March 18, 2014

Pima County Public Art Portfolio

Background

In 1990, the Board of Supervisors established the Pima County Public Art Program. The goals outlined in the Board of Supervisors Policy are many, from enriching our lives to celebrating our cultural heritage and diversity to increasing employment opportunities in the arts. Since that time, the County has invested over $4.9 million in 91 separate commissions on a variety of capital improvement projects located throughout the County. Thirteen of those pieces were installed at sites within the City of Tucson; another 14 pieces are in development.

Public art serves two primary functions: it provides a tool for economic revitalization, and it creates community identity. Public art helps shape the quality of life for people in Pima County by offering a form of expression that embodies our community’s spirit. It represents a sense of community pride and brings people together. Moreover, public art attracts people who bring a broad array of talents and experiences to this community, further enriching it. Over the past 24 years since the Board of Supervisors adopted the One Percent for Art Policy, the Board has rarely exempted a qualifying capital project from this requirement, further reflecting your commitment to public art in our community. A community is defined by those elements it holds most dearly. The Board of Supervisors One Percent for Art Policy reflects that commitment.

In September 2013, the Arizona Daily Star reported that “Tucson’s public art needs protection.” Although both Pima County and the City of Tucson were identified in the article, the majority of the items reviewed by the reporter and identified as in disrepair were located within the City of Tucson.

The County has a longstanding relationship with the Tucson Pima Arts Council (TPAC), which is specifically identified in Administrative Procedure 3-16 as the implementing agency for the art program. TPAC’s role is to not only solicit public artists and facilitate the artist selection process but to “periodically survey the condition of Pima County public art.” TPAC also provides guidance related to conservation, preservation and maintenance of the Pima County art collection. TPAC has provided this as-needed service throughout the life of the program.

With the recent article on the condition of public art, TPAC was asked to provide a comprehensive analysis of the Pima County art collection. Attached to this memorandum is the Public Art Inventory and Assessment. The report identifies 65 projects (83 percent)
in good to excellent condition; 12 projects require some level of repair. The report identifies those projects and describes their current conditions.

The Administrative Procedure guiding the implementation of the Pima County Public Art Program has undergone minor revisions throughout its history to better reflect the actual needs of the program. The latest discussion regarding the condition of the region’s public art collection has highlighted the need for additional funding to maintain these works in respectable condition. The Administrative Procedure currently exempts specific types of capital projects from the requirement for art, including underground or “invisible infrastructure,” such as sewer conveyance systems, communications networks, and some flood control improvements. Although invisible projects cannot physically showcase artwork, they nevertheless represent a significant public investment and a lost opportunity to help fund and maintain the public art collection. It seems reasonable to expect that the equivalent allocation should be made for these projects. Additionally, all projects should retain some funding for ongoing maintenance.

The Administrative Procedure also exempts highly visible and public projects, such as wastewater and solid waste facilities. This is another lost opportunity for funding public art and helping to educate the community about technology and the environment. The 27th Avenue Solid Waste Management Facility in Phoenix, for example, was a collaborative effort between artists and engineers that combined technology and education to create a beautiful and public educational facility.

The attached draft Administrative Procedure 3-16 has been amended to reflect the current approach for managing the artist selection process, offers several suggestions for funding the ongoing maintenance and repair of the Pima County art collection, and further defines TPAC’s responsibilities related to public art coordination.

Recommendations

Pima County values public art in our community. To provide a consistent, long-term funding source for the maintenance of art in Pima County, I recommend:

1. Approval of the changes to the attached Administrative Procedure 3-16, implementation of the Pima County Public Art Program identified.

2. In the interim, before funds are accumulated from future art projects, repairs to the existing art identified in the attached assessment will be sought from each department responsible for the infrastructure where the actual art is located.
The Honorable Chairman and Members, Pima County Board of Supervisors
Re: Pima County Public Art Portfolio
March 18, 2014
Page 3

Respectfully submitted,

C.H. Huckelberry
County Administrator

CHH/mjk – March 11, 2014

Attachments: January 31, 2014, Pima County Public Art Inventory and Assessment
February 6, 2014, Pima County Public Art Photo Inventory and List
Draft Administrative Procedure 3-16, Implementation of the Pima County Art Program

c: John Bernal, Deputy County Administrator for Public Works
    Nanette Slusser, Assistant County Administrator for Public Works Policy
    Hank Atha, Deputy County Administrator for Community and Economic Development
    Jan Lesher, Deputy County Administrator for Medical and Health Services
Purpose

The purpose of this policy is to establish the Pima County Public Art Program, state the goals of the program, set forth its basic program principles, and direct the County Administrator to promulgate administrative procedures to carry out this policy.

Pima County Public Art Program: Establishment and Policy

The Board of Supervisors establishes the Pima County Public Art Program. The Board of Supervisors intends the Pima County Public Art Program to serve multiple community goals and to operate according to provisions set forth in this policy and its implementing administrative procedures.

Goals of the Pima County Public Art Program

The Pima County Public Art Program will achieve multiple community benefits, including but not limited to the following goals:

- Enrich our environment and our lives, engage our eyes, our minds and our spirit;
- Affirm our uniqueness as a community, celebrate our cultural heritage and diversity, and express the hopes and dreams of people living in vibrant neighborhoods;
- Help to develop public awareness of and interest in the visual arts;
- Increase employment opportunities in the arts, actively encourage emerging artists of culturally diverse backgrounds, and use the arts to advance other community goals, such as youth development and delinquency prevention;
- Increase the likelihood that public art will be an integral part of Pima County capital improvement projects.

Basic Program Principles

The Board of Supervisors will structure the Pima County Public Art Program according to the following basic program principles:

- Pima County departments carrying out capital improvement projects will appropriate 1% of the construction costs of each project for public art. If other governmental entities participating in the funding of a capital improvement project preclude the use of their revenues for public art, the County will reduce the set-aside for public art accordingly.
- The Pima County Public Art Program will emphasize the community's cultural heritage and diversity in terms of race, ethnicity, and gender in the selection of artists, artworks, artistic content and theme, as well as design and materials.
- The Board of Supervisors will appropriate funds for public Art projects in the annual capital improvement budget.
- Public art projects will be publicly announced and advertised. Artists and artwork will be selected by means of open entry competitions, by panels chosen to represent a variety of community interests.
Initiation of the public art process will begin as early as possible in the planning and design process of capital improvements.

The member of the Board of Supervisors will appoint two members to each selection panel for any public art project to be carried out within that member's district.

The Public Art Program will operate in strict conformance with the Pima County Procurement Code.

All artworks created by or purchased through the Pima County Public Art Program become the property of Pima County.

To the extent determined by the Board of Supervisors, the County will operate the Pima County Public Art Program parallel to the City of Tucson Public Art Program.

Pima County will contract with the Tucson Pima Art Council to obtain its services in operating the Pima County Public Art Program.

The Board of Supervisors creates the Public Art Program at its sole discretion. The Board retains final authority to grant exemptions to the policy and procedures on a case-by-case basis.

Administrative Procedures

The County Administrator will develop Administrative Procedures to carry out the policy of the Pima County Public Art Program. The County Administrator will submit all such administrative procedures, and amendments to the procedures, to the Board of Supervisors for review and approval.

Sunset Provision

The Board of Supervisors will review this policy for continuance by December 31, 2001.

Renewed/Amended: February 1, 1994
December 16, 1997

Effective Date: November 27, 1990

MAP / 0 1998
I. **STATEMENT OF PURPOSE**

The purpose of this Administrative Procedure is to establish the procedures for carrying out the Pima County Public Art Program and to assign responsibilities to execute these procedures.

