

WORK SESSION AGENDA

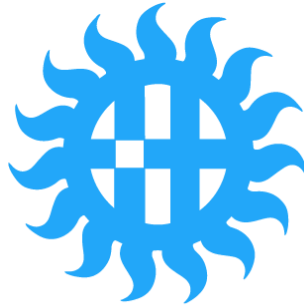
Monday, June 26, 2023 at 1:00 PM

Council Chambers

Mayor Ken
Miyagishima

Mayor Pro Tem
Kasandra Gandara

Councilors
Tessa Abeyta
Becki Graham
Johana Bencomo
Becky Corran
Yvonne Flores



CITY OF LAS CRUCES

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LAS CRUCES, NM
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If you need an accommodation for a disability to enable you to fully participate in this event please contact us 72 hours before this event at [541-2115/V](tel:541-2115) or [541-2182/TTY](tel:541-2182).

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City of Las Cruces

Council Work Session Summary

Meeting: Work Session - Jun 26 2023

TITLE: THE ALLIANCE FOR REGIONAL MILITARY SUPPORT (ARMS) QUARTERLY UPDATE.

PURPOSE(S) OF DISCUSSION: ☒ Inform/Update ☐ Direction/Guidance ☐ Legislative Development/Policy

BACKGROUND / KEY ISSUES / CONTRIBUTING FACTORS:

The Alliance for Regional Military Support is providing the following: (1) a brief overview of its most recent activities in support of the City of Las Cruces and White Sands Missile Range, and (2) a tentative schedule of upcoming meetings and events with military leadership and defense contractors.

PLAN(S):

None

COMMITTEE/BOARD REVIEW:

None



Council Work Session Summary

Meeting: Work Session - Jun 26 2023

TITLE: SUSTAINABILITY QUARTERLY UPDATE

PURPOSE(S) OF DISCUSSION: ☒ Inform/Update ☐ Direction/Guidance ☐ Legislative Development/Policy

BACKGROUND / KEY ISSUES / CONTRIBUTING FACTORS:

Each quarter the Sustainability Office will provide an update on the progress and opportunities related to sustainability, most often through the lens of climate change. On October 5, 2020, the Council adopted the Las Cruces Climate Action Plan through Resolution R21-060. In this ongoing series the Sustainability Office will report to City Council on urban heat islands and extreme heat events in Las Cruces and the Southwest and its impacts on the health and safety of marginalized communities.

PLAN(S):

Elevate Las Cruces

COMMITTEE/BOARD REVIEW:

TSI PRC



Council Work Session Summary

Meeting: Work Session - Jun 26 2023

TITLE: LAS CRUCES CITY ART BOARD UPDATE

PURPOSE(S) OF DISCUSSION: ☒ Inform/Update ☐ Direction/Guidance ☐ Legislative
Development/Policy

BACKGROUND / KEY ISSUES / CONTRIBUTING FACTORS:

The Las Cruces City Council established by Ordinance the City Art Board (Board) in 2013. As stated in the ordinance, the Board serves in an advisory capacity to the City Council and assists staff in the development of guidelines, programming, and administration of policies, rules and regulations and recommendations for new art related projects and programs, participates in the organization and administration of the City art collections, and makes formal recommendations to the City Council relative to the acquisition and commissioning of public art installations.

In 2014, the Board was tasked with establishing a dedicated funding source for the solicitation of artists, the procurement, installation, and maintenance of current and future pieces of public art which resulted in the current Las Cruces Public Art (LCPA) program. The program's goals as outlined in the LCPA master plan are 1. Elevate Las Cruces as the Arts Capital of Southern New Mexico; 2. Add visual interest and beauty to the city; 3. Activate Public Spaces; 4. Improve visual identity; and 5. Make art and culture a way of life.

The Board and the Art Program Coordinator work together to create an annual plan that is aligned with the goals of the LCPA. Today's presentation will outline the current LCPA annual Plan and provide an update on completed projects, current projects, and future plans.

SUPPORT INFORMATION:

[Attachment 'A' - Annual-Work-Plan.FY23 24.Board Vers.](#)

[Attachment 'B' - Las Cruces Public Art Master Plan Final. New Logo](#)

PLAN(S):

Other

COMMITTEE/BOARD REVIEW:

City Art Board

Work Plan for FY2023-24 (July 1, 2023 – June 30, 2024)

Anticipated Project	District	Budget	Funding Source	Current Status	Action Steps	Anticipated Completion
<i>QR Code</i>	All	\$550	GENERAL FUND	COMPLETED	Scavenger Hunt – Month of Oct. Boost SM ad for 30 days	Ongoing
<i>Rotating Art Pilot Program (6 Bus Shelters)</i>	All	\$4500	GENERAL FUND	PENDING	Present to CC for awareness	Ongoing
<i>Earth and Cosmos Mosaic Repair</i>	1	\$46,270	INSURANCE CLAIM/FUND	PENDING CLAIM	Phase 3 Repair and Installation	FY 2024
<i>Klein Park</i>	1	\$13,000	PW CIP FUND	PLANNING	Contract with Diego Medina for a community collaboration project PW CIP - \$108,506 – 13,000 New Balance - \$82,506	FY 2024
<i>ASCMV</i>	5	\$68,000	PW CIP FUND	Ongoing	Continuation	FY 2023
<i>Fire Station #3</i>	4	\$40,000	PW CIP FUND	Ongoing	Continuation	FY 2023
Landmark Public Art						
<i>Las Cruces Airport</i>	4	\$11,000 - \$??	AIPP or PW CIP	PLANNING	Can supplement with other funds	FY 2024
Community Engaged Collaborations						
<i>Lift Up Neighborhood Block Party</i>	N/A	0	N/A	PLANNING		
<i>National Night Out</i>	N/A	0	N/A	PLANNING		
<i>Community School Events</i>	N/A	0	N/A	PLANNING		
<i>Holiday Community Events</i>	N/A	0	N/A	PLANNING		
<i>Mira Las Cruces (Chalk the Plaza)</i>	N/A	0	N/A	PLANNING		
DAAC Art in Public Places Award	NA	In Kind	CAB	ONGOING	Partner with DAAC to sponsor annual award. CAB will collect nominations and present the award. Need list of CAB's obligations	Annual Event

Work Plan for FY2023-24 (July 1, 2023 – June 30, 2024)

