arts in Public Places reports that their cap is $25,000 annually (the minimum reported).

- The 12 responding programs reported an average percent-for-art cap of just more than $350,000, and a median of $100,000.

PRIVATE CONTRIBUTIONS AND EARNED REVENUE SUPPORT PRIVATE PROGRAMS

The 18 private nonprofit programs that provided itemized revenue sources reported an average of $293,646 in total 2001 revenue. They received an average of $85,704 from private sources (29 percent of their total revenue), including $49,056 from foundations (17 percent) and $24,520 from corporations (8 percent). They received an average of $82,062 from earned revenue sources such as event admissions, retail sales, and professional consulting fees (28 percent). They received $125,880 (43 percent) from government sources.

Table 6: Average Public Art Program Revenues (Fiscal 2001)

Source of Revenue	All Public Art Programs (n=103)		Government Programs (n=85)		Private Nonprofit Programs (n=18)	
	$	%	$	%	$	%
Average Earned Revenue	*$24,913*	*3.9%*	*$12,811*	*1.8%*	*$82,062*	*27.9%*
Corporate Contributions	$40,616	6.3%	$44,025	6.1%	$24,520	8.4%
Foundation Contributions	$9,683	1.5%	$1,345	0.2%	$49,056	16.7%
Individual Donations	$2,180	0.3%	$1,009	0.1%	$7,708	2.6%
Other Private Sources	$3,193	0.5%	$2,933	0.4%	$4,420	1.5%
Average Private Revenue	*$55,672*	*8.6%*	*$49,312*	*6.8%*	*$85,704*	*29.2%*
City General Fund	$31,636	4.9%	$37,471	5.2%	$4,078	1.4%
City Percent-for-Art	$250,033	38.7%	$292,623	40.7%	$48,913	16.7%
Other City Funding	$48,341	7.5%	$55,167	7.7%	$16,105	5.5%
County General Fund	$9,675	1.5%	$11,724	1.6%	$0	0%
County Percent-For-Art	$35,427	5.5%	$37,264	5.2%	$26,752	9.1%
Other County Funding	$10,735	1.7%	$12,752	1.8%	$1,208	0.4%
Unified City/County Percent for Art	$17,131	2.7%	$20,759	2.9%	$0	0%
Other Unified City/County Funding	$1,591	0.2%	$1,519	0.2%	$1,931	0.7%
State General Fund	$3,396	0.5%	$2,639	0.4%	$6,972	2.4%
State Percent for Art	$141,641	21.9%	$170,923	23.7%	$3,363	1.1%
Other State Funding	$13,028	2.0%	$14,222	2.0%	$7,392	2.5%
National Endowment for the Arts	$631	0.1%	$588	0.1%	$833	0.3%
Other Federal Funding	$1,465	0.2%	$11	0.0%	$8,333	2.8%
Average Government Funding	*$564,730*	*87.4%*	*$657,662*	*91.4%*	*$125,880*	*42.9%*
Average Public Art Revenue	**$645,315**	**100%**	**$719,785**	**100%**	**$293,646**	**100%**

VII. PUBLIC ART ORDINANCE STRUCTURE

A public art ordinance is the legislation establishing a public art program within a unit of government. Generally, a public art ordinance establishes the financial mechanism that funds the public art program, identifies the unit of government or private contractor that will manage the public art program, and establishes a basis for the development of public art policies and/or guidelines.

Three quarters of all responding programs report that they operate with a public art ordinance (74.2 percent). They all report that their ordinance is still active. A few ordinances served only to establish the public art program (13.7 percent), while most also allocate funding (86.3 percent). Among those that allocate funding:

- 91 percent mandate the allocations (the rest are voluntary funds).
- 41 percent allocate funds for conservation.
- 29 percent allocate funds for program staff.
- 21 percent allocate funds for educational programming.

Interestingly, public art programs that operate with a public art ordinance tend to have significantly larger and faster growing budgets than those without an ordinance. This is not surprising since by definition, most ordinances create a consistent and reliable funding stream for public art.

Table 7: **Five-Year History of Average Public Art Program Budgets (1998-2002)**
By Existence of a Public Art Ordinance

Public Art Programs:	1998	1999	2000	2001	2002 (proj.)
With Ordinances (n=92)	$521,506	$564,416	$776,859	$982,548	$1,245,939
Change from previous year		8.2%	37.6%	26.5%	26.8%
With<u>out</u> Ordinances (n=32)	$151,496	$161,780	$179,099	$246,864	$278,570
Change from previous year		6.8%	10.7%	37.8%	12.8%

VIII. PUBLIC ART POLICIES

A public art policy is the document that establishes a public art program's mission, goals, and objectives and creates the guidelines for operating the public art program. The majority of responding programs operate with a public art policy (79 percent).

Table 8: **Five-Year History of Average Public Art Program Budgets (1998-2002)**
By Existence of a Public Art Policy

Public Art Programs:	1998	1999	2000	2001	2002 (proj.)
With Policies (n=95)	$465,697	$498,871	$712,912	$912,772	$1,186,278
Change from previous year		7.1%	42.9%	28.0%	30.0%
With<u>out</u> Policies (n=26)	$289,067	$325,122	$327,073	$403,691	$393,869
Change from previous year		12.5%	0.6%	23.4%	-2.4%

IX. PUBLIC ART MASTER PLANS

A public art master plan is a comprehensive document resulting from a planning process that guides how public art will be implemented. It defines the vision, long-term goals, and short-term objectives for a public art program. Master plans may result in the implementation of a project, the development of public art legislation, and/or the establishment of administrative policies and procedures. Plans have traditionally been created for (1) a specific site such as a library or courthouse; (2) a community or neighborhood; (3) a system within a city or state, such as transportation; or (4) an overall geographic area such as a city, county, or state. A master plan should include program goals, context, and project priorities.

One third of the responding programs have a public art master plan (31 percent). Programs that have completed a public art master plan tend to have significantly larger and faster growing budgets than those without a master plan. While this finding may indicate that programs with larger budgets are better equipped to undertake a planning effort, it may also indicate that those programs which have completed a master plan have successfully built a consensus within the community to support public art and are better prepared for their fundraising and advocacy efforts.

Table 9: Five-Year History of Average Public Art Program Budgets (1998-2002)
By Completion of a Public Art Master Plan

Public Art Programs:	1998	1999	2000	2001	2002 (proj.)
With a Master Plan (n=40)	$695,958	$769,877	$1,239,745	$1,457,730	$2,042,116
Change from previous year		10.6%	61.0%	17.6%	40.1%
With<u>out</u> a Master Plan (n=89)	$290,269	$305,476	$318,542	$462,718	$482,197
Change from previous year		5.2%	4.3%	45.3%	4.2%

A few key findings about public art master plans:

- According to the responding programs, most public art master plans have been written in the past ten years. In fact, 62 percent of public art master plans have been written since 1995.
- The vast majority of public art master plans are available to the public in their communities (92 percent).
- Nearly one half of public art master plans have been revised or updated since their original completion (41 percent).
- Respondents who have a public art master plan were asked to report the degree to which they believe that their plan has been implemented, where 100 percent means fully implemented: while 82 percent report that their plan has been implemented to a degree of at least 50 percent, only 15 percent report that their plan has been fully implemented.
- One program reported that their public art master plan has not been implemented at all.

X.   CHARACTERISTICS OF PUBLIC ART PROJECTS

Survey respondents were asked to provide the number of public art projects that they have initiated since their public art program was founded. Public art programs have initiated an average of 87.5 projects since their public art program was founded.

- Public art programs have completed an average of 3.7 projects each year.
- An average of 69.3 projects have been completed (79 percent), including an average of only 5.2 conservation projects such as routine cleaning and repairs.
- An average of 14.1 projects are still in progress (16 percent), including an average of only 1.8 conservation projects.
- An average of 4.1 projects were abandoned prior to their completion (5 percent).

Table 10: Number of Public Art Projects Initiated Since Founding of Public Art Program
          By Project Status

Public Art Project Status	Average	Median	Minimum	Maximum
Total Number of Projects Initiated	87.5	32	1	823
Number of Projects Completed	69.3	23	0	792
Number of Conservation Projects Completed	5.2	0	0	200
Number of Projects Abandoned	4.1	0	0	240
Number of Projects Currently in Progress	14.1	6	0	87
Number of Conservation Projects in Progress	1.8	0	0	31

Only modest differences are observed between private nonprofit programs and programs operated by government agencies. Government-operated public art programs have initiated an average of 89.2 projects, slightly more than the average of 80.5 projects initiated by private nonprofit programs.

Table 11: Average Number of Public Art Projects Initiated Since Founding of Program
          By Legal Status

Public Art Project Status	All Public Art Programs	Government	Private Nonprofit
Total Number of Projects Initiated	87.5	89.2	80.5
Number of Projects Completed	69.3	69.8	67.3
Number of Conservation Projects Completed	5.2	5.6	3.5
Number of Projects Abandoned	4.1	4.4	3.2
Number of Projects Currently in Progress	14.1	15.0	10.0
Number of Conservation Projects in Progress	1.8	1.6	3.0

Two respondents in three report that, beginning at the moment that the artist's contract is signed, it takes an average of one to two years to complete a typical public art project (64 percent). Many fewer report that the typical project takes less than one year (20 percent) or more than two years (16 percent) to complete.

THERE'S A NEED FOR THE CONSERVATION OF EXISTING PUBLIC ART PROJECTS

According to the responding programs, commissioned permanent projects represent one half of the nation's completed public art projects (49 percent). Purchases of existing artwork (14 percent) and commissioned temporary projects (9 percent) are the next largest categories of public art projects. Only eight percent of the nation's public art projects are conservation projects. This finding may reflect the fact that many policies and ordinances address the creation of new artworks, but lack appropriate attention to the conservation and preservation of existing public art. Conservation projects include routine cleaning and repair.

Table 12: Number of Public Art Projects Completed Since Founding of Public Art Program
       By Type of Project

Type of Public Art Project	Average	Total	Percent	Minimum	Maximum
Commissioned Permanent Projects	34.1	4,368	49.2%	0	462
Purchases of Existing Artwork	9.9	1,262	14.2%	0	492
Commissioned Temporary Projects	6.5	838	9.4%	0	125
Design Team Projects	6.0	772	8.7%	0	233
Conservation Projects	5.2	667	7.5%	0	200
Exhibition Projects	3.5	447	5.0%	0	150
Educational Programming	3.2	410	4.6%	0	74
Web Projects	0.3	41	0.5%	0	10
Miscellaneous	0.5	70	0.8%	0	26
All Public Art Projects Completed	**69.3**	**8,875**	**100%**		

There are distinct differences in the types of programs completed by government vs. private programs. For example, government programs tend to have completed more commissioned permanent projects (36.6 vs. 23.3) and purchases of existing artwork (11.4 vs. 3.7) than have private programs. Alternatively, private programs have completed more "commissioned temporary projects" (18.0 vs. 3.9).