II. **ELIGIBLE WORKS OF ART/ARTISTS AND ORGANIZATIONS**

A. **Eligible Works of Public Art**

For the purposes of the Pima County Public Art Program, eligible works of art will mean:

1. Any tangible work of visual art, including but not limited to, a drawing, painting, mural, fresco, sculpture, mosaic, photograph, works of calligraphy, works of graphic art (including an etching), works in clay, textile, fabric, glass and like materials, or mixed media (including a collage, assemblage, or any combination of the above art media), stained glass, relief or freestanding sculptures, fountains, arches, mobiles, and environments.

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3. Permanent structures that retain their value for the useful life of the capital improvement to which they are associated or the term of bonds used to fund them.
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1. Massed-produced of standard design (such as playground equipment or fountains),

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Public art will be installed only on publicly-owned property. Eligible works of public art may be an integral part of a structure, attached to a structure or detached from the structure within or outside it. Public art may be located on publicly owned property where there are no structures.

B. **Artists Eligible for Participation in the Public Art Program**

All professional artists are eligible to participate in the Public Art Program. Professional artists may include but not be limited to:

1. Individuals who are engaged full-time or part-time in the production of eligible works of art,

2. Teachers of art,

3. Emerging professional artists,

4. Participants in community programs headed by professional artists that use the arts to foster youth development and juvenile delinquency prevention. Artists may participate on their own or in collaboration with other artists or may supervise the work of non-artists.

III. **FUNDS FOR THE ACQUISITION OF PUBLIC ART**

A. **1 Percent Appropriation for Public Art**

Funds for public art become available only pursuant to an annual appropriation in an adopted capital improvement budget. In appropriating funds for public art, the Board will budget 1 percent of the cumulative planning, design, and construction costs of a project. The Board of Supervisors will make appropriations for public art on a project-by-project basis. Eligible projects are limited to those projects in an adopted annual budget. Annually, ten percent of the public art set aside will be allocated to
fund art programs associated with youth development and juvenile delinquency programs; these funds will be allocated by processes maintained by the Community Resources department. The Pima County Public Arts Program will permit consolidation of small project-by-project public arts allocations. Funds from projects without high visibility may be consolidated for use at high-visibility locations.

B. Exemptions From the 1 Percent Appropriation for Public Art

Only the Board of Supervisors has the authority to exempt projects from the requirements of the Public Art Program. At its own discretion, the Board may exempt a project or choose to raise or lower the set-aside from 1 percent.

Grounds for exempting a capital improvement project from the requirements of the Public Art Program or lowering the set-aside from 1 percent might include, but not be limited to, the following:

1. No construction or other substantial construction-related activities are included in the capital improvement project, such as projects that involve only land acquisition, planning and design, or build-out and remodeling of existing facilities.

2. Projects associated with Cultural Resources/Historic Preservation.

The Board of Supervisors has sole discretion to raise the public art set-aside for a capital improvement project above 1 percent, for reasons including but not limited to a determination that raising the 1 percent set-aside would commensurately enhance the artistic integrity and value of public artwork, in response to strong community support to do so, or where public access or view is high or unique. The County Administrator will advise the Board of Supervisors on whether raising the 1 percent set-aside would adversely affect functionality of the capital improvement project.

C. Capital Improvement Projects With Multiple Sources of Funds

Capital improvement projects are often financed from multiple sources of funds, often provided by other units of government. Each funding source will contribute to public art in proportion to their individual contributions to the overall project.

D. Calculation of 1 Percent Appropriation for Public Art Based Upon Construction Costs

Pima County will base calculation of the 1 percent set-aside for public art
upon the actual costs of planning, design and construction of participating capital improvement projects. All costs associated with administration, land acquisition and relocation, and utility relocation are excluded from calculation of the 1 percent set-aside.

E. Funding for Public Art Maintenance

All public art budgets will include an allocation for public art maintenance. Each project budget will allocate five percent (5%) of the one percent (1%) for art to a public art maintenance account. This account will reside in the Public Works Administration budget and be applied to all art throughout the County. This account will be used to pay for maintenance of all art in the Pima County portfolio. This includes the cost for annual assessments of the portfolio to determine maintenance needs.

IV. PROGRAM RESPONSIBILITIES

A. Pima County Board of Supervisors

The Pima County Board of Supervisors will:

1. Each Board member designates one (1) member to the Public Art and Community Design Committee of the Tucson Pima Arts Council.

2. Review projects to include public art when they review capital improvement budgets.

3. Appropriate revenues for expenditures on itemized public art projects in the adopted capital improvement budget for the fiscal year within which the public art project will be created.

4. Contract with the Tucson Pima Arts Council for operation and implementation of the Pima County Public Art Program.

5. Each Supervisor will select at least one (1) of two community representatives on public art selection panels for projects occurring within the respective District.

B. County Administrator

The County Administrator or designee will:

1. Provide the Public Art Coordinator with annual updates of the proposed and adopted five-year Capital Improvement Plan of Pima County. Itemize specific public art projects in the recommended capital improvement budget for the fiscal year within which the public
art project will be started.

2. Receive comments from the Risk Management Department on public safety issues relating to proposed public art projects.

3. Designate one (1) member of the Public Art and Community Design Committee.

4. Review and approve itemized budgets submitted by the Public Art Coordinator to cover administrative costs as described at Section IX.

5. Prepare and submit to the Board for its approval an annual contract with the Tucson Pima Arts Council for operation and implementation of the Public Art Program.


C. Pima County Departments

Pima County departments responsible for implementing budgeted capital improvement projects will:

1. Coordinate with the Public Art Coordinator on the implementation of public art projects.

2. Involve the Public Art Coordinator and artists early in design of capital improvement projects regarding public art, to the extent practicable.

3. Solicit comments from the community within which a capital improvement project designated for public art is located, from departmental advisory committees, or from the public using the facility on their desires for public art.

4. Solicit the County's Americans with Disabilities Act Coordinator's comments on access issues about public art projects.

5. Submit a request to the Public Art Coordinator to initiate the public art process, including guidelines for the "call to artists."

6. Prepare contracts for artists in conformance with the Pima County Procurement Code.
D. **Tucson Pima Arts Council**

The Tucson Pima Arts Council will:

1. Appoint seven (7) members to the Public Art and Community Design Committee who typify the community, to include minorities and women.

2. Hire a Public Art Coordinator who will be responsible for day-to-day administrative responsibilities of the TPAC contract for the Public Art Program.

3. Contract with Pima County for implementation of the Public Art Program.

4. Review and approve recommendations from the Public Art and Community Design Committee for artists and art work for the Public Art Program.

E. **Public Art and Community Design Committee**

1. Appoint one (1) arts professional and two (2) artists to public art selection juries for each public art project.

2. Review and approve recommendations from public art selection juries and forward recommendations to TPAC Board of Directors, appropriate Supervisor, and County Administrator.

F. **Public Art Coordinator**

The Public Art Coordinator will coordinate day-to-day administrative duties of TPAC regarding the Public Art Program and will:

1. Create a database/file of information on artists and organizations that are eligible for commissions to create works of public art.

2. Develop a database/file of information about arts professionals and artists qualified to serve on public art selection juries.

3. Prepare the "call to artists" in consultation with the implementing department.

4. At least one month before scheduled meeting of a public art selection jury, issue the "call to artists." The Public Art Coordinator will distribute the Call to Artists by direct mail and/or listservs to eligible artists and organizations.
5. Convene public art selection juries and preside at all meetings of public art selection juries.

6. Ensure that public art selection juries meet at times that are convenient for the public to attend and strive to achieve the widest possible notification of public art selection jury meetings.