Programs	District	Budget	Funding Source	Current Status	Action Steps	Anticipated Completion
Professional Artist Development Workshops	N/A	\$21,000	GENERAL FUND	PLANNING	Work with Economic Development to host artist related professional development workshops. Forecast has a public art focused workshop package that can be purchased.	FY 2024
Communications	District	Budget	Funding Source	Current Status	Action Steps	Anticipated Completion
Promote LCPA program	N/A	TBD	GENERAL FUND	ONGOING	Develop press releases, web updates, and other materials regarding LCPA projects; develop blog content and increase subscribers.	
Collections Management						
Conservation Assessment	All Districts	\$50,000 est (pending request in FY24 Budget)	GENERAL FUND	PLANNING	Research options for conducting or hiring a contractor to conduct a conservation assessment of the City of Las Cruces Public Art Collection. Identify costs for budget request.	FY 2024
Collection Inventory	All Districts	Staff Time	GENERAL FUND	ONGOING	Ensure complete records exist for all pieces in the City of Las Cruces Public Art Collection.	FY 2024
Future Planning						
GO BONDS (2022 Cycle)	All	\$340,000	2% PUBLIC ART FUND	PENDING	GO Bond Projects: • Fire Station • Park Improvements • East Mesa Recreation Complex Phase 2	By end of GO Bond Cycle, 2026
Buena Vida Park	2	\$20,000 - \$40,000	PW CIP FUND	PLANNING	Create project plan, present to CAB, CC approval PW CIP - \$82,506 – \$20,000	FY 2024

Approved April 2023

Work Plan for FY2023-24 (July 1, 2023 – June 30, 2024)

					New Balance - \$62,506	
Policy						
Mural Guide	N/A	Staff Time		PENDING	Draft Review – CAB Approve – CAB Present – QoL PRC	
Art Donations	N/A	Staff Time		PLANNING	Draft Review – CAB Approve – CAB Present – QoL PRC	

LAS CRUCES PUBLIC ART CAPITAL IMPROVEMENT PROGRAM (CIP) FUND

FY23 REVISED BUDGET	FY23 ACTUALS	FY23 REMAINING BUDGET	FY22 REVISED BUDGET	FY22 ACTUALS	FY22 REMAINING BUDGET	FY21 REVISED BUDGET	FY21 ACTUALS	FY21 REMAINING	FY20 REVISED BUDGET	FY20 ACTUALS	FY20 REMAINING	FY19 REVISED BUDGET	FY19 ACUTALS	FY19 REMAINING BALANCE
\$108,506.00	\$0.00	\$108,506.00	\$108,506.00	\$0.00	\$108,506.00	\$126,000.00	\$17,493.75	\$108,506.25	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$7,500.00	-\$7,500.00	\$0.00	\$0.00	\$0.00
\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$150,000.00	\$16,500.00	\$133,500.00	\$0.00	\$0.00	\$0.00
FY23 Expenses			FY22 Expenses			FY21 Expenses			FY20 Expenses					
\$0.00 none			\$0.00 None			\$9,993.75 Endless Passage			\$7,500.00 Tree of Knowledge Sculpture					
						\$7,500.00 Endless Passage			\$16,500.00 Endless Passage					

*CIP Funding can only be used for the commissioning or purchase of permanent public artwork.

Districts with Completed Art Projects (District boundaries will be changing at the end of the year.)

District 1 – Endless Passage

District 2 – [Buena Vida Park Public Art Project](#)

District 3 – Happiness is the Path (AIPP), Blue Corn (AIPP)

District 4 – Water (Fire Station #3)

District 5 - Sun Shelter (ASCMV)

District 6 -

CITY OF LAS CRUCES PUBLIC ART MASTER PLAN



On the cover, clockwise from left:

Mural Camp participant working on *Evolution of Loss* led by Sean Carpenter and Shaunna Foster;

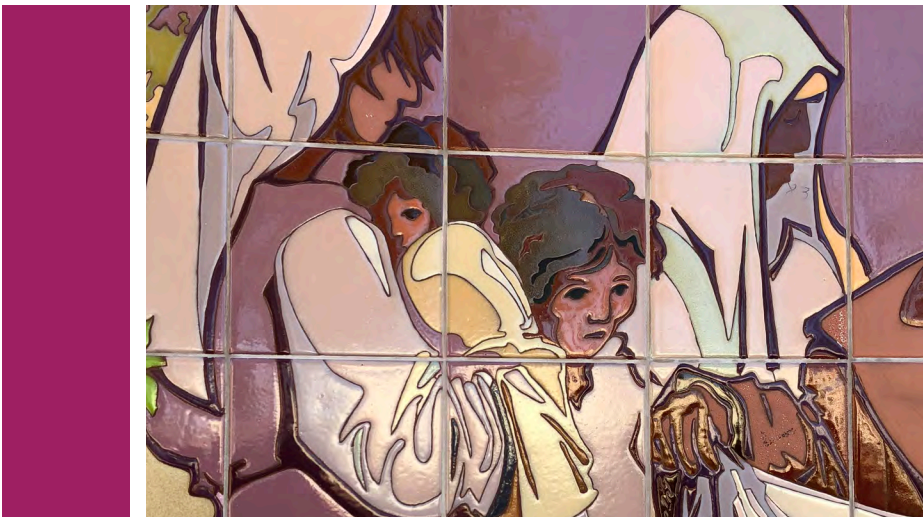
Glenn Schwaiger, *Earth and Cosmos*;

Olin Calk, *Recycled Roadrunner*;

Cliff Flint, *The Power of Difference*

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Clockwise from top:
 SUM Artist, *Meerscheidt Recreation Center Mural*;
 Tony Pennock, *Quail Morning*;
 Tony Pennock with Shan Nichols, *La Entrada* (detail)

EXECUTIVE SUMMARY

Las Cruces is increasingly becoming recognized as a cultural destination and a great place to live – and the arts are a driving force behind these changes. The arts are playing an important role in bolstering civic pride, helping to grow the creative economy, and supporting overall quality of life. The recent approval by the State of New Mexico of Las Cruces’ Arts and Cultural District is only one example of the recognition being afforded to the rich cultural and artistic offerings found in Las Cruces.

In 2013, City Council established the City Art Board to advise City Council on matters related to public art, making clear that public art was a priority for Las Cruces. Recently, the City’s first full-time Art Program Coordinator was hired. As interest in public art continued to grow in Las Cruces, the City Art Board and the City of Las Cruces decided they needed a Public Art Master Plan to guide their work.