Table 13: Average Number of Public Art Projects Completed Since Founding of Program
       By Legal Status

Type of Public Art Project	All Public Art Programs	Government	Private Nonprofit
Commissioned Permanent Projects	34.1	36.6	23.3
Purchases of Existing Artwork	9.9	11.4	3.7
Commissioned Temporary Projects	6.5	3.9	18.0
Design Team Projects	6.0	7.1	1.3
Conservation Projects	5.2	5.6	3.5
Exhibition Projects	3.5	2.2	9.2
Educational Programming	3.2	2.6	5.9
Web Projects	0.3	0.3	0.5
Miscellaneous	0.5	0.2	1.9
All Public Art Projects Completed	**69.3**	**69.8**	**67.3**

GOVERNMENT PROGRAMS UNDERTAKE MORE PERMANENT PROJECTS

Respondents were asked to provide the smallest and largest budget for each type of project that their public art program completed between 1997 and 2001. Not surprisingly, commissioned permanent projects have the largest budgets.

Table 14: Average Budget of Completed Public Art Projects (1997-2001)
             By Type of Project

Type of Public Art Project	Smallest Budgeted Project			Largest Budgeted Project		
	Average	Min	Max	Average	Min	Max
Commissioned Permanent	$26,259	$300	$1,022,000	$345,160	$440	$3,000,000
Purchases of Existing Artwork	$8,835	$35	$175,500	$41,055	$700	$250,000
Commissioned Temporary	$7,376	$100	$100,000	$15,754	$800	$100,000
Design Team Projects	$34,731	$500	$450,000	$179,330	$7,246	$650,000
Conservation Projects	$3,993	$25	$40,000	$36,349	$250	$250,000
Exhibition Projects	$8,790	$50	$151,000	$36,200	$200	$360,000
Educational Programming	$3,982	$200	$40,000	$13,233	$500	$40,000
Web Projects	$5,204	$100	$25,000	$9,313	$525	$25,000
Miscellaneous	$6,844	$250	$19,000	$34,529	$1,500	$88,000
All Public Art Projects	**$15,273**	**$25**	**$1,022,000**	**$140,754**	**$25**	**$3,000,000**

Perhaps simply as a function of public art budget size, budget sources, and the relationships they build with other local arts agencies, government programs are more likely to undertake commissioned permanent projects, purchases of existing artwork, and design team projects than are private nonprofit programs.

Table 15: Average Budget of Completed Public Art Projects (1997-2001)
             By Legal Status

Type of Public Art Project	Smallest Budgeted Project			Largest Budgeted Project		
	All	Public	Private	All	Public	Private
Commissioned Permanent	$26,259	$25,773	$28,174	$345,160	$389,821	$168,868
Purchases of Existing Artwork	$8,835	$9,493	$3,700	$41,055	$43,249	$29,457
Commissioned Temporary	$7,376	$8,698	$1,867	$15,754	$13,887	$22,957
Design Team Projects	$34,731	$40,000	$5,750	$179,330	$188,693	$141,874
Conservation Projects	$3,993	$2,433	$12,243	$36,349	$29,542	$71,352
Exhibition Projects	$8,790	$13,269	$1,513	$36,200	$14,144	$80,313
Educational Programming	$3,982	$4,577	$2,707	$13,233	$9,477	$19,338
Web Projects	$5,204	$6,965	$800	$9,313	$7,589	$13,333
Miscellaneous	$6,844	$4,818	$19,000	$34,529	$29,583	$64,200
All Public Art Projects	**$15,273**	**$16,015**	**$12,294**	**$140,754**	**$155,120**	**$88,296**

XI. PROGRAM EVALUATIONS

One quarter of responding programs report that they have completed an evaluation or assessment of an individual public art project (27 percent). Slightly fewer (22 percent) have completed an evaluation or assessment of their entire program. This finding demonstrates that those programs that have completed an evaluation of their program have much larger and much more aggressively growing budgets than those that have not.

Table 16: Five-Year History of Average Public Art Program Budgets (1998-2002)
By Completion of a Program Evaluation/Assessment

Public Art Programs:	1998	1999	2000	2001	2002 (proj.)
With Evaluations (n=27)	$342,309	$392,766	$722,246	$1,069,257	$1,636,157
Change from previous year		14.7%	83.9%	48.0%	53.0%
With<u>out</u> Evaluations (n=97)	$446,905	$474,997	$573,439	$677,866	$747,823
Change from previous year		6.3%	20.7%	18.2%	10.3%

XII. WORKING WITH ARTISTS

The 102 public art programs that provided information on the number of artists they have commissioned reported that they have commissioned an average of 79.5 artists since the inception of their program.

- Twenty-four of the 102 programs have commissioned at least 100 artists during their history (24 percent), including eight that have commissioned at least 200 artists (8 percent). Due to these outliers, the median number of artists commissioned (37) is half the average.
- Private nonprofit programs tend to have commissioned more artists than have programs operated by government agencies (an average of 91.2 vs. 76.7)—a notable findings since government programs tend to have completed a larger number of public art projects and projects with larger budgets.

Table 17: Average Number of Artists Commissioned Since Founding of Program

Public Art Program Legal Status	Average	Median	Minimum	Maximum
Government Programs	76.7	35	1	500
Private Nonprofit Programs	91.2	47	1	350
All Public Art Programs	**79.5**	**37**	**1**	**500**

A VARIETY OF METHODS ARE USED TO ADVERTISE PROJECTS TO ARTISTS

The vast majority of responding public art programs utilize either direct mailings (88 percent) or website postings (80 percent) to advertise their projects and/or initiatives to artists. Fewer—but a significant proportion nonetheless—advertise public art

projects in newsletters (57 percent). Nearly half of the responding public art programs report that they use all three methods (47 percent).

MOST ARTISTS APPLY FOR COMMISSIONS THROUGH AN OPEN CALL

According to responding programs, the most common method used by artists to apply for a public art commission is an open call (86 percent). Of the open calls that are circulated, 72 percent of the programs issue requests for qualifications and 68 percent issue requests for proposals. Nearly one half report that artists apply for commissions by invitation or nomination (46 percent). Fewer public art programs report that artists typically apply by joining a slide registry (30 percent). Fifteen percent of programs use all three methods to commission artists.

The least common method used by artists to apply for commissions is proposing projects directly to the program (15 percent).

MOST PUBLIC ART PROGRAMS PAY ARTISTS FOR PROPOSALS

The vast majority of public art programs report that they pay artists for their proposals when they are finalists for a project (83 percent). Government programs are slightly more likely to pay for proposals than are private nonprofit programs (85 percent vs. 75 percent, respectively).

Typically, responding programs report that they pay artists less than $750 for proposals (62 percent). Not surprisingly due to their average project budget size, government programs tend to pay more for proposals than do private programs.

Table 18: Average Payment to Artists for Proposals

Average Payment to Artists for Proposal	All Public Art Programs	Government	Private Nonprofit
Less than $250	9.6%	7.8%	17.6%
$250 to $499	26.6%	27.3%	23.5%
$500 to $749	25.5%	27.3%	17.6%
$750 to $999	14.9%	16.9%	5.9%
$1,000 to $1,999	16.0%	15.6%	17.6%
$2,000 or More	7.4%	5.2%	17.6%

FEWER PROGRAMS PAY TRAVEL COSTS, INTERVIEW FEES, OR DESIGN FEES

While public art programs tend to pay artists for proposals when they are finalists for a project, they are less likely to pay travel costs, interview fees, or hourly design fees.

- One half of public art programs report that they reimburse artists for travel costs incurred when they are finalists for a project (50 percent). The majority pays less than $500 (79 percent).

- Fewer than one program in five reports that they pay artists a fee to interview for a project (17 percent). The majority pays less than $500 (74 percent).
- Very few programs pay artists an hourly design fee (11 percent). They all report that the hourly design fee is less than $200 (including 66 percent who report that the fee is less than $100).

These proportions are similar among both private nonprofit programs and programs operated by government agencies.

FEW PUBLIC ART PROGRAMS LIMIT ARTIST COMMISSIONS

Only nine percent of responding public art programs report that they place a limit on the commissions that an individual artist can receive from the program. These restrictions usually include either a cap on the dollar amount that an individual artist may receive or a cap on the number of projects for which an individual artist is eligible.

- Private nonprofit programs are nearly four times more likely to place a limit on the commissions received by individual artists than are government programs (23 percent vs. 6 percent, respectively).

Fifteen percent of all responding programs report that a predetermined length of time must pass between commissions received by an individual artist. Those that do require a predetermined waiting period between artist commissions report that the length of the waiting period ranges from one to four years, and that the average length of time an artist must wait between commissions is two years.

SOME PUBLIC ART PROGRAMS RESTRICT ARTIST ELIGIBILITY

One half of responding public art programs report that artists must meet a defined level of experience to be eligible for a commission (49 percent).

Slightly fewer report that only local artists are eligible (46 percent). In these cases, artists must reside in the same city/town (5 percent), same county (10 percent), or same state (31 percent) in which the public art project will be completed.

SEVERAL CRITERIA ARE USED TO SELECT ARTISTS FOR PUBLIC ART PROJECTS

Nearly all programs report using a panel process to select artists for commissions (96 percent). One half report that artists are selected based upon a review of their proposals or their qualifications (52 percent each). Forty-one percent report using all three criteria—a figure that likely is conservative since respondents may have assumed that "panel process" included a review of proposals and qualifications.

ARTIST SELECTION PANELS INCLUDE WIDE COMMUNITY REPRESENTATION

According to both government and private nonprofit programs, artist selection panels tend to include the representation of architects, artists, arts professionals, business leaders, and community members, as well as representatives from the commissioning agency and the public art program. In general, artist selection panels consist of an average of 8.6 people.

Table 19: Community Representation on Artist Selection Panels

Panel Participant Categories	All Public Art Programs	Government	Private Nonprofit
Architects/Design Professionals	1.1	1.1	0.8
Artists (not related to the project)	1.4	1.4	1.4
Arts Professionals (not related to the project)	1.1	1.1	1.4
Business Leaders	0.6	0.5	0.7
Commissioning Agency Representatives	1.3	1.3	1.2
Community Representatives	1.6	1.6	1.5
Public Art Program Representatives	0.8	0.8	1.1
Other	0.7	0.7	1.0
Average Size of Artist Selection Panels	**8.6**	**8.5**	**8.9**

While nearly all public art programs report that their staff facilitates artist selection (92 percent), only one program in five (19 percent) reports that a program representative is eligible to *vote* on artist selection.