7. Forward recommendations of public art selection juries to the Public Art and Community Design Committee for its review and approval.

8. Forward Public Art and Community Design Committee recommendations to the TPAC Board of Directors for review and approval.

9. Forward the TPAC Board of Directors’ recommendations to appropriate Supervisor and the County Administrator.

10. Prepare budgets for allowable administrative costs as described at Section IX and submit budgets to the implementing department for review and approval. Monitor all public art projects to certify progress and conformance with the approved project scope, budget, and contractual responsibilities.

11. Recommend payments to the artist(s) as scheduled in contracts.

12. Inspect all public art projects during production.

13. Submit an annual report on the Public Art Program including the condition of the Pima County art collection to the County Administrator.

14. Perform other duties as required to coordinate the Public Art Program effectively.

V. SELECTION OF ARTISTS AND ARTWORKS

Pursuant to Pima County Procurement Code, Section 11.12.030, the County Administrator developed and approved this contractor selection process for the selection of artists and artworks.

A. Initiation of Public Art Projects

1. The five-year capital improvement plan of the County will list all capital improvement projects and include a tentative allocation of 1 percent of
planning, design and construction costs for public art. Capital improvement plans are not budget documents and do not represent appropriation of funds for any purpose.

2. Unless the Board of Supervisors grants an exemption, initiation of the public art process begins in the implementing department, with initiation of planning or design, whether done by County staff or through selection of a project architect or engineer.

3. The implementing department will develop guidelines for each public art project, including:
   a. The nature of the built improvement (for consideration of opportunities and constraints),
   b. Design and materials,
   c. Safety,
   d. Compliance with Americans with Disabilities Act access, and
   d. Operations and maintenance cost.

4. To the extent practicable, the implementing department will gather public comments on these guidelines.

5. The implementing department will also gather comments on access issues from the Pima County Americans with Disabilities Act Coordinator.

6. At its discretion, the department may request assistance from the Public Art Coordinator in the development of these guidelines.

7. The implementing department will forward these guidelines to the Public Art Coordinator with a request that a "call to artists" be developed according to guidelines proposed by the department.

B. General Provisions Regarding Selection of Artists and Artworks

1. The County will select artists or organizations through an open and competitive process in which any professional artist is eligible to enter.

2. The Public Art Coordinator will maintain and update registries of qualified artists and organizations. Any qualified artists or organization may request inclusion in these registries and all such registries will be public documents open for inspection to anyone
requesting to do so.

3. Selection of artists and artworks will be based upon criteria of artistic quality and responsiveness to guidelines submitted by the implementing department and the goals expressed by the public art selection jury members.

4. In limited instances, the County Administrator may approve the direct selection of a professional artist if that artist possesses particular expertise or experience deemed relevant or otherwise appropriate for a particular project. In this circumstance, the artist shall be required to submit application materials demonstrating qualifications for the commission.

C. Call to Artists

1. When the implementing department so requests, the Public Art Coordinator will draft a "call to artists" for the review and concurrence of the implementing department.

2. The "call to artists" will include a description of the capital improvement project to which a work of public art will be associated and the guidelines submitted by the implementing department.

3. The Public Art Coordinator will distribute the "call to artists" as widely as possible. At a minimum, the Public Art Coordinator will publish the "call to artists" at least once on the Tucson Pima Arts Council’s website, and provide notice of the call to artists through TPAC’s e-newsletter.

D. Public Art Selection Juries

1. The Public Art Coordinator will convene a new public art selection jury for each budgeted public art project.

2. Each public art selection jury will consist of seven members, which will include:

   a. One (1) arts professional who does not earn his/her living as an artist but is knowledgeable about the discipline under review. Such persons may include, but not be limited to, art critics, collectors, educators, trustees or others with an aesthetic knowledge about the particular discipline. The Public Art Coordinator will make this appointment with input from the
Public Art and Community Design Committee.

b. **One (1)** designee appointed by the implementing department funding the project;

c. **Two (2)** artists appointed by the Public Art Coordinator with input from the Public Art and Community Design Committee;

d. **Two (2)** community representatives at least one (1) of which will be selected by the Board member within whose district the public art project will be located;

e. **One (1)** person who is the project or design principal.

**E. Selection Procedures**

1. While not subject to the Open Meetings Law, public art selection jury deliberations will be open to the public. The Public Art Coordinator will publicly notice meetings of public art selection juries and schedule them to be convenient for the public.

2. The Public Art Coordinator will provide instructions to the public art selection jury about their duties and responsibilities under the Public Art Program and the Pima County Procurement Code. Furthermore, the Public Art Coordinator will brief the jury on the guidelines developed by the implementing department for the work of public art. The Public Art Coordinator will solicit input from panel members on their goals for the artwork.

3. The public art selection jury will hold at least two meetings, advertised and open to the public, for their deliberations.

4. At the first meeting, the public art selection jury will review qualifications of artists and organizations and will select three to four finalists. At this meeting, the public art selection jury will select finalists based on qualifications and prior artwork.

5. The public art selection jury may, where appropriate, ask finalists selected by the jury to submit specific artwork proposals for the juried competition.

6. When an artwork is requested, finalists will also submit a project budget. Project costs may include, but not be limited, to the following:
a. The artist's fee;

b. Labor of assistants, materials, and contracted services required for production and installation;

c. Permit fees, as required;

d. Business, insurance, and legal costs directly related to the project;

e. Dealer's fees, if any;

f. Communication, mailing, and other indirect costs;

g. Transportation and travel expenses, if any;

h. Site preparation;

i. Installation of the completed artwork; and

j. Any applicable taxes.

7. Finalists will make presentations at the second meeting of the public art selection jury. This meeting will be open to the public and the public may ask questions of the finalists and provide comments directly to the public art selection jury.

8. The public art selection jury will decide the winning artists at this second meeting or, if necessary, a subsequent meeting open to the public. The jury will decide by public vote, with each juror casting one vote. A simple majority of four (4) will be necessary to carry the recommendation of the public art selection jury. The public art selection jury will have the option of making no selection. In this event, the public art selection jury may ask that the finalists submit and present new proposals or refer the process to the Board of Supervisors. The Board may exempt the project from public art or initiate a new selection process.

9. The Public Art Coordinator will submit the recommended public artwork to the County's Risk Manager for review of the project from a public safety standpoint and to the County Americans with Disabilities Act Coordinator for a review as for full accessibility.

The Public Art Coordinator will prepare a report that describes the
artist or artwork recommended and documents that the selection process met the requirements of Board of Supervisors Policy C 3.3 and Administrative Procedure 3-16.

10. The Public Art Coordinator will submit the report with recommended artist to the Public Art and Community Design Committee and, if approved, to the Arts Council Board of Directors for formal vote.

11. If approved by the Arts Council Board of Directors, the report with recommended artist shall first be transmitted to the appropriate Supervisor who, following his or her review, shall, if in concurrence, confirm by signing the concurrence request. If not in concurrence, the Supervisor shall communicate his or her objections to the process and selected artist to the Tucson Pima Arts Council. After concurrence by the Supervisor has been obtained, the signed concurrence request and report documenting the selection process shall be transmitted to the County Administrator.

12. If in concurrence with the recommendation of the Arts Council, the County Administrator will direct the implementing department to prepare the required contract and copy the Public Art Coordinator of his/her decision. If further concerns arise after the Board member has concurred with the recommended art or artist selection, the County Administrator will transmit the Arts Council’s recommendation to the respective Board of Supervisors member for a final decision on the selection.