The City of Las Cruces’ Public Art Master Plan was commissioned to provide guidance that will ensure sustainable funding sources for public art, make the most of the City’s resources, and ensure that the City’s public art activities make an impact on Las Cruces and respond to the community’s needs. This plan is meant to be a valuable and often-consulted tool for the City Art Board, City staff, and anyone interested in collaborating with the City on public art. It establishes a vision and provides administrative and programmatic recommendations to guide Las Cruces through the exciting – and at times challenging – work of building and caring for a public art collection that reflects and supports the importance of the arts in Las Cruces.



A community member reviews potential goals for public art in Las Cruces at the National Night Out event in August 2019.

Las Cruces Public Art

First, this plan establishes that *Las Cruces Public Art* (LCPA) is the City of Las Cruces' public art program and is the mechanism through which all of the City's public art activities take place. The City Art Board works with LCPA to develop a work plan each year, reviews and approves projects, and advises City Council on these matters.

MISSION

Las Cruces Public Art commissions and cares for a collection of contemporary public artworks, promotes the community's access to and engagement with public art, and supports the growth of public art practice in Las Cruces.

VISION

Las Cruces Public Art reinforces the fundamental link between creative expression and quality of life – shining a light on the city's culture, creative community and creative economy; improving the visual identity of public spaces; and creating opportunities for all Las Cruceans to engage with art.

GOALS

- 1: Elevate Las Cruces as the Arts Capital of Southern New Mexico
- 2: Add Visual Interest and Beauty to the City
- 3: Activate Public Spaces
- 4: Improve Visual Identity; and
- 5: Make Art and Culture a Way of Life



Lorenzo Zepeda and the Murals Arts Program, *The Path of Choice*;
Glenn Schwaiger, *Entrada del Sol*

Implementation Guidelines

The plan recommends step-by-step procedures and specific tools for LCPA and the City Art Board to use in accomplishing their work.

ROLES AND RESPONSIBILITIES

Las Cruces Public Art is responsible for building and caring for the City of Las Cruces Public Art Collection, an important asset of the City. The City Art Board serves in an advisory capacity to City Council on all matters related to *Las Cruces Public Art* and makes formal recommendations to the City Council relative to the acquisition of public art, the de-accession of public art, the stewardship of the Las Cruces Public Art Collection, and policies and guidelines that guide these responsibilities. *Las Cruces Public Art* is professionally staffed by the Art Program Coordinator, who resides in the Quality of Life Department. LCPA works with many City departments, most notably Public Works and Parks and Recreation, to ensure the seamless integration of public art into Las Cruces' built environment.

FUNDING PUBLIC ART

The City of Las Cruces should support *Las Cruces Public Art* through a combination of funding sources. The City should adopt, by ordinance, a Percent for Art policy to support public art related to new capital projects. Program administration and other projects and programs should be supported through the General Fund. The City should also proactively write grants and solicit funding to support LCPA's goals.

PLANNING FOR PUBLIC ART

Las Cruces Public Art should thoughtfully plan for public art, both through an Annual Public Art Work Plan process and by developing specific plans for each new public art commission being led by LCPA. In addition, LCPA should work closely with Public Works, Parks and Recreation, Community Development, Economic Development, as well as other City departments, to include strategies for public art in other City plans and planning processes.

COMMISSIONING AND PURCHASING PROCESSES

New public art acquired by LCPA will, with rare exceptions, be site-specific commissions where an artist is selected to develop a project for Las Cruces that is informed by the context of the site. In certain cases, the City Art Board may instead determine that it is best to purchase an artwork directly from an artist or from a gallery. The Standard Commissioning Process and the Purchasing Process lay out step by step processes, led by the City Art Board and managed by the Art Program Coordinator.

REVIEW PROCESSES FOR DONATIONS AND LOANS

From time to time, private individuals, foundations, corporations or other organizations may wish to donate or loan a work of art to the City of Las Cruces for public display. While these donations and loans can be a great way to enrich public spaces, it is important to consider carefully whether the donation or loan meets the City's vision for public art and ensure that the related costs and risks of the donation or loan are understood.

REVIEW CRITERIA

The processes for commissioning, purchasing and accepting donations and loans include careful review and consideration by City Art Board, by ad-hoc Art Selection Committees and by City staff, prior to recommendations being made to City Council. LCPA should consistently use criteria for Site and Design Review and Technical Review when deliberating.

PUBLIC ART IN PRIVATE DEVELOPMENT

Many of the anticipated private development projects in Las Cruces will potentially offer opportunities for publicly accessible artwork. In the near term, the City of Las Cruces and LCPA should encourage developers to include art in their development projects. In the future, as the City's development code is updated, the City should consider ways to include public art as a possible benefit in certain circumstances that can be written into development agreements with the City. If a developer is being reimbursed by the City to develop a park, and the developer includes public art, then the artwork should be commissioned through LCPA's Standard Commissioning Process. If the developer is not being reimbursed by the City, but the park will become a City-owned park, the review process for donations of artwork should be followed.

COLLECTION MANAGEMENT

Las Cruces Public Art will work to ensure that the City of Las Cruces Public Art Collection is properly maintained and preserved, that a periodic assessment of conservation needs is made, and that proper records regarding the works in the collection are kept. The City Art Board will review and make decisions regarding the de-accession or relocation of works in the Public Art Collection, using a strict set of criteria, subject to final approval of City Council.

Public Art Opportunities

The plan outlines four specific categories of public art opportunities that LCPA should focus its energy and resources on for the next five to ten years to begin to build a collection that achieves its vision.

PARKS AND CITY FACILITIES

The City of Las Cruces has renewed its focus on improving community places and public spaces built by the City for the use of all residents. Public art should be included in construction of City facilities and parks demonstrating the City's commitment to incorporating art into everyday life. This will help to make Las Cruces known as a place where you can encounter art in your daily routine and will elevate parks and facilities from purely functional to engaging places that bring people together. Existing parks and City facilities should also be considered for new public art projects as part of larger community improvement initiatives.

LCPA should continue to work with the Parks and Recreation Department, the Department of Public Works and other departments to explore opportunities for public art in capital projects listed in the Capital Improvement Program. LCPA should work to have artists selected early on in the design development process for capital projects, so artwork can be physically and aesthetically integrated into the facility or park.