Table 20: Voting Members of Artist Selection Panels

Panel Participant Categories	All Public Art Programs	Government	Private Nonprofit
Architects/Design Professionals	70%	71%	60%
Artists (not related to the project)	85%	86%	80%
Arts Professionals (not related to the project)	66%	65%	70%
Business Leaders	34%	37%	20%
Commissioning Agency Representatives	74%	79%	50%
Community Representatives	71%	71%	70%
Public Art Program Representatives	19%	18%	30%
Other	26%	25%	30%

SOME PUBLIC ART PROGRAMS OFFER TRAINING FOR ARTISTS

Nearly one half of the responding public art programs report that they provide educational and/or training opportunities for artists (44 percent). Programs that do offer artist training are likely to offer open meetings (67 percent) and lecturers (56 percent). Many fewer offer mentoring programs or provide resources for public art educators (20 percent and 19 percent, respectively). Only seven percent of responding programs report that they have a mentorship program for artists.

Table 21: Types of Educational and Training Opportunities Offered to Artists

Educational/Training Categories	All Public Art Programs	Government	Private Nonprofit
Open Meetings with Artists	67%	65%	73%
Lectures	56%	56%	55%
Guided Tours	41%	37%	55%
Collaborative Programs	37%	33%	55%
Mentor Programs	20%	16%	36%
Tools for Educators	19%	16%	27%
Other	43%	42%	46%

MOST ARTIST CONTRACTS COMPLY WITH THE VISUAL ARTIST RIGHTS ACT

Most public art programs report that their artist contract complies with the Visual Artist Rights Act (88 percent, including each of the 19 responding private programs).

Similarly, 90 percent of public art programs say that the artists that they commission retain the copyright of their work. When the copyright is not maintained by the artists, most often it becomes the property of the public art program. A few programs report that they share a joint copyright with the artists.

Table 22: Characteristics of Artist Contracts

Characteristics of Artists Contracts	All Public Art Programs	Government	Private Nonprofit
Contract Complies with Visual Artist Rights Act	88%	86%	100%
Artist Retains the Copyright of Their Work	90%	91%	86%

MOST PUBLIC ART PROGRAMS REQUIRE LIABILITY INSURANCE

That vast majority of public art programs require liability insurance for public art commissions (86 percent). Those that do require an average of $2.6 million.

One half requires transportation insurance (47 percent), while many fewer require fine arts insurance (19 percent).

XIII. PUBLIC ART PROGRAM MARKETING TOOLS

Printed brochures (82 percent) and websites (77 percent) are the most common methods used to market the nation's public art programs.

Table 23: Public Relations/Marketing Methods Employed by Public Art Programs

Marketing Methods	All Public Art Programs	Government	Private Nonprofit
Printed Brochures	82%	85%	70%
Website	77%	77%	75%
Maps of Public Art Projects	48%	47%	50%
Postcards	48%	42%	70%
Printed Newsletter	13%	10%	25%
Electronic Newsletter	12%	8%	25%
Other	29%	27%	35%

WEBSITES COMMUNICATE WITH BOTH ARTISTS AND THE GENERAL PUBLIC

The majority of responding programs that have websites report that they use their websites to post images and descriptions of public art projects (88 percent) and to post calls to artists for upcoming projects (70 percent).

Table 24: Information Collected/Distributed by Public Art Program Websites

Website Uses	All Public Art Programs	Government	Private Nonprofit
Images and Descriptions of Projects	88%	87%	94%
Calls to Artists	70%	73%	56%
Guides to/Maps of Public Art	44%	43%	44%
Online Slide Registries	40%	39%	44%
Public Art Ordinances	23%	26%	11%
Tools for Educators	8%	4%	22%
Other	32%	31%	33%

One third of responding programs with websites report that they link their website with the Convention and Visitor's Bureau (34 percent), and one quarter link their website with the Chamber of Commerce (23 percent).

SLIDE REGISTRIES ARE OPEN TO A BROAD RANGE OF USERS

According to responding programs, the vast majority of public art slide registries are open to the general public (85 percent). Nine percent of responding programs report that their slide registries provide access to Internet photographs and website images. Very few report that their slide registries may be accessed through a CD-ROM (4 percent).

Table 25: Public Art Program Slide Registry Users

Slide Registry Users	All Public Art Programs	Government	Private Nonprofit
Public Art Program Staff	85%	82%	100%
Arts Organizations	52%	51%	56%
Consultants	50%	51%	44%
Artists	48%	46%	56%
Curators	42%	39%	56%
General Public	29%	26%	44%
Teachers	27%	26%	33%
Students	21%	21%	22%
Other	15%	15%	11%

FEW SLIDE REGISTRIES ARE JURIED

Only one slide registry in five is juried (20 percent), according to responding public art programs with slide registries. Government programs are nearly three times more likely to report that their slide registries are juried (24 percent) than are private nonprofit programs (9 percent).

RECORDS IN SLIDE REGISTRIES ARE OFTEN OUT-OF-DATE

Only 23 percent of public art programs with slide registries report that their registries are updated at least once each year. In fact, the same proportion of public art programs report that their registry is updated no more frequently than every four years (23 percent). Overall, one third of survey respondents report that they currently consider their slide registry to be out-of-date (35 percent).

Table 26: Frequency of Slide Registry Updates

Frequency	All Public Art Programs	Government	Private Nonprofit
At least every three months	16%	9%	36%
Every three to six months	0%	0%	0%
Every year	7%	3%	18%
Every two years	38%	46%	18%
Every three years	16%	24%	0%
Every four years (or less frequently)	23%	21%	27%

Private nonprofit programs are much more likely to report that their slide registries are updated at least once each year (54 percent) than are government programs (12 percent).

XIV. PUBLIC ART PROGRAM BOARDS AND COMMISSIONS

Ninety-four of the 132 responding public art programs report that they are held accountable by an oversight committee (71 percent). Seventy percent of the responding programs operated by government agencies report to a group of commissioners, while 78 percent of the responding private nonprofit programs report to a board of directors. These public art boards/commissions often include the representation of architects, artists, arts professionals, business leaders, and other community members. In general, boards/commissions consist of an average of 9.8 people.

Table 27: Average Number of Board/Commission Members

Public Art Program Legal Status	Average	Median	Minimum	Maximum
Government Programs	9.0	9	1	25
Private Nonprofit Programs	12.7	10	4	40
All Public Art Programs	**9.8**	**9**	**1**	**40**

BOARDS AND COMMISSIONS INCLUDE WIDE COMMUNITY REPRESENTATION

The average size of boards of directors for private nonprofit programs tend to be slightly larger (12.7) than are the commissions for government programs (9.0).

Table 28: Community Representation on Public Art Program Boards/Commissions

Board/Commission Member Categories	All Public Art Programs	Government	Private Nonprofit
Architects/Design Professionals	1.2	1.0	1.7
Artists	1.7	1.7	2.0
Arts Administrators/Professionals	1.3	1.1	2.2
Business Leaders	1.2	0.9	2.2
Community Representatives	2.1	2.2	2.4
Commissioning Agency Representatives	0.6	0.5	0.6
Elected Officials	0.2	0.2	0.2
Laypersons	0.7	0.6	0.7
Other	0.8	0.8	0.7
Average Size of Boards/Commissions	**9.8**	**9.0**	**12.7**

According to the respondents, public art programs provide their board/commission members with educational and training opportunities such as open meetings with artists (50 percent), and guided tours and lectures (42 percent each). Many fewer programs offer collaborative programs (15 percent) or mentor programs (3 percent) to their board/commission members.

XV. PUBLIC ART PROGRAM STAFFING AND COMPENSATION

Survey respondents were asked to provide information about their program staff size, as well as demographic and compensation data about their three most senior public art staff members. Generally, the most senior position is the program director, the second most senior position is the program coordinator, and the third most senior position is the program assistant.

PUBLIC ART PROGRAM STAFF COLLABORATE ON PROJECTS

The responding public art programs report that an average of 2.1 staff work directly for their programs. Interestingly, private nonprofit programs tend to have slightly more staff than government programs.

Table 29: Average Number of Public Art Staff Members

Public Art Program Legal Status	Average	Median	Minimum	Maximum
Government Programs	2.0	1.0	0.5	11.0
Private Nonprofit Programs	2.3	2.0	1.0	6.0
All Public Art Programs	**2.1**	**1.0**	**0.5**	**11.0**

According to the survey respondents, government program staff members typically work on ten active projects while private nonprofit program staff members tend to work on six active projects.

Table 30: Average Number of Projects On Which Each Staff Member is Working

Public Art Program Legal Status	Average	Median	Minimum	Maximum
Government Programs	9.8	6.0	1.0	50
Private Nonprofit Programs	6.3	4.0	1.0	23
All Public Art Programs	**9.2**	**6.0**	**1.0**	**50**

Multiple staff members often collaborate on the same public art project. Due to this project overlap, survey respondents report that, while an average of two staff are working on an average of nine projects each, public art programs average only 14 active public art projects.

Table 31: Average Current Public Art Program Workload

Public Art Project Status	All Public Art Programs	Government	Private Nonprofit
Projects Program Has in Progress	14.1	15.0	10.0
Staff Members	2.1	2.0	2.3
Projects On Which Each Staff is Working	9.2	9.8	6.3

THE AVERAGE PUBLIC ART DIRECTOR SALARY IS $53,244

The most senior public art staff position is typically responsible for the day-to-day administration of the entire program and its activities. Common titles for this position include public art director, public art manager, percent-for-art program manager, public art supervisor, and director of arts in public spaces.

The 98 responding public art programs report that this position has an average salary of $53,244 and nine years of public art experience. The vast majority is employed full-time (85 percent) and is currently working on an average of ten active public art projects.

Due to the fact that most public art programs are housed within a larger public agency, however, the oversight of a public art program is sometimes one of the multiple responsibilities of an agency director, such as a director of economic development or a parks & recreation manager. It is not surprising that the largest salaries are found in these cases.

Overall, fully 70 percent of the respondents report that their most senior public art position has other duties besides public art. This proportion is consistent for both government programs and private nonprofit programs.