VI. PREPARING AND ADMINISTERING A COUNTY CONTRACT WITH THE ARTIST OR ORGANIZATION

A. Pima County will commission and purchase all works of public art through a contract executed with the artist or organization.

B. The implementing County department, with the assistance of the Public Art Coordinator if requested, will prepare contracts for works of public art.

C. Contracts will be in the format of the standard County contract for professional services and will include the following:

1. A schedule for creation of the artwork,

2. A payment schedule,

3. Responsibilities for site preparation and installation of the artwork,

4. Terms and condition of ownership of the artwork by Pima County,
5. Restrictions, if any, on reproduction of the artwork,

6. Insurance coverage the County requires.

D. The County will process contracts in accordance with Board of Supervisors Policy D.29.4 and Procurement Procedures, Contracts for Services.

E. If the artist has been selected on the basis of qualifications or has presented a preliminary concept or preliminary design, the Public Art Jury will be convened as many times as necessary throughout the design phase of the project specifically to:

1. Provide input and review the completed design.

2. Recommend any changes to the design based on their expertise and the response to community input.

3. Recommend that the artist proceed to production when satisfied that all design issues have been resolved.

F. The Public Art Coordinator and designee of the implementing department will be responsible for inspecting the art project at required intervals to certify progress and recommend payments pursuant to the schedule in the contract. The Public Art Coordinator and designee of the implementing department will coordinate on-site activity concerning artwork installation.

VII. GIFTS AND DONATIONS

A. The Public Art and Community Design Committee will review and comment on artwork proposed for donation to the County. Areas of review will include conservation/preservation implications, placement of the artwork, and appropriateness of the artwork. The Public Art and Community Design Committee will ask the County Risk Manager to conduct a safety and liability review of proposed donations.

B. Based upon the comments of the Public Art and Community Design Committee and the Risk Manager, the County Administrator will decide whether to recommend acceptance of the artwork.

C. For artwork that is to be commissioned without County funds and outside the capital improvement budget with the intent of donating the artwork to the County, County employees may only be involved in the commissioning if they
follow the art selection procedures of the Public Art Program.

VIII. CONSERVATION AND PRESERVATION OF PUBLIC ART

A. Pima County will be responsible for conservation and maintenance of public art owned by the County and purchased through the Public Art Program.

B. The Public Art Coordinator will survey the condition of Pima County public art annually and report the condition of each piece of public art to the County Administrator and make prioritized recommendations for restoration and preservation where needed.

C. If a work of art needs repairs, the County will give the artist the opportunity to make the repairs at a reasonable cost. If the County and artist cannot agree, the County may make other arrangements to repair the artwork.

D. The County will consult with the Public Art Coordinator before undertaking non-emergency conservation, preservation or maintenance activities, but retains sole discretion to undertake such activities.

E. To the extent practicable, the County will consult the Public Art Coordinator before undertaking emergency conservation, preservation and maintenance activities. The County will act without such consultation when public safety requires such action.

IX. ADMINISTRATIVE COSTS THAT MAY BE PAID TO TUCSON PIMA ARTS COUNCIL

A. The Tucson Pima Arts Council may recover certain administrative costs incurred in the performance of its responsibilities under the Public Art Program.

B. Eligible administrative costs will include, but not be limited to costs related to provision of those services identified in Section IV. F.

C. Eligible expenses will include salaries and benefits of staff members of the Tucson Pima Arts Council assigned to the Public Art Program, overhead charges and costs of publication and advertisement, postage, rental of meeting facilities, supplies, and other incidental costs.

D. The Tucson Pima Arts Council may incur only those administrative costs directly related to execution of the selection process for each particular public art project.

E. The County will reimburse the Tucson Pima Arts Council for administrative
costs not to exceed 10 percent (10%) of the approved budget for that project. Implementing departments will approve agreements for services for allowable administrative costs before the Tucson Pima Arts Council incurs such costs.

X. **REFERENCES**

Pima County Code, Title 11, Procurement  
Board of Supervisors Policy C 3.3  
Board of Supervisors Policy D 29.4  
Board of Supervisors Policy D 32.9  
*Procurement Procedures*, Contracts for Services
ADMINISTRATIVE PROCEDURES

Procedure Number: 3-16
Effective Date: 01/31/2002
Revision Date: 06/18/200602/12/2014

County Administrator

SUBJECT: IMPLEMENTATION OF THE PIMA COUNTY PUBLIC ART PROGRAM

DEPARTMENT RESPONSIBLE: The Office of the County Administrator

I. STATEMENT OF PURPOSE

The purpose of this Administrative Procedure is to establish the procedures for carrying out the Pima County Public Art Program and to assign responsibilities for the execution of these procedures.

II. ELIGIBLE WORKS OF ART/ARTISTS AND ORGANIZATIONS

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B. Exemptions From the 1 Percent Appropriation for Public Art

Only the Board of Supervisors has the authority to exempt projects from the requirements of the Public Art Program. At its own discretion, the Board may exempt a project or choose to raise or lower the set-aside from 1 percent.

Grounds for exempting a capital improvement project from the requirements of the Public Art Program or lowering the set-aside from 1 percent might include, but not be limited, to the following:

1. No construction or other substantial construction-related activities are included in the capital improvement project, such as projects that involve only land acquisition, planning and design, or build-out and remodeling of existing facilities.

2. Capital improvement projects where construction does not result in facilities that have high visibility or impact (such as underground facilities, facilities in areas of the County that are remote, or facilities in which public access is prohibited or controlled).

3. Projects for which the Board of Supervisors determines the diversion of 1 percent of planning, design, and construction costs would significantly compromise the operational integrity of the facility.

4. Projects associated with Cultural Resources/Historic Preservation and Neighborhood Reinvestment.

5. Projects associated with Wastewater Management and Solid Waste Management capital improvements, for which the 1 percent set aside will be allocated to fund environmental enhancement.

The Board of Supervisors has sole discretion to raise the public art set-aside for a capital improvement project above 1 percent, for reasons including but not limited to a determination that raising the 1 percent set aside would commensurately enhance the artistic integrity and value of public artwork, in response to strong community support to do so, or where public access or view is high or unique. The County Administrator will advise the Board of
Supervisors about whether raising the 1 percent set-aside would adversely affect functionality of the capital improvement project.

C. Capital Improvement Projects With Multiple Sources of Funds

Capital improvement projects are often financed from multiple sources of funds, often provided by other units of government. Each funding source will contribute to public art in proportion to their individual contributions to the overall project. If the contributing jurisdiction, however, declines, for whatever reason, to participate in the acquisition of public art, Pima County will reduce the 1 percent set-aside accordingly.

D. Calculation of 1 Percent Appropriation for Public Art Based Upon Construction Costs

Pima County will base calculation of the 1 percent set-aside for public art upon the actual costs of planning, design and construction of participating capital improvement projects. All costs associated with administration, land acquisition and relocation, and utility relocation are excluded from calculation of the 1 percent set-aside. Pima County will base calculation of the 1 percent set-aside for public art upon the actual costs of planning, design and construction of participating capital improvement projects. All costs associated with administration, land acquisition and relocation, and utility relocation are excluded from calculation of the 1 percent set-aside.

E. Funding for Public Art Maintenance

All public art budgets will include an allocation for public art maintenance. Each project budget will allocate five (5) percent (5%) of the one (1)-percent (1%) for art to a public art maintenance account. This account will reside in the Public Works Administration budget and be applied to all art throughout the County. This account will be used to pay for maintenance of all art in the Pima County portfolio. This includes the cost for annual assessments of the portfolio to determine maintenance needs.