LANDMARK PUBLIC ART PROJECTS

Las Cruces has stunning natural landmarks that help orient oneself and an iconic collection of highway-scaled water tank murals, which, along with the *Recycled Roadrunner* on I-10, provide moments of welcoming and wayfinding. But the interior of the city lacks such landmarks to establish overall unity or orientation. LCPA should focus on public art projects that serve as landmarks and can assist with wayfinding. These projects should be considered for major entry points to specific areas or neighborhoods or at major decision points for drivers. Opportunities exist for highly visible landmark projects at the highway scale and the corridor scale and in the Arts and Cultural District, as well as other neighborhoods.

COMMUNITY ENGAGED COLLABORATIONS

Las Cruces Public Art should build on existing interest and understanding in the community and within City departments that art can be used to help achieve community development goals. LCPA should work with other City departments as well as community organizations as active partners in public art projects that are beneficial to both partners and to the public. LCPA should pursue opportunities to partner with other City departments and external partners on public art projects that provide hands-on public art experiences to the community, harnessing the power of art to engage the public and achieve community development goals.

Opportunities include working with the Parks and Recreation Department on community-created murals; developing studio space within Community and Recreation Centers for resident artists to work with the community on public art projects; working with the Office of Sustainability on low-cost, temporary beautification projects that address neighborhood needs; and collaborating with the Quality of Life Department on public art projects that extend the reach of City Museums' exhibits.

Executive Summary

LAS CRUCES STORIES

Las Cruces Stories are special opportunity public art projects that highlight aspects of the unique history and present-day cultures of Las Cruces. Not necessarily tied to City capital projects, Las Cruces Stories projects should be initiated periodically and would, in many cases, be in collaboration with organizations or community groups in Las Cruces. A Las Cruces Stories project could, however, be an appropriate approach for Landmarks or Parks and City Facilities projects.

Opportunities include public art projects that reveal and explore people or groups that are under-represented in the public art collection or in public spaces, such as African Americans or indigenous peoples; public art projects related to aspects of the natural environment that shape the culture of Las Cruces; or public art projects that explore the idea of Las Cruces as a past, present and future crossroads.



Lorenzo Zepeda and the Juvenile Citation Program, *Jardin de la Forteleza*

Public Art Programs

In addition to its work commissioning public art, LCPA will lead or partner with others to develop and implement a discrete number of programs aimed at supporting local artists in developing public art as part of their practice. Programs will provide training and mentorship opportunities to help local artists grow their own practice in public art and will provide practical tools and resources, such as a mural best practices guide, for use by others interested in commissioning public art.

Communications

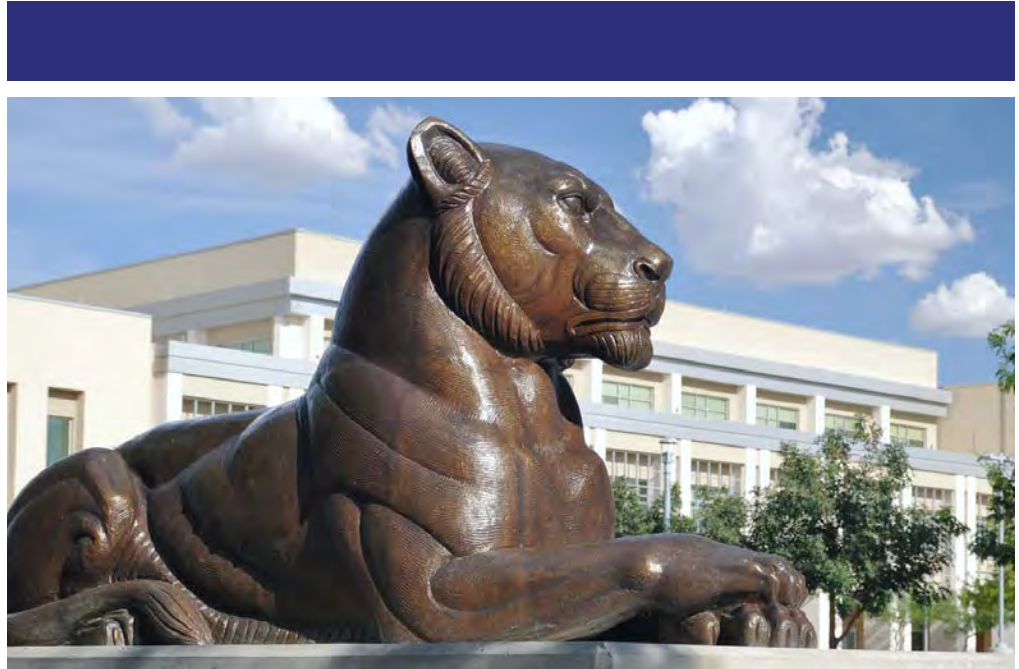
Las Cruces Public Art should develop and implement a communications strategy to clearly communicate its vision and purpose to the public. This strategy should be focused on communicating the message that LCPA is the City's public art program, while raising awareness about LCPA's work, public art in the city, and the role of the City Art Board. This will involve developing print, web and social media, including maintaining a public-facing catalog of the collection and identifying all works with plaques; developing programs to engage the public with the collection; having a presence at select community events; and carrying out project-specific communications strategies for each project LCPA undertakes.

Conclusion

This plan charts an exciting future for public art in the City of Las Cruces, creating a path for the City Art Board to thoughtfully plan for and advance the City's investments in public art. Using this plan as a guide, *Las Cruces Public Art* can build a collection that affirms the fundamental role that the arts play in Las Cruces by improving the quality of life for all residents, shaping the visual identity of public spaces and creating important opportunities for engagement, connectivity and community building.



A young artist helps paint windows for the *Ventanas Vivas* event in partnership with the Arts and Cultural District and the Downtown Las Cruces Partnership.



Clockwise from left:
 Beverly Penn-Baron, *Unity in Diversity*;
 Barios Caballeros, *EJ & Mable*;
 Glenn Schwaiger, *Earth and Cosmos* (detail)

INTRODUCTION

Why Plan for Public Art? Why Now?

There is no denying that Las Cruces is a special place. With its breathtaking backdrop of the Organ Mountains, its standing as both a center of agriculture and a cultural crossroads, and its growing reputation as an epicenter for industries from film to space travel – Las Cruces is the heart of southern New Mexico.

In recent years, many of the cultural, historic and natural assets that make Las Cruces such a special place to live and visit have received increased recognition and support. From the establishment of the Organ Mountains-Desert Peaks National Monument in 2014 to the state-authorized approval of the Arts and Cultural District in 2018, Las Cruces are working together to support and highlight the importance of arts and culture to the city's identity, economic development, and quality of life.