Table 32: Demographic Characteristics of Most Senior Public Art Staff Position

Public Art Staff Characteristics	All Public Art Programs	Government	Private Nonprofit
Average 2002 Annual Salary	$53,244	$53,720	$51,130
Minimum Salary Reported	$10,000	$10,000	$27,500
Maximum Salary Reported	$96,500	$96,500	$88,000
Average Years of Public Art Experience	9.1	8.5	11.7
Average Hours Worked Per Week	37.7	37.3	39.6
Average Number of Currently Active Projects	10.0	9.7	11.2
% Full-time	85%	83%	96%
% Salaried	88%	87%	91%
% Share Public Art with Other Responsibilities	70%	70%	70%

The average salary is modestly larger for this position when the staff member shares public art with other duties ($54,461) than when the staff member is responsible for public art only ($50,045).

Table 33: Average FY2002 Salary of Most Senior Public Art Staff Position
    Public Art is Only Responsibility vs. Public Art is One of Several Duties

Public Art Staff Characteristics	Average
Programs where this person is responsible for public art <u>only</u>	$50,045
Programs where this person has other duties besides public art	$54,461
All Public Art Programs	**$53,244**

THE AVERAGE SECOND-TIER PUBLIC ART SALARY IS $37,520

The second-tier public art staff position is typically responsible for project management. Common titles for this position include associate public art director, public art project manager, public art coordinator, percent-for-art program coordinator, and public art specialist. The 43 responding public art programs report that this position has an average salary of $37,520 and six years of public art experience. The majority are employed full-time (61 percent) and are currently working on an average of eight active public art projects. One half reports that their second most senior public art position has other duties besides public art (53 percent).

Table 34: Demographic Characteristics of Second-Tier Public Art Staff Positions

Public Art Staff Characteristics	All Public Art Programs	Government	Private Nonprofit
Average 2002 Annual Salary	$37,520	$39,443	$31,927
Average Years of Public Art Experience	6.0	5.2	7.0
Average Hours Worked Per Week	32.3	32.8	31.0
Average Number of Currently Active Projects	8.0	9.2	5.2
% Full-time	61%	62%	60%
% Salaried	67%	64%	73%
% Share Public Art with Other Responsibilities	53%	54%	50%

THE AVERAGE THIRD-TIER PUBLIC ART SALARY IS $30,333

The third most senior public art staff position is typically responsible for project tasks and activities. Common titles for this position include public art assistant, slide registry manager, and administrative assistant. The 25 responding public art programs report that this position has an average salary of $30,333 and six years of public art experience. The majority is employed full-time (54 percent) and is currently working on an average of eight active public art projects. Thirty-nine percent report that their third most senior public art position has other duties besides public art.

Table 35: Demographic Characteristics of Third-Tier Public Art Staff Positions

Public Art Staff Characteristics	All Public Art Programs	Public, Government	Private, Nonprofit
Average 2002 Annual Salary	$30,333	$32,499	$26,000
Average Years of Public Art Experience	5.9	6.5	4.8
Average Hours Worked Per Week	31.8	33.3	29.1
Average Number of Currently Active Projects	8.4	9.7	5.9
% Full-time	54%	61%	40%
% Salaried	64%	61%	70%
% Share Public Art with Other Responsibilities	39%	44%	30%

LIKELIHOOD OF SHARING PUBLIC ART WITH OTHER TASKS TIED TO STAFF LEVEL

The responding public art programs report that director level staff have higher salaries, have more years of public art experience, work longer hours, and are more likely to share public art with other responsibilities than are lower-tier staff.

Table 36: Demographic Characteristics of Public Art Staff Positions

Public Art Staff Characteristics	Director-Level Staff	Second-Tier Staff	Third-Tier Staff
Average 2002 Annual Salary	$53,244	$37,520	$30,333
Average Years of Public Art Experience	9.1	6.0	5.9
Average Hours Worked Per Week	37.7	32.3	31.8
Average Number of Currently Active Projects	10.0	8.0	8.4
% Full-time	85%	61%	54%
% Salaried	88%	67%	64%
% Share Public Art with Other Responsibilities	70%	53%	39%

MOST PUBLIC ART SALARIES ARE PAID USING GENERAL OPERATING SUPPORT

Nearly three quarters of the responding public art programs report that general operating support revenues are one of the funding sources used to pay their staff salaries (72 percent). One third report that staff salaries are paid at least in part by an allocation from percent-for-art funds (34 percent). Very few public art programs use grants from other government sources (12 percent), grants from foundations (9 percent), or grants from corporations (5 percent) to pay staff salaries.

MOST PUBLIC ART PROGRAMS HAVE UTILIZED CONSULTANT SERVICES

Fully two-thirds of the responding public art programs report that they have hired consultants other than staff (69 percent). The most common uses of consultant services include master planning, artist selection, and website design.

Table 37: Types of Consultant Services Used by Public Art Programs

Types of Consultant Services	All Public Art Programs	Government	Private Nonprofit
Master Planning	38%	39%	33%
Artist Selection	36%	35%	39%
Website Design	36%	34%	44%
Project Management	35%	35%	33%
Marketing	17%	18%	11%
Educational Planning	14%	11%	22%
Program Evaluation	11%	6%	33%
Project Evaluation	9%	7%	17%
Any Consultant	69%	70%	64%

PUBLIC ART PROGRAM STAFF HAVE DIVERSE BACKGROUNDS

The responding public art programs report that the college degrees most commonly held by their staff are studio art (50 percent) and art history (47 percent). Interestingly, only one public art staff member in five holds a degree in arts administration (20 percent).

Table 38: Degrees Held by Public Art Program Staff

Types of Degrees	All Public Art Programs	Government	Private Nonprofit
Studio Art	50%	48%	60%
Art History	47%	47%	45%
Arts Administration	20%	21%	15%
Architecture	12%	12%	10%
Museum	8%	9%	0%
Urban Planning	7%	7%	5%
Public Administration	5%	6%	0%
Public Policy	4%	5%	0%
Landscape Architecture	4%	2%	10%
Public Relations	3%	1%	10%
Curatorial	2%	2%	0%
Advertising	1%	1%	0%
Private Sector	0%	0%	0%

According to the responding programs, the vast majority of public art staff members have arts administration experience (90 percent). At least one half has experience in studio art (60 percent), curatorial duties (58 percent), or art history (57 percent).

Table 39: Practical Experience Held by Public Art Program Staff

Types of Practical Experience	All Public Art Programs	Government	Private Nonprofit
Arts Administration	90%	90%	91%
Studio Art	60%	61%	55%
Curatorial	58%	58%	59%
Art History	57%	59%	50%
Public Administration	48%	56%	14%
Public Relations	47%	48%	46%
Museum	46%	48%	41%
Public Policy	41%	46%	18%
Private Sector	28%	30%	18%
Architecture	22%	24%	14%
Advertising	21%	23%	9%
Urban Planning	20%	18%	27%
Landscape Architecture	9%	8%	14%

XVI. CHARACTERISTICS OF THE RESPONDING ORGANIZATIONS

Eighty percent of the responding public art programs are public, government agencies that are based within city, county, state, or federal government, while 20 percent are private nonprofit organizations. These results are remarkably consistent with the total universe of public art programs. Nationally, 283 of the 350 public art programs are public (81 percent), while 67 are private nonprofit organizations (19 percent).

Seventy-seven percent of the survey respondents (101 of 132) complied with our request to provide their fiscal 2001 public art budget. The responses reflect a fairly even distribution across six budget categories.

Table 40: Distribution of Survey Respondents
By Fiscal 2001 Public Art Budget

Fiscal 2001 Public Art Budget	Total	Percent	Government	Private
Less than $50,000	24	23.8%	19	5
$50,000 to $100,000	16	15.8%	14	2
$100,000 to $249,999	17	16.8%	14	3
$250,000 to $499,999	19	18.8%	12	7
$500,000 to $999,999	11	10.9%	9	2
$1,000,000 or More	14	13.9%	14	0
All Public Art Programs	**101**	**100%**	**82**	**19**

LARGER COMMUNITIES HAVE LARGER PUBLIC ART BUDGETS

Participants were also asked to provide the population of the area that their public art program serves. While public art programs serve a wide range of community types from rural to large urban, the findings demonstrate that nearly one third of the respondents serve a population of less than 100,000 people (31 percent). The distribution of the sample is remarkably similar to the total universe—nationally, 111 of the 350 public art programs serve a population of 150,000 or less (32 percent), and 86 serve a population of one million or more (25 percent).

Table 41: Distribution of Survey Respondents
By Population of Service Area

Population of Service Area	Total	Percent	Government	Private
Less than 30,000	3	2.3%	3	0
30,000 to 99,999	38	28.7%	33	5
100,000 to 249,999	16	12.1%	14	2
250,000 to 499,999	14	10.6%	10	4
500,000 to 999,999	20	15.2%	15	5
1,000,000 or More	41	31.1%	30	11
All Public Art Programs	**132**	**100%**	**105**	**27**

Twenty-four percent of the survey respondents report that their public art program services rural communities.

Table 42: Characterization of Public Art Program Service Areas
       By Legal Status

Service Area Characterizations	All Public Art Programs	Government	Private Nonprofit
Urban	74%	74%	69%
Suburban	46%	45%	48%
Rural	24%	21%	34%

The findings demonstrate that the programs that serve the largest populations also have the largest budgets—a validation of the survey data. In fact, public art budget size seems to be directly relational to the population of the area served by the program.

Table 43: Five-Year History of Average Public Art Program Budgets (1998-2002)
       By Population of Service Area

Population of Service Area	1998	1999	2000	2001	2002 (proj.)
Less than 30,000	$55,733	$62,167	$65,000	$87,100	$124,667
30,000 to 99,999	$91,246	$107,198	$153,671	$193,839	$164,947
100,000 to 249,999	$165,659	$217,181	$142,511	$341,536	$278,065
250,000 to 499,999	$233,754	$205,550	$210,430	$330,407	$629,405
500,000 to 999,999	$503,995	$561,123	$523,056	$806,511	$1,200,951
1,000,000 or More	$817,086	$879,619	$1,308,831	$1,568,204	$1,933,685

MOST PUBLIC ART PROGRAMS SERVE THEIR LOCAL COMMUNITY

Eighty-four percent of the responding public art programs report that they serve the residents of their city (59 percent), county (13 percent), or a combination of the local region (12 percent). A small portion of the respondents report that they serve the entire state or a larger region (12 percent).

Table 44: Distribution of Survey Respondents
       By Geographic Affiliation

Geographic Affiliation	Total	Percent	Government	Private
City	78	59.1%	67	11
County	17	12.9%	12	5
Combination City/County	16	12.1%	10	6
Multiple County Region	5	3.8%	2	3
State (or larger region)	16	12.1%	14	2
All Public Art Programs	**132**	**100%**	**105**	**27**

It is not surprising that statewide public art programs tend to have the largest budgets. The findings demonstrate fluctuations in annual budgets due to the prevalence of multi-year public art projects with large budgets.