IV. PROGRAM RESPONSIBILITIES

A. Pima County Board of Supervisors

The Pima County Board of Supervisors will:

1. Appoint one (1) voting member to the Tucson Pima Art Council Board of Directors.

2. Each Board member designates one (1) member to the Public Art and
Community Design Committee of the Tucson Pima Arts Council.

32. Review projects to include public art when they review capital improvement budgets.

4.3. Appropriate revenues for expenditures on itemized public art projects in the adopted capital improvement budget for the fiscal year within which the public art project will be created.

5.4. Contract with the Tucson Pima Arts Council for operation and implementation of the Pima County Public Art Program.

6.5. Each Supervisor will select at least one (1) of two community representatives on public art selection panels for projects occurring within their respective District.

B. County Administrator

The County Administrator or designee will:

1. Provide the Public Art Coordinator with annual updates of the proposed and adopted five-year Capital Improvement Plan of Pima County. Itemize specific public art projects in the recommended capital improvement budget for the fiscal year within which the public art project will be started.

2. Receive comments from the Risk Management Department on public safety issues relating to proposed public art projects.

3. Designate one (1) member of the Public Art and Community Design Committee.

4. Review and approve itemized budgets submitted by the Public Art Coordinator to cover administrative costs as described at Section IX.

5. Prepare and submit to the Board for its approval an annual contract with the Tucson Pima Arts Council for operation and implementation of the Public Art Program.


C. Pima County Departments

Pima County departments responsible for implementing budgeted capital
improvement projects will:

1. Coordinate with the Public Art Coordinator on the implementation of public art projects.

2. Involve the Public Art Coordinator and artists early in design of capital improvement projects regarding public art, to the extent practicable.

3. Solicit comments from the community within which a capital improvement project designated for public art is located, from departmental advisory committees, or from the public using the facility on their desires for public art.

4. Solicit the County’s Americans with Disabilities Act Coordinator’s comments on access issues about public art projects.

5. Submit a request to the Public Art Coordinator to initiate the public art process, including guidelines for the “call to artists.”

6. Notify the County Administrator on the results of public art selection processes and prepare a report on the selected artists and artworks to be forwarded to the Board of Supervisors for their information.

7. Prepare contracts for artists in conformance with the Pima County Procurement Code.

D. Tucson Pima Arts Council

The Tucson Pima Arts Council will:

1. Appoint seven (7) members to the Public Art and Community Design Committee who typify the community, to include minorities and women.

2. Hire a Public Art Coordinator who will be responsible for day-to-day administrative responsibilities of the TPAC contract for the Public Art Program.

3. Contract with Pima County for implementation of the Public Art Program.

4. Review and approve recommendations from the Public Art and Community Design Committee for artists and art work for the Public Art Program.

E. Public Art and Community Design Committee

1. Appoint one (1) arts professional and two (2) artists to public art
selection juries for each public art project.

2. Review and approve recommendations from public art selection juries and forward recommendations to TPAC Board of Directors, appropriate Supervisor, and County Administrator.

F. Public Art Coordinator

The Public Art Coordinator will coordinate day-to-day administrative duties of TPAC regarding the Public Art Program and will:

1. Create a database/file of information on artists and organizations that are eligible for commissions to create works of public art.

2. Develop a database/file of information about arts professionals and artists qualified to serve on public art selection juries.

3. Prepare the "call to artists" in consultation with the implementing department.

4. At least one month before scheduled meeting of a public art selection jury, issue the "call to artists." The Public Art Coordinator will distribute the Call to Artists by direct mail and/or listservs to eligible artists and organizations.

5. Convene public art selection juries and preside at all meetings of public art selection juries.

6. Ensure that public art selection juries meet at times that are convenient for the public to attend and strive to achieve the widest possible notification of public art selection jury meetings.

7. Forward recommendations of public art selection juries to the Public Art and Community Design Committee for its review and approval.

8. Forward Public Art and Community Design Committee recommendations to the TPAC Board of Directors for review and approval.

9. Forward the TPAC Board of Directors' recommendations to appropriate Supervisor and the County Administrator.

10. Prepare budgets for allowable administrative costs as described at Section IX and submit budgets to the implementing department for review and approval. Monitor all public art projects to certify progress and conformance with the approved project scope, budget, and
contractual responsibilities.

11. Recommend payments to the artist(s) as scheduled in contracts.

12. **Inspect all public art projects during production.**

13. **Submit an annual report** Prepare and submit annual progress reports on the Public Art Program including the condition of the Pima County art portfolio collection to the County Administrator.

134. Perform other duties as required to coordinate the Public Art Program effectively.

V. **SELECTION OF ARTISTS AND ARTWORKS**

Pursuant to Pima County Procurement Code, Section 11.12.030, the County Administrator developed and approved this contractor selection process for the selection of artists and artworks.
A. Initiation of Public Art Projects

1. The five-year capital improvement plan of the County will list all capital improvement projects and include a tentative allocation of 1 percent of planning, design and construction costs for public art. Capital improvement plans are not budget documents and do not represent appropriation of funds for any purpose.

2. Unless the Board of Supervisors grants an exemption, initiation of the public art process begins in the implementing department, with initiation of planning or design, whether done by County staff or through selection of a project architect or engineer.

3. The implementing department will develop guidelines for each public art project, including:
   a. The nature of the built improvement (for consideration of opportunities and constraints)
   b. Design and materials,
   c. Safety,
   d. Compliance with Americans with Disabilities Act access,
   e. Operations and maintenance cost.

4. To the extent practicable, the implementing department will gather public comments on these guidelines.

5. The implementing department will also gather comments on access issues from the Pima County Americans with Disabilities Act Coordinator.

6. At its discretion, the department may request assistance from the Public Art Coordinator in development of these guidelines.

7. The implementing department will forward these guidelines to the Public Art Coordinator with a request that a "call to artists" be developed according to guidelines proposed by the department.

B. General Provisions Regarding Selection of Artists and Artworks

1. The County will select artists or organizations through an open and competitive process in which any professional artist is eligible to enter.
2. The Public Art Coordinator will maintain and update registries of qualified artists and organizations. Any qualified artists or organization may request inclusion in these registries and all such registries will be public documents open for inspection to anyone requesting to do so.

3. Selection of artists and artworks will be based upon criteria of artistic quality and responsiveness to guidelines submitted by the implementing department and the goals expressed by the public art selection jury members.

4. In limited instances, the County Administrator may approve the direct selection of a professional artist if that artist possesses particular expertise or experience deemed relevant or otherwise appropriate for a particular project. In this circumstance, the artist shall be required to submit application materials demonstrating qualifications for the commission.

C. Call to Artists

1. When the implementing department so requests, the Public Art Coordinator will draft a "call to artists" for the review and concurrence of the implementing department.

2. The "call to artists" will include a description of the capital improvement project to which a work of public art will be associated and the guidelines submitted by the implementing department.

3. The Public Art Coordinator will distribute the "call to artists" as widely as possible. At a minimum, the Public Art Coordinator will publish the "call to artists" at least once on the Tucson Pima Arts Council's website, in a publication of general circulation, and mail it to a registry of qualified professional artists and organizations and provide notice of the call to artists through TPAC's e-newsletter.

D. Public Art Selection Juries

1. The Public Art Coordinator will convene a new public art selection jury for each budgeted public art project.

2. Each public art selection jury will consist of seven members, which will include:

   a. One (1) arts professional who does not earn his/her living as
an artist, but is knowledgeable about the discipline under review. Such persons may include, but not be limited to, art critics, collectors, educators, trustees or others with an aesthetic knowledge about the particular discipline. The Public Art Coordinator will make this appointment with input from the Public Art and Community Design Committee.

b. One (1) designee appointed by the implementing department funding the project;

c. Two (2) artists appointed by the Public Art Coordinator with input from the Public Art and Community Design Committee;

d. Two (2) community representatives at least one (1) of which will be selected by the Board member within whose district the public art project will be located;

e. One (1) person who is the project or design principal.