Public art is no exception. Las Cruces is home to more than 50 public artworks on City property, including the much-loved water tank murals, the iconic Recycled Roadrunner on I-10, artworks in various media in City parks and facilities, and many more murals and sculptures throughout the city. City leaders – both elected officials and tireless volunteers – have recognized the role public art can play in improving quality of life for all residents and supporting economic development and cultural tourism.

In 2013, City Council established the City Art Board to advise City Council on matters related to public art. In 2015, the City Art Board drafted a strategic plan, outlining its goals and focus areas. The first public artwork commissioned with the City Art Board's approval – *Pride*, a sculpture by Karen Yank outside the East Mesa Public Safety Complex – was installed in 2018. In 2019, the City Art Board selected an artist and a concept for a new work of art that will be installed in City Hall.

As they dove into their work, the City Art Board and the City of Las Cruces found themselves faced with many decisions about funding, commissioning and stewarding public art in Las Cruces. As a result, they decided to commission a public art master plan that would help guide the City's growing public art program. In particular, the City and the City Art Board wanted a plan that would include a mission and a vision for public art in Las Cruces, an assessment of public art opportunities, procedural recommendations around acquisition and maintenance of public art, recommended funding sources, and ways to engage the public. After conducting a national search for a public art master planning consultant in the summer of 2018, the City selected Via Partnership, working with Robert A. González, Ph.D, AIA, to facilitate the development of the plan.

Methodology

Throughout the planning process, the consultants worked closely with the City Art Board, City staff (including the Art Program Coordinator, a newly established position in the Quality of Life Department), a Community Advisory Committee comprised of community stakeholders, and a Steering Committee comprised of City staff from departments that will have a role in the successful implementation of the plan.

Public input was gathered through an online survey, launched in early spring 2019, that was designed to solicit information regarding people's awareness and preferences of existing public art in Las Cruces, to learn more about

people's perceptions of the city, and to allow the public to respond to a broad set of possible directions for public art in Las Cruces. City staff, City Art Board members, and the planning team also hosted hands-on activities at National Night Out in August 2019 to gather input for the plan and engage the public in conversations about public art and the master planning process. Early on in the process, the consultants worked with El Paso's public art program to lead a tour of public art in El Paso for the City Art Board, Community Advisory Committee, Steering Committee, and other stakeholders that included meetings with El Paso public art staff and City Councilors.

The planning team reviewed relevant City plans and documents, conducted benchmarking research about public art programs in New Mexico and neighboring states, facilitated one-on-one interviews with key stakeholders and staff, and hosted a roundtable discussion for artists in collaboration with the Branigan Cultural Center, as well.



As part of the planning process, Las Cruces artists participated in a roundtable discussion (left) and the public participated in hands-on activities and shared their thoughts about what public art in Las Cruces should be (center and right).

How to Use this Plan

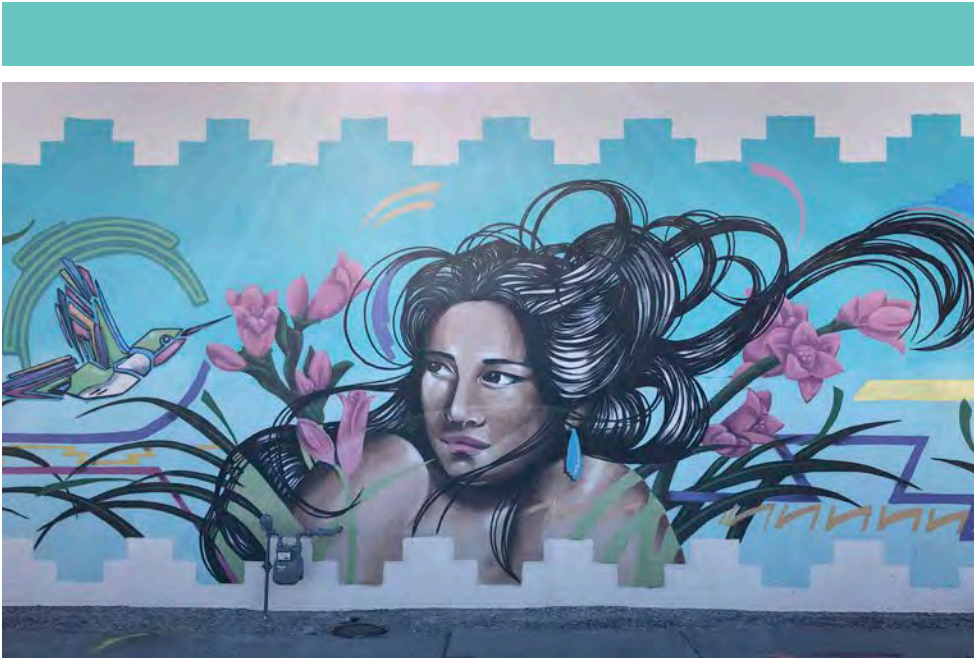
This plan is intended to be a living document that can be consulted by *Las Cruces Public Art* staff and the City Art Board as they do their day-to-day work of planning for public art and managing individual projects, as well as by City Council and other City staff, including partnering departments and the City Manager's Office, as they as plan and carry out larger City priorities, goals, and initiatives.

The plan lays out a mission and vision for public art that are meant to ensure the program's work is relevant and responsive to the community's needs and values and then provides specific tools that can be used to guide decision-making throughout the course of planning for, commissioning, acquiring, and caring for public art. At its most fundamental level, the plan establishes that all public art projects commissioned on City property or with City funds should be administered by *Las Cruces Public Art*, with the review and approval of the City Art Board and City Council.

Roles and responsibilities are outlined, detailing how the many individuals and entities involved in the process should work together, including the City Art Board, City staff members, the City Council, Art Selection Committee members, and other organizations who may be involved in projects, such as the Arts and Cultural District Coordinating Council and New Mexico Arts.

The tools provided in this plan can be used by City staff and the City Art Board on an ongoing basis – from the early stages of identifying and prioritizing project opportunities, to managing artist selection processes and individual projects, to carrying out ongoing care and maintenance of a growing collection. In addition to these resources that can be used to guide City-commissioned projects, the plan also provides criteria and procedures for reviewing and making decisions about donations and loans from outside entities.

Ultimately, this plan aims to give *Las Cruces Public Art*, the City Art Board, and anyone interested in working with the City to support public art in Las Cruces the tools they need to build a robust public art program that is an asset to the community and reflects and bolsters the city's vibrant and unique culture. Using this plan, *Las Cruces Public Art* and the City Art Board will make clear the fundamental link between public art, quality of life, and economic development, highlighting and strengthening all that the city has to offer in making public art an expected and valued part of everyday life in Las Cruces.