Table 45: Five-Year History of Average Public Art Program Budgets (1998-2002)
        By Geographic Affiliation

Geographic Affiliation	1998	1999	2000	2001	2002 (proj.)
City	$270,658	$321,278	$473,202	$683,869	$969,335
County	$715,060	$395,019	$1,410,022	$646,474	$583,837
Combination City/County	$487,843	$348,418	$293,119	$722,605	$1,284,167
Multiple County Region	$309,215	$289,841	$261,523	$331,729	$307,363
State	$941,350	$1,063,101	$1,145,154	$1,340,521	$1,163,907

OLDER PUBLIC ART PROGRAMS HAVE THE LARGEST BUDGETS

Ninety-two percent of the survey respondents (121 of 132) complied with our request to provide the date that their public art program was established. Twenty-five percent of the responding public art programs were established before 1980. Not surprisingly, these programs have larger budgets than younger programs.

Table 46: Distribution of Survey Respondents
        By Year Established

Year Program Was Established	Total	Percent	Government	Private
Before 1980	30	24.8%	25	5
1980 to 1989	42	34.7%	33	9
1990 to Present	49	40.5%	39	10
All Public Art Programs	**121**	**100%**	**97**	**24**

Table 47: Five-Year History of Average Public Art Program Budgets (1998-2002)
        By Year Established

Year Program Was Established	1998	1999	2000	2001	2002 (proj.)
Before 1980	$892,329	$928,613	$1,170,141	$1,269,692	$1,537,932
1980 to 1989	$369,213	$414,319	$647,245	$937,989	$1,276,054
1990 to Present	$88,193	$113,577	$132,150	$225,348	$186,956

APPENDIX A:
REPORT METHODOLOGY

A. REPORT METHODOLOGY

On October 23, 2002, Americans for the Arts mailed a questionnaire to the 350 public art programs listed in the Americans for the Arts' *Public Art Program Directory*. The survey document requested information about the revenue sources and expenditure categories of financial investment in public art, public art ordinance structure, staffing and compensation, project workload, and artist eligibility. Postage-paid return envelopes accompanied each survey. Participation in the survey was also solicited through Americans for the Arts' Public Art Network listserv.

As added incentives to participate in the survey, all public art programs that returned a completed questionnaire received a complimentary copy of this final report.

The original deadline for the receipt of completed surveys was November 22, 2002. As of that date, however, fewer than 100 completed surveys had been received. On December 2, 2002, Americans for the Arts began contacting all non-responding public art programs via phone and e-mail to inform them that the deadline had been extended. Data collection efforts continued throughout the winter of 2003. Americans for the Arts received the final survey on March 19, 2003.

A total of 132 surveys were received—a response rate of 38 percent. No detailed analysis was completed to determine if significant differences exist between survey responder and non-responders. It is known, however, that responders and non-responders have similar distributions with regard to legal status (government programs vs. private nonprofit organizations) and service area population.

A caveat regarding budget trend data: Many public art programs receive funding for large, multi-year public art projects. The bulk of the expenditures related to a multi-year project can sometimes occur during one fiscal year (often the last year of the project), causing a significant fluctuation in the program's public art budget from one year to the next. The five-year public art budget trends calculated in this report can demonstrate the inconsistencies caused by these year-to-year fluctuations.

A caveat regarding sample sizes: Sample sizes are small in some instances. Since a small number of cases cannot represent the characteristics of the population, the results should not be taken as general statements about how public art programs look and behave. However, the results are suggestive of these characteristics, which help to indicate courses of management action or future research.

A note regarding inflation: Several of the analyses in this report include inflation adjustments, providing a description of recent public art budget trends using constant dollars. Inflation is defined as a continuously rising general price level, resulting in a loss of the purchasing power of money. All inflation-adjusted figures in this report have been adjusted to calendar year 2001 constant dollars based on the Gross Domestic Product (GDP) deflator.

APPENDIX B:
SURVEY INSTRUMENT

CONTACT INFORMATION FOR YOUR PUBLIC ART PROGRAM

Full Name of Organization and Public Art Program *(e.g., Percent for Art Program of the City of New York Dept. of Cultural Affairs)*

Street Address   Mailing Address *(if different)*

City   State   Zip Code   Website Address

Office Phone Number   Office Fax Number   Office TTY Number

Name of Survey Respondent   Title of Survey Respondent   E-mail Address of Survey Respondent

BACKGROUND INFORMATION ABOUT YOUR PUBLIC ART PROGRAM

1. Please provide a detailed description of the structure of your public art program below. Often public art programs operate under the umbrella of a larger organization/agency. The larger organization is usually the fiscal agent for the public art program. Where is your public art program located?

   For example, is your public art program located within a local arts council or an office of cultural affairs? The marketing department of a transportation agency? The customer service department of an airport? The community initiative department of an economic development agency? **Be as specific as possible** .

   _____

   _____

   _____

2. Which of the following best describes the nature of your public art program (and the organization within which it operates, if applicable)? *(Check only one)*

   ☐ Private/Nonprofit 501(c)(3)   ☐ Independent For-Profit
   ☐ Public/Government agency   ☐ Other *(specify):* _____

   2a. If applicable, with which level of government is your public art program affiliated? *(Check only one)*

   ☐ City government   ☐ State government
   ☐ County government   ☐ Federal/GSA
   ☐ Unified City/County government   ☐ Other *(specify):* _____

3. Which of the following best characterizes the area that your public art program serves? *(Check only one)*

| City | | Combination city/county | | State |
| County | | Multiple county region | | Other *(specify):* _____ |

4. What is the population of the area that you characterized in question 3 above? *(Check only one)*

Less than 30,000		250,000 to 499,999		5,000,000 to 9,999,999
30,000 to 99,999		500,000 to 999,999		10,000,000 or More
100,000 to 249,999		1,000,000 to 4,999,999		

5. How would you characterize the density of the communities your program serves? *(Check all that apply)*

| Urban | | Rural |
| Suburban | | Other *(specify):* _____ |

6. What year was your public art program established?   # [   ]

BUDGET OF YOUR PUBLIC ART PROGRAM

Unless clearly stated otherwise, each of the questions in this section request financial information regarding your organization's **fiscal year 2001 public art budget** . <u>All blank responses will be considered zeroes</u>.

Definition of FY2001 budget: Americans for the Arts defines FY2001 as your organization's fiscal year that ended between January 1, 2001 and December 31, 2001.

7. Based upon the definition above, provide the end date of your public art program's <u>FY2001</u> budget.

[   ]

8. <u>IN THE LEFT-HAND COLUMN</u> : Provide a five-year history of the total budget of the organization within which your public art program operates -- you identified this organization when you responded to question 1. For example, if your public art program is located within an office of cultural affairs, provide the total budget of the office of cultural affairs. <u>Be sure to include the expenditures for your public art program</u>. If applicable, also include pass-through grantmaking expenditures. *(Use the margin to clarify any special situations and make general notes.)* Ignore the left-hand column if it does not apply.

<u>IN THE RIGHT-HAND COLUMN</u> : Provide a five-year history of your **public art program budget** <u>only</u>.

		<u>TOTAL ORGANIZATIONAL BUDGET</u>	<u>TOTAL PUBLIC ART BUDGET</u>
A.	FY1998	$ [ ]	$ [ ]
B.	FY1999	$ [ ]	$ [ ]
C.	FY2000	$ [ ]	$ [ ]
D.	FY2001	$ [ ]	$ [ ]
E.	FY2002	$ [ ]	$ [ ]
		(Estimate 2002 if necessary)	*(Estimate 2002 if necessary)*

9. Provide the **FY2001 itemized sources of revenue** <u>for your public art program only</u> using the categories listed below. Blank responses will be considered zeroes. <u>THIS PAGE SHOULD BE COMPLETED BASED UPON THE REVENUES THAT SUPPORT YOUR PUBLIC ART PROGRAM ONLY</u>!

There are separate categories for public art program funding received from city, county, unified city/county, state, and federal governments. Unified government support is applicable to communities where the city and county governments are one and the same (e.g., Nashville and Davidson County in TN).

FY2001 EARNED REVENUE

    A. Total Earned Revenue *(e.g., event admissions, interest income, endowments)* $ [   ]

FY2001 PRIVATE SUPPORT

    B. Corporations and Corporate Foundations $ [   ]

    C. Private Foundations $ [   ]

    D. Donations from Individuals $ [   ]

    E. Other Private (e.g., hospital, university) *(specify):* _____ $ [   ]

    F. Other Private _____ $ [   ]

    G. Other Private _____ $ [   ]

FY2001 GOVERNMENT SUPPORT

CITY

    H. <u>CITY</u> General Fund Allocations $ [   ]

    I. <u>CITY</u> Hotel/Motel Tax *(specify the percentage, i.e., 1%, 2%):* [   ] $ [   ]

    J. Other <u>CITY</u> Tax Allocation *(specify):* _____ [   ] $ [   ]

    K. <u>CITY</u> Percent-for-Art *(specify the percentage, i.e., 1%, 2%):* [   ] $ [   ]

    L. Other <u>CITY</u> revenue (e.g., transit, port) *(specify):* _____ $ [   ]

    M. Other <u>CITY</u> _____ $ [   ]

    N. Other <u>CITY</u> _____ $ [   ]

COUNTY

    O. <u>COUNTY</u> General Fund Allocations $ [   ]

    P. <u>COUNTY</u> Hotel/Motel Tax *(specify the percentage, i.e., 1%, 2%):* [   ] $ [   ]

    Q. Other <u>COUNTY</u> Tax Allocation *(specify):* _____ [   ] $ [   ]

    R. <u>COUNTY</u> Percent-for-Art *(specify the percentage, i.e., 1%, 2%):* [   ] $ [   ]

    S. Other <u>COUNTY</u> revenue (e.g., transit, port) *(specify):* _____ $ [   ]

    T. Other <u>COUNTY</u> _____ $ [   ]

    U. Other <u>COUNTY</u> _____ $ [   ]

UNIFIED CITY/COUNTY

v. <u>UNIFIED</u> General Fund Allocations — $ _____

w. <u>UNIFIED</u> Hotel/Motel Tax *(specify the percentage, i.e., 1%, 2%):* _____ $ _____

x. Other <u>UNIFIED</u> Tax Allocation *(specify):* _____ _____ $ _____

y. <u>UNIFIED</u> Percent-for-Art *(specify the percentage, i.e., 1%, 2%):* _____ $ _____

z. Other <u>UNIFIED</u> revenue (e.g., transit, port) *(specify):* _____ $ _____

AA. Other <u>UNIFIED</u> _____ $ _____

BB. Other <u>UNIFIED</u> _____ $ _____

STATE

CC. <u>STATE</u> General Fund Allocations — $ _____

DD. <u>STATE</u> Hotel/Motel Tax *(specify the percentage, i.e., 1%, 2%):* _____ $ _____