E. Selection Procedures

1. While not subject to the Open Meetings Law, public art selection jury deliberations will be open to the public. The Public Art Coordinator will publicly notice meetings of public art selection juries and schedule them to be convenient for the public.

2. The Public Art Coordinator will provide instructions to the public art selection jury about their duties and responsibilities under the Public Art Program and the Pima County Procurement Code. Furthermore, the Public Art Coordinator will brief the jury on the guidelines developed by the implementing department for the work of public art. The Public Art Coordinator will solicit input from panel members on their goals for the artwork.

3. The public art selection jury will hold at least two meetings, advertised and open to the public, for their deliberations.

4. At the first meeting, the public art selection jury will review submissions—qualifications, by of artists and organizations and will select no more than three to four finalists. At this meeting, the public art selection jury will select finalists based on qualifications and presentations of prior artwork and ideas for the advertised project.

5. The public art selection jury may, where appropriate, ask finalists selected by the jury to submit specific artwork proposals for the juried competition.

6. When an artwork is requested, finalists will also submit a project
budget. Project costs may include, but not be limited, to the following:

a. The artist's fee;

b. Labor of assistants, materials, and contracted services required for production and installation;

c. Permit fees, as required;

d. Business, insurance, and legal costs directly related to the project;

e. Dealer's fees, if any;

f. Communication, mailing, and other indirect costs;

g. Transportation and travel expenses, if any;

h. Site preparation;

i. Installation of the completed artwork; and

j. Any applicable taxes.

7. Finalists will make presentations at the second meeting of the public art selection jury. This meeting will be open to the public and the public may ask questions of the finalists and provide comments directly to the public art selection jury.

8. The public art selection jury will decide the winning artists at this second meeting or, if necessary, a subsequent meeting open to the public. The jury will decide by public vote, with each juror casting one vote. A simple majority of four (4) will be necessary to carry the recommendation of the public art selection jury. The public art selection jury will have the option of making no selection. In this event, the public art selection jury may ask that the finalists submit and present new proposals or refer the process to the Board of Supervisors. The Board may exempt the project from public art or initiate a new selection process.

9. The Public Art Coordinator will submit the recommended public artwork to the County's Risk Manager for review of the project from a public safety standpoint and to the County Americans with Disabilities Act Coordinator for a review as for full accessibility.
The Public Art Coordinator will prepare a report that describes the artist or artwork recommended and documents that the selection process met the requirements of Board of Supervisors Policy C 3.3 and this Administrative Procedure 3-16.

10. Upon approval by the Risk Manager and ADA Coordinator, the Public Art Coordinator will submit the report with recommended artist artwork to the Public Art and Community Design Committee and, if approved, to the Arts Council Board of Directors for formal vote.

11. If approved by the Arts Council Board of Directors, the Public Art Coordinator will prepare a report that describes the artist or artwork recommended and documents that the selection process met the requirements of Board of Supervisors Policy C 3.3 and this Administrative Procedure. This report with recommended artist shall first be transmitted to the appropriate Supervisor who, following his or her review, shall, if in concurrence, confirm by signing the concurrence request. If not in concurrence, the Supervisor shall communicate his or her objections to the process and selected artist to the Tucson Pima Arts Council. After concurrence by the Supervisor has been obtained, the signed concurrence request and report documenting the selection process shall be transmitted to the County Administrator.

12. If in concurrence with the recommendation of the Arts Council, the County Administrator will direct the implementing department to prepare the required contract and copy the Public Art Coordinator of his/her decision. If further concerns arise after the Board member has concurred with the recommended art or artist selection, the County Administrator will transmit the Arts Council’s recommendation to the respective Board of Supervisors member for a final decision on the selection.

VI. PREPARING AND ADMINISTERING A COUNTY CONTRACT WITH THE ARTIST OR ORGANIZATION

A. Pima County will commission and purchase all works of public art through a contract executed with the artist or organization.

B. The implementing County department, with the assistance of the Public Art Coordinator if requested, will prepare contracts for works of public art.

C. Contracts will be in the format of the standard County contract for professional services and will include the following:
1. A schedule for creation of the artwork,

2. A payment schedule,

3. Responsibilities for site preparation and installation of the artwork,

4. Terms and condition of ownership of the artwork by Pima County,

5. Restrictions, if any, on reproduction of the artwork,

6. Insurance coverage the County requires.

D. The County will process contracts in accordance with Board of Supervisors Policy D.29.4 and Procurement Procedures, Contracts for Services.

E. If the artist has been selected on the basis of qualifications or has presented a preliminary concept or preliminary design, the Public Art Jury will be convened as many times as necessary throughout the design phase of the project specifically to:

1. Provide input and review the completed design.

2. Recommend any changes to the design based on their expertise and the response to community input.

3. Recommend that the artist proceed to production when satisfied that all design issues have been resolved.

F. The Public Art Coordinator and designee of the implementing department will be responsible for inspecting the art project at required intervals to certify progress and recommend payments pursuant to the schedule in the contract. The Public Art Coordinator and designee of the implementing department will coordinate on-site activity concerning artwork installation.

VII. GIFTS AND DONATIONS

A. The Public Art and Community Design Committee will review and comment on artwork proposed for donation to the County. Areas of review will include conservation/preservation-implications, placement of the artwork, and appropriateness of the artwork. The Public Art and Community Design Committee will ask the County Risk Manager to conduct a safety and liability review of proposed donations.
B. Based upon the comments of the Public Art and Community Design Committee and the Risk Manager, the County Administrator will decide whether to recommend acceptance of the artwork.

C. For artwork that is to be commissioned without County funds and outside the capital improvement budget with the intent of donating the artwork to the County, County employees may only be involved in the commissioning if they follow the art selection procedures of the Public Art Program.

VIII. CONSERVATION AND PRESERVATION OF PUBLIC ART

A. Pima County will be responsible for conservation and maintenance of public art owned by the County and purchased through the Public Art Program.

B. The Public Art and Community Design Committee and the Public Art Coordinator will periodically survey the condition of Pima County public art annually. The Committee and will report the condition of each piece of public art to the County Administrator and make prioritized recommendations for restoration and preservation if necessary where needed.

C. If a work of art needs repairs, the County will give the artist the opportunity to make the repairs at a reasonable cost. If the County and artist cannot agree, the County may make other arrangements to repair the artwork.

D. The County will consult with the Public Art Coordinator before undertaking non-emergency conservation, preservation or maintenance activities, but retains sole discretion to undertake such activities.

E. To the extent practicable, the County will consult the Public Art Coordinator before undertaking emergency conservation, preservation and maintenance activities. The County will act without such consultation when public safety requires such action.

IX. ADMINISTRATIVE COSTS THAT MAY BE PAID TO TUCSON PIMA ARTS COUNCIL

A. The Tucson Pima Arts Council may recover certain administrative costs incurred in the performance of its responsibilities under the Public Art Program.

B. Eligible administrative costs will include, but not be limited to costs related to provision of those services identified in Section IV. F.

C. Eligible expenses will include salaries and benefits of staff members of the Tucson Pima Arts Council assigned to the Public Art Program, overhead
charges and costs of publication and advertisement, postage, rental of
meeting facilities, supplies, and other incidental costs.

D. The Tucson Pima Arts Council may incur only those administrative costs
directly related to execution of the selection process for each particular public
art project.