Clockwise from top:
 Nani Chacon, *All Between Land and Air*;
 Tony Pennock with Shan Nichols, *La Entrada* (detail);
 Olin Calk, *Recycled Roadrunner*

LAS CRUCES PUBLIC ART: THE CITY OF LAS CRUCES' PUBLIC ART PROGRAM

Las Cruces Public Art (LCPA) is the City of Las Cruces' public art program. It is professionally staffed, currently by a full-time Art Program Coordinator, a position that resides in the City's Quality of Life (QOL) Department. City Council established the City Art Board by Ordinance in 2013 to advise City Council on all matters related to public art. LCPA and the City Art Board work together to ensure the success of public art in Las Cruces.

Las Cruces Public Art is the mechanism through which all of the City's public art activities take place. If a City department is interested in commissioning public art, they work with LCPA to manage the artist selection and follow the procedures outlined in this plan, including facilitating review and approval of the project by the City Art Board. Similarly, if an individual or non-City entity wishes to place public art on City property or collaborate with the City on a public art project, they work with LCPA to have the project reviewed and approved by the City Art Board.

A Mission and Vision for Public Art

The mission and vision of *Las Cruces Public Art* are designed to provide focus to the program and guide the work of City staff and the City Art Board. All work undertaken by LCPA should resonate with the program's mission and vision, ensuring that the program is relevant and responsive to the community's values and needs.

MISSION

Las Cruces Public Art commissions and cares for a collection of contemporary public artworks, promotes the community's access to and engagement with public art, and supports the growth of public art practice in Las Cruces.

VISION

Las Cruces Public Art reinforces the fundamental link between creative expression and quality of life – shining a light on the city's culture, creative community and creative economy; improving the visual identity of public spaces; and creating opportunities for all Las Cruces to engage with art.

Goals and Strategies

Every project that *Las Cruces Public Art* supports should further the program's vision and impact one or more of the Goals for Public Art outlined here. These goals should be used by staff and the City Art Board to help guide decision-making about what projects to prioritize and undertake and will also provide a framework to envision, develop and refine future project ideas. By focusing their efforts on achieving the following goals, LCPA can make the most impact with its resources.

The strategies listed are broad approaches that LCPA can employ to achieve each goal. Specific recommendations throughout the plan support each strategy and represent prioritized, concrete ways to put the strategies into action. As time goes on, LCPA can continue to use these goals and strategies to develop future projects, programs, and activities.

Goal 1

ELEVATE LAS CRUCES AS THE ARTS CAPITAL OF SOUTHERN NEW MEXICO

Public art will raise awareness around the many dimensions of Las Cruces' rich cultures, heritages, and creative communities, promoting the city – the second largest city in New Mexico – as a cultural destination for both locals and visitors from farther afield.

STRATEGIES

- Focus public art on places and ideas that are part of what makes Las Cruces and its region unique.
- Develop public art projects that support visitorship to the Arts and Cultural District and to local arts and culture destinations.
- Develop public art projects that support, grow and promote the local creative economy.
- Commission artworks that become a destination in themselves.
- Develop public art projects that play to the strengths of the local arts community and help them develop their practice in public art.
- Develop programs to support artists new to the public art field.
- Attract regional artists to want to create projects in Las Cruces.
- Promote and raise awareness of Las Cruces' growing public art collection.



Left to right: Rude Calderón and Roberto Delgado, *Nature's Light*, San Diego, CA, Photo: Rude Calderón; Vanessa Alvarado, Margarita Paz-Pedro and Cassandra Reid with ALMA Apprentices, *Giver of Water, Essence of Life*, Albuquerque, NM, Photo: Keith Scott; RE:Site Studio, *Interlacing Patterns*, Sugar Land, TX, Photo: Pablo Gimenez Zapiola

Goal 2

ADD VISUAL INTEREST AND BEAUTY TO THE CITY

City facilities, parks, and public spaces will incorporate art as a standard practice, making these places more visually interesting, attractive, and stimulating for their users and passersby. High quality design and the involvement of artists will be expected when these spaces are being renovated, constructed or envisioned.

STRATEGIES

- When the City builds a high-profile or public-facing facility, park or new public space – incorporate high quality public art.
- Commission artwork that makes a positive impact on the overall design of public spaces and on people's experience of the public realm.
- Partner with Parks and Recreation, Public Works, and other City departments on community improvement and beautification projects.
- Encourage developers to incorporate public art into public space within their own projects.
- Develop criteria and a process to review donations of artwork to the City.
- Provide guidance and resources for artists, arts organizations, and private property owners to initiate their own public art projects.



Left to right: Roberto Behar & Rosario Marquardt, *Rhode Island Intermodal Station*, Warwick, RI, Photo: © R&R Studios; David Franklin and Aaron Whelton, *Drift Inversion*, Denver, CO, Photo: Aaron Whelton; Pete Beeman, *Alphabet Soup*, Albuquerque, NM, Photo: Pete Beeman; Marc Fornos/TheVeryMany, *Marquise*, El Paso, TX, Photo: NARRO

Goal 3

ACTIVATE PUBLIC SPACES

Public art will help bring energy and engagement to places where people gather, creating vital public spaces where people want to be.

STRATEGIES

- Focus public art on community gathering places, such as parks, community centers, and recreation centers.
- Commission works that are interactive and playful.
- Work with community organizations to envision public artworks that are supportive of community traditions.

Goal 4

IMPROVE VISUAL IDENTITY

Public art will help people make sense of the growing city by creating landmarks, defining corridors and neighborhoods, and supporting navigation.

STRATEGIES

- Commission key, large scale, memorable projects at major gateways and on major corridors.
- Commission public art projects that help people navigate downtown and the Arts and Cultural District.
- Commission public art that brings identity to not yet identifiable corridors and neighborhoods.



Top left to right: CJRDesign, *Skatespace*, Seattle, WA, Photo: CJRDesign; Jen Lewin, *Ascent*, Coral Springs, FL, Photo: Jen Lewin; Sextaferia, *Umbrella Sky*, Coral Gables, FL, Photo: City of Coral Gables; Jessica Witte, *Seed the Change*, St. Louis, MO, Photo: Jeffrey Bruce



Goal 5

MAKE ART AND CULTURE A WAY OF LIFE

With time, art will be part of everyone's everyday experience, and people of all ages and backgrounds will have opportunities to engage with artmaking and artists. Las Cruces will be known as a place that values access to the arts.