EE. Other <u>STATE</u> Tax Allocation *(specify):* _____ _____ $ _____

FF. <u>STATE</u> Percent-for-Art *(specify the percentage, i.e., 1%, 2%):* _____ $ _____

GG. Other <u>STATE</u> revenue (e.g., transit, port) *(specify):* _____ $ _____

HH. Other <u>STATE</u> _____ $ _____

II. Other <u>STATE</u> _____ $ _____

FEDERAL

JJ. National Endowment for the Arts — $ _____

KK. Other <u>FEDERAL</u> revenue source *(specify):* _____ $ _____

LL. Other <u>FEDERAL</u> _____ $ _____

MM. **TOTAL PUBLIC ART PROGRAM REVENUE** — $ _____
(Line "MM" should equal the sum of lines "A" through "LL")

10. Provide the **FY2001** **itemized EXPENDITURES for your public art program only**   using the categories listed below. Blank responses will be considered zeroes. <u>THIS PAGE SHOULD BE COMPLETED BASED UPON THE EXPENDITURES MADE BY YOUR PUBLIC ART PROGRAM ONLY</u>!

FY2001 PUBLIC ART EXPENDITURES

A. Administration costs/general overhead $ _____

B. Art Commissions $ _____

C. Art Purchases $ _____

D. Artist outreach $ _____

E. Conservation projects (Including routine cleaning) $ _____

F. Consultant Services $ _____

G. Educational programs $ _____

H. Equipment purchases $ _____

I. Insurance (for the public art collection) $ _____

J. Maintenance $ _____

K. Memberships $ _____

L. Public relations/marketing $ _____

M. Staff Development $ _____

N. Staffing costs (including payroll and payroll taxes) $ _____

O. Storage, removal, and/or disposal $ _____

P. Website costs $ _____

Q. Other Expenditures *(specify):* _____ $ _____

R. **TOTAL PUBLIC ART PROGRAM EXPENDITURES** $ _____
      (Line "R" should equal the sum of lines "A" through "Q")

11. If your public art program operates under a Percent-for-Art model, is there a cap placed on the amount that can be spent each year? *(For example, in New York City there is a cap of $1.5 million per year for the commission of art only)*

☐ Yes *(Continue with Question 11a)*   ☐ No *(Skip to Question 12)*

11a. What is the annual cap on the amount allocated towards public art? $ _____

ORDINANCE STRUCTURE

12. Does your public art program operate with a public art ordinance?

☐ Yes *(Continue with Question 12a)* ☐ No *(Skip to Question 13)*

12a. What year was the public art ordinance passed? # ☐

12b. Is the public art ordinance still active/applied? ☐ Yes ☐ No

12c. Does the ordinance allocate funding for public art, or did it simply establish the program?

☐ Allocates funding for public art *(Continue with Question 12d)*
☐ Established public art program only (Skip to Question 13)

12d. Does the ordinance mandate public art allocations, or is it a voluntary fund?

☐ Mandates public art allocations ☐ Voluntary fund

12e. Does the public art ordinance allocate funds for program staff? ☐ Yes ☐ No

12f. Does the public art ordinance allocate funds for conservation? ☐ Yes ☐ No

12g. Does the public art ordinance allocate funds for educational programs? ☐ Yes ☐ No

13. Does your public art program operate with a public art policy? ☐ Yes ☐ No

NUMBER OF PROJECTS UNDERTAKEN/COMPLETED

In answering the questions below, when there are multiple public art projects at an individual site, consider each project separately.

14. Since its founding, how many public art projects has your public art program initiated? # ☐

14b. How many of these public art projects were abandoned? # ☐

15. How many public art projects has your public art program completed? # ☐

15b. How many were conservations projects, including routine cleaning? # ☐

16. How many public art projects are currently in progress? # ☐

16b. How many are conservations projects, including routine cleaning? # ☐

17. Beginning at the moment that the artist's contract is signed, on average, how long does it take for your public art program to complete a typical public art project?

☐ Less than 1 year ☐ 4-6 years
☐ 1 to 2 years ☐ 6 years or more

PUBLIC ART MASTER PLAN

18. Does your public art program have a master plan?

☐ Yes *(Continue with Question 18a)*   ☐ No *(Skip to Question 19)*

    18a. What year was the public art master plan written?   # ☐

    18b. Is the public art master plan available to the public?   ☐ Yes ☐ No

    18c. Has the master plan been revised or updated since its inception?   ☐ Yes ☐ No

    18d. Using a percentage where 100% means fully implemented, to what degree do you believe that the public art master plan has been implemented?

        ☐ %

PUBLIC ART STAFFING

19. How many staff work directly for your public art program?   # ☐

20. On average, how many public art projects is your typical staff member working on?   # ☐

Questions 21-23 provide the opportunity for you to provide us with a profile of your public art staff members. For example, if you have only one public art staff member, complete question 21 only, and then skip to question 24. If you have three public art staff members, fill out each of the questions 21-23 -- one for each staff member. **If you have more than three public art staff members, make as many copies of page eight as necessary to account for each member of your public art staff.**

21. PUBLIC ART STAFF MEMBER #1

    21a. Job Title: _____

    21b. How many years of public art experience does this person have?   # ☐

    21c. Is this position full-time or part-time?   ☐ Full-time   ☐ Part-time

    21d. Is this person a staff member or a consultant?   ☐ Staff   ☐ Consultant

    21e. On average, how many hours does this person work each week?   # ☐

    21f. How many public art projects is this person currently working on?   # ☐

    21g. How many conservation projects is this person currently working on?   # ☐

    21h. Is this position salaried or hourly?   ☐ Salaried   ☐ Hourly

    21i. What is this position's FY2002 annual salary? $ ☐

    21j. Does this staff member have other duties besides public art?   ☐ Yes ☐ No

    21k. Does this staff member receive benefits (e.g., insurance, retirement)?   ☐ Yes ☐ No

22. PUBLIC ART STAFF MEMBER #2

22a. Job Title: _____

22b. How many years of public art experience does this person have? # _____

22c. Is this position full-time or part-time? ☐ Full-time ☐ Part-time

22d. Is this person a staff member or a consultant? ☐ Staff ☐ Consultant

22e. On average, how many hours does this person work each week? # _____

22f. How many public art projects is this person currently working on? # _____

22g. How many conservation projects is this person currently working on? # _____

22h. Is this position salaried or hourly? ☐ Salaried ☐ Hourly

22i. What is this position's FY2002 annual salary? $ _____

22j. Does this staff member have other duties besides public art? ☐ Yes ☐ No

22k. Does this staff member receive benefits (e.g., insurance, retirement)? ☐ Yes ☐ No

23. PUBLIC ART STAFF MEMBER #3

23a. Job Title: _____

23b. How many years of public art experience does this person have? # _____

23c. Is this position full-time or part-time? ☐ Full-time ☐ Part-time

23d. Is this person a staff member or a consultant? ☐ Staff ☐ Consultant

23e. On average, how many hours does this person work each week? # _____

23f. How many public art projects is this person currently working on? # _____

23g. How many conservation projects is this person currently working on? # _____

23h. Is this position salaried or hourly? ☐ Salaried ☐ Hourly

23i. What is this position's FY2002 annual salary? $ _____

23j. Does this staff member have other duties besides public art? ☐ Yes ☐ No

23k. Does this staff member receive benefits (e.g., insurance, retirement)? ☐ Yes ☐ No

24. What funding source is used to pay public art staff members? *(Check all that apply)*

☐ General operating support ☐ Grants from corporations

☐ From an allocation of Percent-for-Art funds ☐ Grants from foundations

☐ Grants from other government sources ☐ Other *(specify):* _____

25. Has your public art program hired consultants other than staff?

<!-- checkbox --> Yes *(Continue with Question 25a)*   <!-- checkbox --> No *(Skip to Question 26)*

25a. What kinds of consultant services has your public art program used? *(Check all that apply)*

<!-- checkbox --> Artist selection		<!-- checkbox --> Project evaluation	
<!-- checkbox --> Educational planning		<!-- checkbox --> Project management	
<!-- checkbox --> Marketing		<!-- checkbox --> Website design	
<!-- checkbox --> Master planning		<!-- checkbox --> Other *(specify):* _____	
<!-- checkbox --> Program evaluation			

26. Which of the following degrees are held by staff members of your public art program? *(Check all that apply)*

<!-- checkbox --> Advertising	<!-- checkbox --> Museum	<!-- checkbox --> Urban planning
<!-- checkbox --> Architecture	<!-- checkbox --> Public Relations	<!-- checkbox --> Landscape architecture
<!-- checkbox --> Art history	<!-- checkbox --> Private Sector	<!-- checkbox --> Landscape architecture
<!-- checkbox --> Arts administration	<!-- checkbox --> Public policy	<!-- checkbox --> Public administration
<!-- checkbox --> Curatorial	<!-- checkbox --> Studio art	<!-- checkbox --> Other *(specify):* _____

27. Which of the following areas do staff members of the public art program have practical experience in? *(Check all that apply)*

<!-- checkbox --> Advertising	<!-- checkbox --> Museum	<!-- checkbox --> Urban planning
<!-- checkbox --> Architecture	<!-- checkbox --> Public Relations	<!-- checkbox --> Landscape architecture
<!-- checkbox --> Art history	<!-- checkbox --> Private Sector	<!-- checkbox --> Landscape architecture
<!-- checkbox --> Arts administration	<!-- checkbox --> Public policy	<!-- checkbox --> Public administration
<!-- checkbox --> Curatorial	<!-- checkbox --> Studio art	<!-- checkbox --> Other *(specify):* _____

TYPES OF PUBLIC ART PROJECTS

28. How many of the following types of projects has your public art program completed? *(Check all that apply)*

Commissioned temporary projects	# _____
Commissioned permanent projects	# _____
Design team projects	# _____
Educational programming	# _____
Purchases of existing artwork	# _____
Conservation projects	# _____
Exhibition projects	# _____
Web projects	# _____
Other *(specify):* _____	# _____

29. Describe the types of projects that your public art program has accomplished or initiated during the past five years (1997-2001). What was the smallest budget for each type of project? What was the largest budget? And how many of each type of project have you initiated?