E. The County will reimburse the Tucson Pima Arts Council for administrative
costs not to exceed 10% of the approved budget for that project. Implementing
departments will approve agreements for services for allowable administrative costs before the Tucson Pima Arts Council incurs such costs.

X. REFERENCES

Pima County Code, Title 11, Procurement
Board of Supervisors Policy C 3.3
Board of Supervisors Policy D 29.4
Board of Supervisors Policy D 32.9
Procurement Procedures, Contracts for Services
Pima County Public Art Inventory and Maintenance Assessment

The Pima County Public Art Program officially began in 1990 with a Board of Supervisors policy which allocated 1% of capital project funding to public art. Modeled after other public art programs, the Pima County Public Art Program has been able to incorporate public art in all areas of Tucson and Pima County along with the City of Tucson Public Art Program. Artists have worked with city and county agencies to enhance roadways, river parks, libraries, parks and other public facilities. The program has created compelling places that have drawn local and national attention, have invited accolades and controversy, and have made Tucson and Pima County a much richer environment in which to live.

The Pima County public art program has funded over 91 public art projects since 1990 totaling nearly $5 million dollars. These art works showcase nearly half a billion dollars of public investment in roadways, parks, flood control, facilities and other projects. Most are funded by county bond funds associated with public works capital improvement projects. Fourteen new projects totaling $900,000 are currently in design or construction. Thirteen projects were built and funded by Pima County but are located within the City of Tucson and are not evaluated in this report. Most of the artwork (80%) has been built since the year 2000 as shown in the table below.

![Public Art Works, by Year of Construction](image)
The challenge with capital funding - whether for roads, parks, or public artwork - is that it typically pays for the project but not any future maintenance or repair. Despite the requirement that public art works (and all public works) be permanent, there will always be ongoing maintenance required to maintain the artwork in good working order, especially in our harsh desert environment. This report assesses the condition of Pima County’s public art collection and provides detail on the few projects that need repair.

Overall Assessment and Summary

Pima County staff and the Tucson Pima Arts Council recently inventoried the entire collection of public art works. Most of the public art work is generally in very good condition, due in part because most of the works are relatively new. The majority of artworks (80%) have been built since 2000 and not surprisingly 83% of art works are in good to excellent condition. However, the harsh desert environment is challenging for any outdoor installation and some of the artworks have weathered and require repair. Graffiti is another constant challenge. Of the 78 completed art works in unincorporated Pima County, 65 projects or 83% are in good to excellent condition and require no maintenance at this time. These include projects built as long ago as 1978 and as recently as 2013.
Artwork Needing Repair

Of the 78 completed artworks in unincorporated Pima County, thirteen projects require some level of repair, from simply removing graffiti or repainting in some cases to replacing missing or broken elements. One project has deteriorated to the point that some of the art pieces have degraded and have recently been removed from the wall to which they were attached. The fifteen projects requiring attention are listed below and described in more detail in this report, along with photos illustrating their conditions. A full list of all projects is included at the end of this report.

<table>
<thead>
<tr>
<th>Location</th>
<th>Address</th>
<th>Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Craycroft Road</td>
<td>Craycroft Rd, River Rd to Sunrise Dr.</td>
<td>missing/broken glass panels</td>
</tr>
<tr>
<td>2 Santa Rosa Branch Library</td>
<td>1075 S. 10th Ave</td>
<td>missing/broken ceramic tiles</td>
</tr>
<tr>
<td>3 Shannon Rd, Ina to Cortaro Farms</td>
<td>Ina to PCC NW campus drive</td>
<td>panels detached from wall</td>
</tr>
<tr>
<td>4 River Rd, Thornydale to La Cholla</td>
<td>Thornydale to La Cholla</td>
<td>rusted/missing panels</td>
</tr>
<tr>
<td>5 Veterans Memorial Overpass</td>
<td>Palo Verde Rd at Aviation Pkwy</td>
<td>paint faded</td>
</tr>
<tr>
<td>6 Coronado School</td>
<td>3401 E Wilds Rd. Catalina</td>
<td>cracked/broken tiles</td>
</tr>
<tr>
<td>7 McDonald District Park</td>
<td>4100 N. Harrison Rd</td>
<td>single broken tile</td>
</tr>
<tr>
<td>8 Quincie Douglas Library</td>
<td>1585 E 36th St.</td>
<td>several cracked tiles</td>
</tr>
<tr>
<td>9 Rillito River Park</td>
<td>Rillito River, E. of Alvernon Way</td>
<td>missing 2 bronze pieces</td>
</tr>
<tr>
<td>10 Thornydale Rd, N. of Ina Rd</td>
<td>Ina to Cortaro Farms Rd</td>
<td>missing steel figure</td>
</tr>
<tr>
<td>11 Rillito Racetrack Park</td>
<td>4502 N 1st Ave</td>
<td>paint faded</td>
</tr>
<tr>
<td>12 La Cholla Blvd, Ruthrauff to River</td>
<td>La Cholla Blvd at Rillito River</td>
<td>minimal graffiti, mismatched paint</td>
</tr>
</tbody>
</table>

Next Steps

Public art works that have been tagged with graffiti will be cleaned as part of our Graffiti Abatement Program. The twelve art works needing repair will be evaluated more closely by staff in consultation with the Tucson Pima Arts Council (TPAC) to determine what repairs are needed and how those repairs should be conducted. Staff and TPAC will contact each artist whose artwork requires more significant repairs to evaluate the repairs needed and help determine the costs of these repairs. Funds will need to be identified for these repairs.

The following section of this report discusses each of the damaged art works in more detail.
Detailed Assessments of Damaged Artworks

1. Craycroft Road Wall Art, North of E. Rio Verde Vista Drive, Pima County. Completed in 2007-08 by Keith Oliver and local artist Greg Schoon, this project includes several wall panels made of flagstone and stained glass that are attached to the retaining walls along Craycroft Road, between East Rio Verde Vista Drive and Sunrise Drive. The artwork is shaped in star patterns and geometric patterns and is loosely based on the forms of crystals and other minerals. Some panels are in good to very good condition, but on several panels, some of the stained glass pieces have fallen off the walls, exposing the white surface of the adhering mastic below. This problem is isolated and is not occurring on all the artwork panels. The artwork has been investigated by the artist who believes that movement and bulging out of the underlying wall over time has caused the glass pieces to pop off because of pressure against the underlying mounting board.

2. Santa Rosa Branch Library, 1075 S. 10th Ave, Tucson. Completed in 2000 by local artist Susan Gamble for the City of Tucson, this project includes an archway over the sidewalk entrance to the library which is decorated with custom tile. In addition, the sidewalks around the library have 25 tile mosaic inserts, each 12 inches square. The archway and tiles are in very good condition, but seven of the sidewalk inserts are missing tile pieces and at least one insert is missing all tiles.
3. Shannon Road Wall Art, north of Ina Road, Pima County. Completed in 2003 by Dayton Claudio, this project includes several painted abstract panels made of fiberglass and acrylic that are attached to the sound walls along the west side of Shannon Road between Ina Road and Camino de La Tierra. Of the approximately 30 panels, roughly half of them remain in fair to good shape having just faded a little in the sunlight. But about half of the panels have warped over time and became detached from the wall. In November, 2013 all of the detached panels were removed and placed in storage at PCDOT Mission Road. These removed panels have degraded significantly and are not salvageable for reuse. The empty places along the walls where they were removed are a different color due to fading and need to be cleaned, scraped, patched and repainted.