STRATEGIES

- Develop programs that engage and educate young people.
- Encourage artists who are doing projects in neighborhoods to include a community engagement component as part of their process.

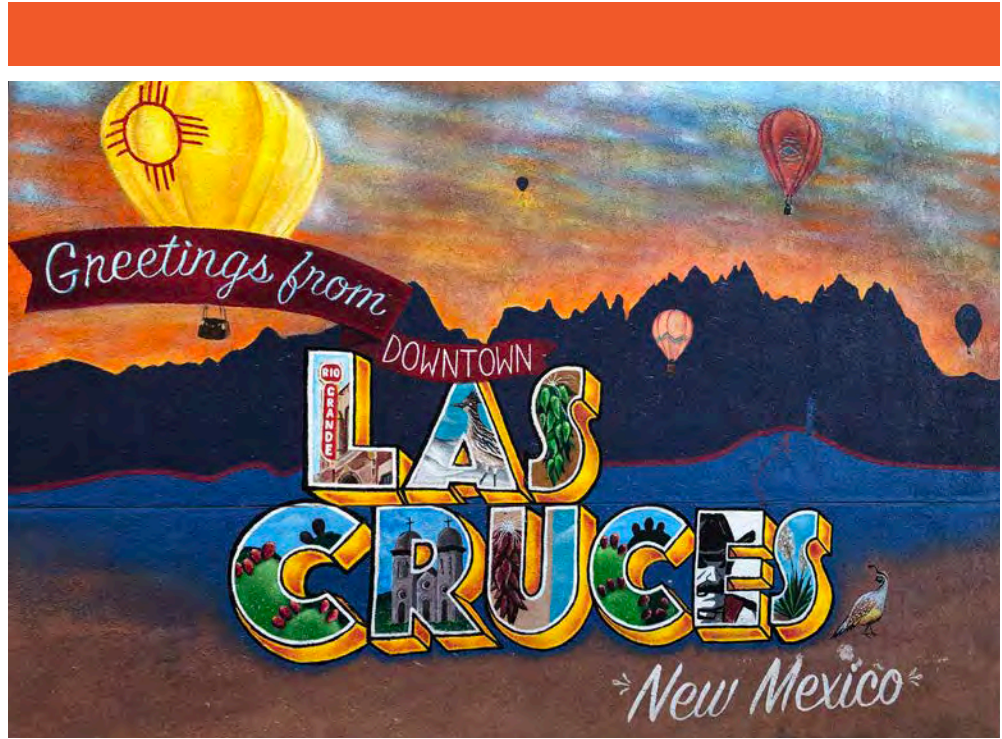
- Commission artists to develop projects that bring the community together, including artists who incorporate community engagement into their project development process.
- Distribute public art throughout the city with an emphasis on projects in Las Cruces' neighborhoods.



Top to bottom:
Koryn Rolstad, *Mandala Sunrise*,
El Paso, TX,
Photo: Aurelio Fernandez Photography;
Greg Reiche, *Big-1 Icon Wall*,
Albuquerque, NM,
Photo: Greg Reiche;
Vicki Scuri, *Airway*, El Paso, TX,
Photo: Jesse Ramirez



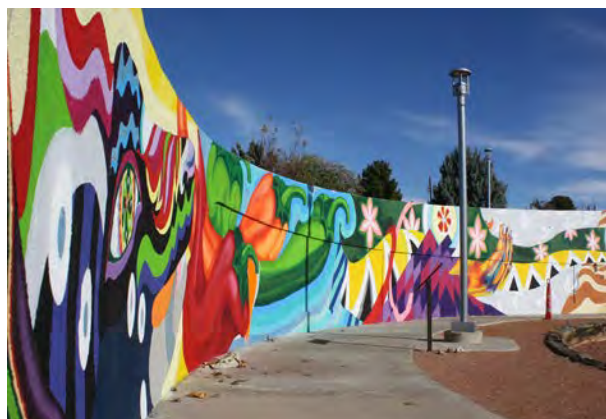
Clockwise from left:
Ellie Balk, *Visualize Pi Perspective*,
Brooklyn, NY, Photo: Ellie Balk;
Pepon Osario, *I have a story to tell you...*,
Philadelphia, PA,
Photo: James Abbott ©2004,
courtesy Association for Public Art;
Vivian Beer, *Dressed Up and Pinned*,
Arlington, VA, Photo: Vivian Beer;
Bob Cassilly, *Turtle Playground*,
St. Louis, MO, Photo: Meridith McKinley



Clockwise from top left:
 Tony Pennock with Shan Nichols, *La Entrada* (detail);
 Anahy Nunez, Aaron Valenzuela, Christina Ballew and
 youth volunteers, *Color Me Cruces*;
 Andrew Nagem, *Refuge*

PUBLIC ART IMPLEMENTATION GUIDELINES

This section of the plan recommends procedures and protocols that *Las Cruces Public Art*, the City Art Board, and all collaborators should follow to accomplish their work. First, lays out the roles and responsibilities of City Council, the City Art Board, City staff and other entities, as they pertain to public art. Then, it provides step-by-step processes to guide the program's work, including a Standard Commissioning Process with variations; tools for planning ahead and evaluating potential public art opportunities; guidance for working with NMArts, private developers, and others; criteria for reviewing City commissioned projects, as well as for reviewing and accepting donations and loans; and recommended best practices for collection management. Key terms used throughout the plan are defined in Appendix B.



Eugenia "AO" Carmona,
Thomas Branigan Library Mural;
Shaunna Foster,
Lorenzo Zepeda and
the Mural Arts Program,
Sacred Rain Arrow



Roles and Responsibilities

City Council, the City Art Board, Art Selection Committees, the City Manager, various City departments, the Parks and Recreation Advisory Board, and New Mexico Arts all play important roles in the activities of *Las Cruces Public Art* and ensuring the success of projects. The following lists each entity's recommended roles and responsibilities, as they pertain to LCPA.

CITY COUNCIL

Description

The Las Cruces City Council is comprised of seven members elected by the voters in their respective districts. Once elected, Council members choose the Mayor Pro Tem from among the elected members. City councilors serve alternating four-year terms.