	During the Past Five Years (1997-2001)		
	Smallest Budget	Largest Budget	Number of Projects Initiated
Commissioned temporary projects	$	$	#
Commissioned permanent projects	$	$	#
Design team projects	$	$	#
Purchases of existing artwork	$	$	#
Conservation projects	$	$	#
Educational programming	$	$	#
Exhibition programs	$	$	#
Web projects	$	$	#
Other projects *(specify):*	$	$	#
Other projects *(specify):*	$	$	#

30. Has your public art program ever completed an evaluation/assessment of your program?

☐ Yes   ☐ No

31. Has your public art program ever completed an evaluation/assessment of an individual public art project?

☐ Yes   ☐ No

32. Does the public art program have a mentorship program for artists?   ☐ Yes   ☐ No

ARTISTS

33. How many artists has your public art program commissioned since its inception?   # ☐

34. Does your public art program pay artists for their <u>proposals</u> when they are finalists for a project?

☐ Yes **(Continue with Question 34a)**   ☐ No *(Skip to Question 35)*

34a. On average, how much are artists typically paid for their <u>proposals</u>?

☐ Less than $250   ☐ $500 to $749   ☐ $1,000 to $1,999
☐ $250 to $499   ☐ $750 to $999   ☐ $2,000 or more

35. Does your public art program pay artists <u>a fee to interview</u> when they are finalists for a project?

☐ Yes *(Continue with Question 35a)*   ☐ No *(Skip to Question 36)*

    35a. On average, how much are artists typically paid <u>to interview</u>?

      ☐ Less than $250   ☐ $500 to $749   ☐ $1,000 to $1,999

      ☐ $250 to $499   ☐ $750 to $999   ☐ $2,000 or more

36. Does your public art program pay for artists <u>travel costs</u> when they are finalists for a project?

☐ Yes *(Continue with Question 36a)*   ☐ No *(Skip to Question 37)*

    36a. On average, how much does your public art program pay for artists to <u>travel</u>?

      ☐ Less than $250   ☐ $500 to $749   ☐ $1,000 to $1,999

      ☐ $250 to $499   ☐ $750 to $999   ☐ $2,000 or more

37. Does your public art program pay artists an <u>hourly design fee</u>?

☐ Yes *(Continue with Question 37a)*   ☐ No *(Skip to Question 38)*

    37a. On average, how much is this <u>hourly design fee</u> that your public art program pays to artists?

      ☐ Less than $100   ☐ $200 to $399   ☐ $600 to $999

      ☐ $100 to $199   ☐ $400 to $599   ☐ $1,000 or more

38. Is there a limit on the amount of commissions an artist can receive from your program?

☐ Yes *(Continue with Question 38a)*   ☐ No *(Skip to Question 39)*

    38a. What is the limit on commissions that an artist can receive (number of projects and/or dollars)?

    Number of eligible projects: ☐ #   Dollars: ☐ $

39. Is there an amount of time that must pass between commissions received by an individual artist?

☐ Yes *(Continue with Question 39a)*   ☐ No *(Skip to Question 40)*

    39a. How many months must pass before an artist can receive another commission?   # ☐

40. Which of the following restrictions does your public art program place on the artists with which you work?
(Check all that apply)

☐ Geographic restrictions (e.g., local artists only)   ☐ Level of experience with commissions

☐ Level of education   ☐ Other *(specify):* _____

41. If the public art program works with "local" artists only, how is "local" defined?

☐ Same city/town   ☐ Same state   ☐ Other *(specify):* _____

☐ Same county   ☐ Same multi-state region   ☐ Not applicable

42. What types of "calls" are issued to artists for public art commissions? *(Check all that apply)*

☐ RFQ (Request for Qualifications)   ☐ Invitation/nomination

☐ RFP (Request for Proposal)   ☐ Other *(specify):* _____

43. How are your projects and/or initiatives advertised to artists? *(Check all that apply)*

☐ Direct mailings   ☐ Website postings

☐ Newsletters   ☐ Other *(specify):* _____

44. Typically, how do artists apply for public art commissions? *(Check all that apply)*

☐ Invitation/nomination   ☐ By proposing projects directly to your program

☐ Open call   ☐ Other *(specify):* _____

☐ By joining a slide registry

45. How are artists selected for public art commissions? *(Check all that apply)*

☐ Panel process   ☐ Qualifications

☐ Proposal   ☐ Other *(specify):* _____

46. How many people are on the selection panel from each of the following categories?

Architect/design professional	# ____	Community representatives	# ____
Artists (not related to the project)	# ____	Commissioning agency	# ____
Arts administrators/professionals	# ____	Public art program	# ____
Business leaders	# ____	Other *(specify):* _____	# ____

47. If different, who <u>votes</u> on the selection panel? *(Check all that apply)*

☐ Architect/design professional related to the project   ☐ Community representatives

☐ Artists (not related to the project)   ☐ Commissioning agency

☐ Arts professionals (not related to the project)   ☐ Public art program

☐ Business leaders   ☐ Other *(specify):* _____

48. Does the public art program staff facilitate artist selection?   ☐ Yes   ☐ No

49. Does the public art program staff have a <u>vote</u> on artist selection?   ☐ Yes   ☐ No

50. Does your public art program include educational/training opportunities for artists?

☐ Yes *(Continue with Question 50a)*   ☐ No *(Skip to Question 51)*

    50a. What types of educational/training programs are offered? *(Check all that apply)*

☐ Collaborative programs   ☐ Mentor programs

☐ Open meetings with artists   ☐ Tools for educators

☐ Guided tours   ☐ Other *(specify):* _____

☐ Lectures

ARTIST CONTRACTS

51. Does your contract comply with the Visual Artist Rights Act (VARA)? ☐ Yes ☐ No

52. Does the artist maintain the copyright of their work?

☐ Yes *(Skip to Question 53)* ☐ No *(Continue with Question 52a)*

52a. If no, who maintains the copyright of the artists' work?

_____

_____

53. What are your public art program's insurance requirements? *(Check all that apply)*

☐ Fine arts ☐ Transportation

☐ Liability *(how much?):* $ _____ ☐ Other *(specify):* _____

PUBLIC ART PROGRAM MARKETING TOOLS

54. Does your public art program have a website:

☐ Yes *(Continue with Question 54a through 54c)* ☐ No *(Skip to Question 55)*

54a. What information does it contain? *(Check all that apply)*

☐ Images and descriptions of projects ☐ Calls to artists

☐ Guides to/maps of public art ☐ Public art ordinances

☐ On-line slide registry ☐ Other *(specify):* _____

☐ Tools for educators

54b. Is your website linked to your Chamber of Commerce? ☐ Yes ☐ No

54c. Is your website linked to your Convention and Visitor's Bureau? ☐ Yes ☐ No

55. Which of the following does your public art program print and/or publish? *(Check all that apply)*

☐ Newsletter (printed) ☐ Maps

☐ Newsletter (electronic) ☐ Postcards

☐ Brochures ☐ Other *(specify):* _____

PUBLIC ART PROGRAM BOARD/COMMISSION

56. How many board members/commissioners does your public art program have? The sum of your responses should represent the total number of board members/commissioners.

☐ Check here if your public art program does not have a board or commission *(Skip to Question 58)*

Architect/design professional	# ____	Commissioning agency	# ____
Artists (not related to the project)	# ____	Elected officials	# ____
Arts administrators/professionals	# ____	Laypersons	# ____
Business leaders	# ____	Other *(specify):* ____	# ____
Community representatives	# ____	Other *(specify):* ____	# ____

57. What types of educational/training programs does your public art program provide for its
board/commission? *(Check all that apply)*

☐ Collaborative programs   ☐ Mentor programs

☐ Open meetings with artists   ☐ Tools for educators

☐ Guided tours   ☐ Other *(specify):* _____

☐ Lectures

SLIDE REGISTRIES

58. Does your public art program have a slide registry?

☐ Yes *(Continue with Questions 58a through 58h)*   ☐ No *(YOU ARE DONE!!)*

58a. Is your slide registry open to the general public?   ☐ Yes   ☐ No

58b. If your slide registry is not open nationally, which artists can participate? *(Check all that apply)*

☐ Slide registry is open nationally   ☐ Open to local artists only

☐ Open statewide   ☐ Other *(specify):* _____

58c. How can your slide registry be accessed? *(Check all that apply)*

☐ Slides   ☐ Website/internet photographs/images

☐ CD Rom   ☐ Other *(specify):* _____

☐ Website/internet video tour

58d. If your registry is available on the internet, what is the internet address?

[   ]

58e. Who are the users of your slide registry? *(Check all that apply)*

☐ Artists   ☐ Curators   ☐ Public art program staff

☐ Arts organizations   ☐ Teachers   ☐ General public

☐ Consultants   ☐ Students   ☐ Other *(specify):* _____

58f. Is your slide registry juried?   ☐ Yes   ☐ No

58g. Which selection best characterizes how often your slide registry is updated? *(Check only one)*

☐ At least every 3 months   ☐ Every 2 years

☐ Every 3-6 months   ☐ Every 3 years

☐ Every year   ☐ Every 4 years (or less frequently)

58h. Do you currently consider your slide registry to be "out-of-date"?   ☐ Yes   ☐ No

YOU MADE IT! THANK YOU FOR YOUR PARTICIPATION!!!

APPENDIX C:
ACKNOWLEDGMENTS

B. ACKNOWLEDGMENTS

We are grateful to the 132 public art programs that responded to our lengthy and detailed questionnaire. Americans for the Arts hopes that the public art programs that chose not to participate in this survey process will find these results valuable enough to warrant participation in future Americans for the Arts' research projects.