4. River Road Wall Art, La Cholla Blvd to Camino de Oeste, Pima County. Completed in 2001 by local artists Moira Geoffrion and Mary Bates, this is one of several projects along River Road. This project is located between La Cholla Blvd and Camino de Oeste on the north side of the road. The artwork includes painted metal silhouettes of desert wildlife and plants attached to the sound walls between. Many of the works are fading and rusted and at least two snake forms are missing, presumed stolen. The project also includes tiled sidewalk inserts, some of which are cracked and missing.
5. **Veteran's Memorial Overpass, Palo Verde Road, Pima County.** Completed in 2007, this project includes 8 large painted metal flag forms and stars attached to the east and west sides of the VMO bridge over Aviation Parkway and the Union Pacific railroad tracks. The color of the artwork has faded over time, especially the red colored stripes, and the artwork needs to be re-painted. Also associated with this project is a small monument sign located in the park below the bridge, which also needs to be repainted.

![2007](image1.jpg) ![2014](image2.jpg)

6. **Coronado School, 3401 E. Wilds Road, Catalina, Pima County.** Completed in 1999 by artist Chris Morrey working with Coronado school children, this project includes hand-made tiles attached to the tops of 2 short concrete walls that are part of a drainage structure on the school grounds. Many of the tiles are chipped and cracked and even though the school has done some work to stabilize the tiles, the condition is fair to poor and several of the tiles should be replaced.

![2007](image3.jpg) ![2014](image4.jpg)
7. McDonald District Park, 4100 N. Harrison Road, Pima County. Completed in 1993 by Linda Haworth, this project includes community-made blue tiles inset into eight bollards which line a pathway and alert motorists to the pedestrians. The artwork is generally in very good condition, but one tile on one of the columns is damaged and needs to be replaced. The project also includes a crosswalk of blue colored concrete and a walkway with images of petroglyphs stenciled into the surface, which have faded somewhat with exposure.

8. Quincie Douglas Library, 1585 E. 36th St, Tucson. Completed in 2005 by local artist Nina Borgia-Aberle, this project includes a tiled bench, terrazzo floor designs, and metal cut-out wall forms. Several tiles on the bench have glaze flaking off, the exterior terrazzo patio has some cracks, but he metal cut out forms are in good condition as are the interior terrazzo floors.
9. **Rillito River Park, E. of Alvernon Way, Pima County.** Completed in 2008 by Rebecca Thompson, this project is one of many projects located along the Rillito River Park. This piece is located along the south bank, east of Alvernon Way at North Pebble Rapids Place. The artwork includes four stone chaise lounge chairs and a coffee table with cast bronze pieces including a newspaper and coffee cup. The bronze pieces have been stolen and need to be replaced.

![Image of Rillito River Park artwork](image1)

10. **Thornydale Road, Ina Road to Cortaro Farms Road, Pima County.** Completed in 2001, this project includes rusted steel desert animals attached to painted sound walls. At least one sculpture is missing and presumed stolen, there is some graffiti, and some rust extends down walls from sculpture attachment points.

![Image of Thornydale Road artwork](image2)
11. **Rillito Racetrack Park, 4502 N. 1st Ave, Pima County.** Completed in 2007 by local artist David Flynn, this artwork is a steel bench in the form of an oversized horse shoe. Due to use and exposure, the silver colored paint has faded, exposing the dark red primer, and there are some rust stains.

![Image of the Rillito Racetrack Park artwork]

12. **La Cholla bridge over Rillito River, Pima County.** Completed in 2012 by Vicki Scurri, this project includes detailed cast concrete barrier walls, railing, and a small wall section along the Rillito River path below the bridge. The project is generally in excellent condition, except for some graffiti on the bridge railing. The wall piece along the river park has been repainted in two colors (presumably to remove graffiti) and should be repainted in the original color.

![Image of the La Cholla bridge over Rillito River]
65 Riffla River Park  
66 Riffla River Park  
67 River road, Campbell Avenue to Alvarez Way, Campbell to Alverm  
68 Santa Cruz River Park  
69 Skyline Road: Campbell to First Avenue  
70 Sunrise Drive: Swan Road to Crabcoff Road  
71 Tanque Verde Rd, Cat Hwy to Houghton Rd  
72 Tortolita Mountain Park Trail  
73 Valencia Road, Mark Rd to Camino de la Tierra  
74 Wheelock Taft Alberti library  
75 Wood Memorial Library  
76 Woolsey Memorial Library  
77 YAMCA Northwest Campus  
78 Stoney Point Park Pool

**RIFA**

**City of Tucson**

79 Ajo Way, Country Club to Alverm Way  
80 El Paso Adult Learning Center  
81 El Paso Adult Learning Center  
82 S. Twelfth Avenue Gateway  
83 Dunbar Spring Neighborhood  
84 Dunbar Spring Neighborhood  
85 Dunbar Spring Neighborhood  
86 Dunbar Spring Neighborhood  
87 Dunbar Spring Neighborhood  
88 Dunbar Spring Neighborhood  
89 El Rio Adult Learning Center  
90 Irvington Road Bridge  
91 Sunset Hills Neighborhood Enhancements  

**Design/Construction**

92 Centennial School Safe Routes (In progress)  
93 Centennial School Safe Routes (In progress)  
94 Home 200 School Ped Improvements (In prog)  
95 La Cholla Blvd, Magee to Overton (In progress)  
96 Magee Rd, La Cerra to Cronk Rd  
97 Orange Grove Rd, Car de la Tierra to La Cholla  
98 Pantano River Park  
99 Pantano River Park  
100 Santa Cruz River Park: 22nd to Ajo (dist1: 4995, 22nd to Ajo Way)  
101 Santa Cruz River Park, 22nd to Ajo (Paso to ajo)  
102 Sunset Rd, Silverbell to I-10  
103 Valencia Road, Alverm to Wilcot  
104 Valencia Road, Wide to Mark Road  
105 Val Larrin Cobbl Monument

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<table>
<thead>
<tr>
<th>Name</th>
<th>Street Address</th>
<th>Condition</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Joseph Lupauli</td>
<td>5833 2011 FCD</td>
<td>Sculpture</td>
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<tr>
<td>Robin Riley</td>
<td>25000 2008 FCD</td>
<td>Wall Mosaic</td>
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<td>Hoyer and Lister</td>
<td>107000 2007 TRAN</td>
<td>Retaining Walls, Sidewalk</td>
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<td>Haworth Legerove and W</td>
<td>30000 1993 FCD</td>
<td>Sculpture - blue tiled wall and volcanic rock wall with yellow</td>
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<td>Hoyer and Lister</td>
<td>225000 2003 TRAN</td>
<td>Walls, Benches</td>
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<td>Santa Teresa Tellesworth, Jr.</td>
<td>40000 2007 TRAN</td>
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<td>Thomasas Sayre</td>
<td>150000 2010 TRAN</td>
<td>Sculpture</td>
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<tr>
<td>Robin Riley</td>
<td>35000 2011 FCD</td>
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<td>Barbara Mckee</td>
<td>123556 2008 TRAN</td>
<td>Wall</td>
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<td>15000 1998 Sculpture</td>
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<td>Tucson Arts Bidge, Donated</td>
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<td>Littler and Hoyer</td>
<td>42000 2022 IAC</td>
<td>Rock and Bronze sculpture, Glass Walls</td>
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<td>Diane Schrader</td>
<td>6000 2000 Mural</td>
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<td>Los Atles</td>
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<td>Juan &amp; Patricia Navarro</td>
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<td>Sculpture, sidewalks, benches, railing</td>
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<td>James Butler, Hiroshane Tosa</td>
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<td>Bench</td>
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<td>9500 2009 TRAN</td>
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**Total** $3,870,220