Public Art Program	City	State
1% for Art Program of the Municipality of Anchorage at the Anchorage Museum of History and Art	Anchorage	AK
Alaska State Council on the Arts	Anchorage	AK
Public Art Program of the Arkansas Arts Council	Little Rock	AR
Chandler Arts Commission	Chandler	AZ
Gilbert Public Art Program	Gilbert	AZ
City of Mesa Public Art Program	Mesa	AZ
Phoenix Arts Commission Public Art Program	Phoenix	AZ
Valley Metro Rail Public Art Program	Phoenix	AZ
Arizona State University Public Art Program	Tempe	AZ
Public Art Program, City of Tempe Cultural Services	Tempe	AZ
City of Brea Art in Public Places	Brea	CA
Art in Public Places Program, City of Burbank	Burbank	CA
City of Carlsbad Cultural Arts Office Visual Art Program	Carlsbad	CA
City of Cathedral City	Cathedral City	CA
City of Claremont	Claremont	CA
City of Cupertino Fine Arts Commission	Cupertino	CA
City of Emeryville Public Art Program	Emeryville	CA
Fresno Arts Council	Fresno	CA
Stuart Collection at the University of California San Diego	LaJolla	CA
Art in Public Places and Public Art Programs, City of Laguna Beach	Laguna Beach	CA
Public Art Program, City of Lodi	Lodi	CA
City of Los Angeles Cultural Affairs Department Public Works Improvements Arts Program (PWTAP)	Los Angeles	CA
Los Angeles County Metropolitan Transportation Authority - Metro Art	Los Angeles	CA
Public Art Program of the Community Redevelopment Agency, City of Los Angeles	Los Angeles	CA
City of Manhattan Beach Public Art Program	Manhattan Beach	CA
Visual Arts City of Mountain View	Mountain View	CA
Public Art Program, Craft and Cultural Arts Department, City of Oakland	Oakland	CA
Public Art Program, City of Palm Desert	Palm Desert	CA
City of Pasadena Public Art Program	Pasadena	CA
City of Pico Rivera Department of Parks and Recreation	Pico Rivera	CA
City of San Diego Commission for Arts and Culture Public Art Program	San Diego	CA
San Francisco Arts Commission Public Art Program	San Francisco	CA
San Jose Public Art Program	San Jose	CA
City of San Luis Obispo Visual Arts in Public Places Program	San Luis Obispo	CA
San Luis Obispo County Arts Council	San Luis Obispo	CA
South Coast Metro Alliance	Santa Ana	CA
Percent for Art Program, City of Santa Monica	Santa Monica	CA
Public Art Program, City of Stockton, Department of Parks and Recreation	Stockton	CA
Ventura Public Art Program, City of Ventura Cultural Affairs	Ventura	CA
Public Art Program, City of Walnut Creek	Walnut Creek	CA
City of West Hollywood Urban Art Program	West Hollywood	CA

Public Art Program	City	State
Art in Public Places Program, City of Aurora	Aurora	CO
Colorado Council on the Arts, Art in Public Spaces Program	Denver	CO
1% for the Arts Program of City of Grand Junction Commission on Arts and Culture	Grand Junction	CO
1% for Art Program, City of Greeley Department of Cultural Affairs	Greeley	CO
Art in Public Places, City of Longmont	Longmont	CO
Town of Vail Art in Public Places Program	Vail	CO
Art in Public Spaces, Connecticut Commission on the Arts	Hartford	CT
Greater Hartford Arts Council	Hartford	CT
Art in Architecture Program, General Services Administration	Washington	DC
Pinellas County Arts Council Public Art and Design Program	Clearwater	FL
Broward County Cultural Affairs, Public Art and Design	Fort Lauderdale	FL
Florida Keys Council of Arts/ Monroe County Art In Public Places	Key West	FL
Miami International Airport, Fine Arts and Cultural Affairs	Miami	FL
Miami-Dade Art in Public Places	Miami	FL
Florida International University Art in State Buildings Program	Miami	FL
Miami Beach Art in Public Places Program	Miami Beach	FL
Arts Council of Northwest Florida	Pensacola	FL
City of Sarasota Public Art Program	Sarasota	FL
St. Petersburg Arts in Public Places	St. Petersburg	FL
Art in Public Places Program (c/o the Arts Council)	Stuart	FL
Art in State Buildings Program, Florida Division of Cultural Affairs	Tallahassee	FL
City of Tampa Public Art Program	Tampa	FL
USF Institute for Research in Art, Public Art Program	Tampa	FL
Brevard Cultural Alliance/Art in Public Places Temporary Installation Program	Viera	FL
City of Atlanta Department of Aviation Art Program	Atlanta	GA
City of Atlanta, Bureau of Cultural Affairs/Public Art Program	Atlanta	GA
Fulton County Arts Council	Atlanta	GA
Metropolitan Public Art Coalition, Inc.	Atlanta	GA
State Foundation on Culture and the Arts, Art in Public Places	Honolulu	HI
Cultural Division, City of Cedar Falls	Cedar Falls	IA
Des Moines Public Art Commission	Des Moines	IA
Iowa City Public Art Program	Iowa City	IA
Art of Campus Program, University Museums	Ames	IN
Public Art Program of the Arts Council of Indianapolis	Indianapolis	IN
Salina Arts and Humanities Commission Community Art and Design Program	Salina	KS
CityArts	Wichita	KS
Louisiana Division of the Arts Percent for Art Program	Baton Rouge	LA
Percent for Art, City of New Orleans	New Orleans	LA
Boston Art Commission	Boston	MA
New England Foundation for the Arts	Boston	MA
UrbanArts Institute at Massachusetts College of Art	Boston	MA
Baltimore Office of Promotion and the Arts, Public Art Program	Baltimore	MD
Prince George's County in Public Places Program	Largo	MD
City of Portland Main Public Art Program / Planning Office	Portland	ME
City of Minneapolis Art in Public Places	Minneapolis	MN
University of Minnesota Public Art on Campus	Minneapolis	MN
Forecast Public Artworks	St. Paul	MN
City of Blue Springs Public Art Commission	Blue Springs	MO
Percent for Art Program, City of Columbia Office of Cultural Affairs	Columbia	MO

Public Art Program	City	State
City of Kansas City Municipal Art Commission	Kansas City	MO
Arts in Transit – Bi-State Development Agency	St. Louis	MO
Percent for Art Program, State of Montana	Helena	MT
Chapel Hill Public Arts Commission, Town of Chapel Hill Percent for Art Program	Chapel Hill	NC
Charlotte Area Transit System (CATS) Art-in-Trust	Charlotte	NC
North Carolina Art Council	Raleigh	NC
Nebraska Arts Council 1% for Art Program	Omaha	NE
1% for Public Art Program, Bernalillo County	Albuquerque	NM
Albuquerque Public Art Program	Albuquerque	NM
Percent for Art Program, City of Santa Fe Arts Commission	Santa Fe	NM
Dormitory Authority, State of New York (DASNY/CUNY Percent for Art Program)	Albany	NY
CITYarts, Inc.	New York	NY
Percent for Art, City of New York Department of Cultural Affairs	New York	NY
Public Art Initiative, Town of Huntington Division of Cultural Affairs	Huntington	NY
Ohio Arts Council Administrator of Ohio Percent for Art Program	Columbus	OH
Dublin Arts Council Art in Public Places Program	Dublin	OH
City of Toledo 1% for Art Program, Arts Commission of Greater Toledo	Toledo	OH
Oklahoma City Arts Commission Public Art Program	Oklahoma City	OK
Lane Arts Council	Eugene	OR
Public Art Program, Regional Arts and Culture Council	Portland	OR
Fairmount Park Art Association	Philadelphia	PA
Philadelphia Office of Arts and Culture, Public Art Program	Philadelphia	PA
Redevelopment Authority Fine Arts Program	Philadelphia	PA
The Urban Art Commission	Memphis	TN
Arts in the Airport Foundation	Nashville	TN
Metropolitan Nashville Arts Commission	Nashville	TN
Art in Public Places Program, Cultural Arts Program	Austin	TX
Public Art Program, City of Dallas Office of Cultural Affairs	Dallas	TX
Cultural Arts Council of Houston/ Harris County, Civic Art and Design Program	Houston	TX
Texas Tech University Public Art Program	Lubbock	TX
Salt Lake City Arts Council / SLC Public Art Program	Salt Lake City	UT
Utah Arts Council Public Art Program	Salt Lake City	UT
Arlington County, Department of Parks, Recreation and Community Resources	Arlington	VA
Vermont Arts Council Art in State Buildings Program	Montpelier	VT
Percent for Art Program, City of Edmonds Arts Commission	Edmonds	WA
City of Kent Arts Commission, City Art Program	Kent	WA
Lynnwood Arts Commission	Lynnwood	WA
City of Renton Municipal Arts Commission	Renton	WA
Spokane Arts Commission	Spokane	WA
City of Tacoma Municipal Art Program	Tacoma	WA
Percent for Art Program, Wisconsin Arts Board	Madison	WI
Art in Public Buildings	Cheyenne	WY

Be sure to visit the Americans for the Arts' website at www.AmericansForTheArts.org.

For more information about this report, or to purchase additional copies, please contact the Americans for the Arts publications department by contacting 800.321.4510 or afta@pmds.com, or visiting www.AmericansForTheArts.org.

ABOUT THE PUBLIC ART NETWORK (PAN)

PAN is a program of Americans for the Arts designed to provide services to the diverse field of public art and to develop strategies and tools to improve communities through public art. PAN's key constituents are public art professionals, visual artists, design professionals, arts organizations, and communities planning public art projects and programs.
To reach its goals, PAN has established the following objectives:

  • Provide tools and resources to strengthen the field of public art
  • Advocate for the support of public art
  • Expand participation in the field of public art
  • Foster knowledge and understanding of the diversity of public art

PAN'S SERVICES:

PAN Listserv: This networking tool connects colleagues and acts as a research engine, newsletter, and a stage for critical dialogue, and is available exclusively to Americans for the Arts members.

Public Art Conference: The annual public art preconference of the Americans for the Arts convention brings together professionals from the diverse field of public art for two days of presentations, information-sharing, networking, and tours of public art. Visit the events section of the website for details on this year's conference.

Website: Visit www.AmericansForTheArts.org/PAN to learn about public art resources, artist opportunities, websites, publications, and events nationwide. In addition, find images of public art, summaries of the public art conference sessions, and a public art bibliography.

*Public Art Program Directory***:** This essential resource is the most comprehensive directory of public art programs in the U.S. It is a great tool for artists and administrators who want to learn about programs and opportunities nationwide.
To order, visit the bookstore at www.AmericansForTheArts.org or call 800.321.4510.

Year-In-Review Slide Sets: Are you looking for images of public art projects? Developed by PAN as an extension of the annual *Year-In-Review* conference session, these slide sets highlight innovative and exciting samples of American public art. Preview images and order a set online at www.AmericansForTheArts.org or call 800.321.4510.

Networking and Outreach: Need help with a question or want to spread the word about a current project? PAN provides opportunities for colleagues to network, research, and learn. In addition, the PAN Facilitator is available via e-mail at pan@artsusa.org to help answer questions and guide you to available resources.

About Americans for the Arts

Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. With a 40-year record of service, it is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts.

Steven D. Spiess
Chairman, Board of Directors
Executive Director, Cravath, Swaine & Moore LLP

Robert L. Lynch
President and CEO