The role of the City Council is to develop a long-term vision for the City and to seek input from and communicate with residents, businesses and other stakeholders. The City Council is charged with making policy, approving the City budget, and the employment of the City Manager. The City Council is also responsible for issuing and selling municipal bonds, purchasing and selling property, and setting the City's tax rate.

Responsibilities

- Appoints members to the City Art Board.
- Approves annual City budget that includes Percent for Art funds and General Fund allocations to support *Las Cruces Public Art*.
- Reviews and approves the Annual Public Art Work Plan.
- Reviews Project Plans.
- Reviews the recommendations of the City Art Board regarding the selection of artists and artwork for public property.
- Approves new public art acquisitions with a budget of \$20,000 or greater and public art contracts over \$75,000.
- Approves public art policies.
- Approves donations of works of art with an insurance value of \$20,000 or greater.
- Approves de-accession of works of art.

CITY ART BOARD

Description

The City Art Board is a seven-member advisory board created by City Council in 2013 with the passing of Ordinance 2674; its duties were modified with the passing of Ordinance 2862 in June 2018. The City Art Board serves in an advisory capacity to City Council on all matters related to *Las Cruces Public Art* and makes formal recommendations to the City Council relative to the acquisition of public art, the de-accession of public art, the stewardship of the *Las Cruces Public Art* Collection, and policies and guidelines that guide these responsibilities.

Members are appointed at-large by the mayor with advice and consent of City Council and serve four-year terms. A member of City Council is an ex-officio member of the Board. City Art Board members should have a history of professional and/or volunteer experience in the visual arts, architecture, landscape architecture, urban planning, art or architectural history, and/or design. At least one member should be a visual artist. The composition of the City Art Board should include members who bring a variety of cultural backgrounds and spectrum of life experiences, striving especially to insure inclusive representation in regard to age, cultural background, and gender.

Responsibilities

- Promote close cooperation between the City and private citizens, institutions, organizations and agencies interested in activities related to public art in the city, so that all available public art resources may be coordinated to maximize promotion and support of public art in the city.
- Make recommendations to City Council regarding guidelines, rules, policies and/or procedures pertaining to the display and presentation of public art, the acquisition and de-accession of public art, collections management including maintaining and conserving public art, the acceptance by the City of donated public art, and selection criteria for the selection of artists and artwork in public places.
- Provide periodic reports to the Mayor and City Council pertaining to the activities of the City Art Board.
- Review and recommend the Annual Public Art Work Plan and present it to the Mayor and City Council for approval.
- Based on the Annual Public Art Work Plan, work with the Art Program Coordinator to develop a budget line in the annual City Budget for the operation of *Las Cruces Public Art*.
- Make formal recommendations to the City Council relative to the location, acquisition and commissioning of any and all public art installations, including:
 - Reviewing and approving Project Plans.
 - Participating on Art Selection Committees.
 - Reviewing and approving artist selection and artist Concept Proposal for commissioned artworks and making a recommendation to City Council for contract approval for Final Design, Fabrication and Installation.
 - Conducting Site and Aesthetic Review for proposed donations of artwork, including works of art that serve as monuments and memorials, and make a recommendation to City Council.
- Review and make recommendations to City Council regarding de-accession of artwork or re-siting of site-specific artwork from the City of Las Cruces Public Art Collection.
- Promote communication and coordination between the City, artists, and art and culture groups to improve visibility and promotion of the arts and culture in Las Cruces.

ART SELECTION COMMITTEES

Description

Art Selection Committees are ad hoc committees formed for each public art project undertaken by *Las Cruces Public Art*. Each committee is comprised of five to seven members, including at least one and up to two members of the City Art Board, one member of each applicable board or commission, local artists or members of the arts community (arts administrator, historian, curator, educator or appreciator), one representative from the City department where the art is to be sited, and one representative that is a user of the site where the art is to be located and/or a representative of a nearby neighborhood or business district. The Chair of the City Art Board may attend Art Selection Committees as an ex officio member. For public art projects related to capital projects, members of the project design team (architects, landscape architects) should be invited to take part in committee discussions as non-voting members. The City Art Board is committed to participation by artists of different cultural background in public art. Therefore, the CAB will ensure that Art Selection Committees reflect the diversity of the population of the City.

Responsibilities

- Participate in an orientation meeting to be briefed on the project.
- Review artist qualifications and select finalists.
- Review artist concepts/interview artists and recommend final selection to City Art Board.

CITY MANAGER

Description

The City Manager is responsible for the day-to-day business of City operations and is appointed by the Mayor and City Council.

Responsibilities

- Oversees the budgeting process.
- Approves contracts under a certain dollar value threshold as outlined in the City Procurement Code.
- Brings matters to City Council.

QUALITY OF LIFE DEPARTMENT

Description

The Quality of Life (QOL) Department provides customer-focused transportation, library, museum, and senior services to residents, businesses, and guests in Las Cruces. The QOL Department, through its museums' responsibilities, is the City's lead department in providing Las Cruces with arts, history, culture and science learning and experiences and has developed expertise in managing and stewarding various City collections.

Responsibilities

- Oversees the Art Program Coordinator.
- Submits General Fund requests for LCPA as part of yearly budgeting process.
- Advocates for LCPA.

ART PROGRAM COORDINATOR

Description

The Art Program Coordinator is the primary staff person responsible for managing *Las Cruces Public Art* and serves as the staff liaison to the City Art Board. The position resides in the Quality of Life Department.

Responsibilities

- Maintain relationship and communication with the City Art Board as their liaison, updating them on City and staff news, issues, requests, and changes. Is the point-of-contact for other City staff to communicate with the City Art Board. Regularly communicates and meets with the Chair of the City Art Board.
- Draft the Annual Public Art Work Plan in consultation with other City departments and in collaboration with the City Art Board.
- Work with the City Art Board, the Public Works Department, the Parks and Recreation Department, and the QOL Department to prepare the annual budget request to support LCPA based on the approved Annual Public Art Work Plan.
- Manage all aspects of commissioning and purchasing works of art in collaboration with the City Art Board, including:
 - Draft Project Plans.
 - Draft and issue RFQs and RFPs.
 - Organize artist responses.
 - Organize and facilitate Art Selection Committee meetings.
 - Maintain communication with stakeholders.
 - Prepare and negotiate contracts.
 - Perform technical review of concept proposals; convene other necessary staff for technical reviews.
 - Inspect artwork at fabrication stage.
 - Coordinate scheduling of installation with artist.
- Serve on Regional Buying Committees for NMArts Purchase projects.
- Serve as Local Selection Committee Project Director for NMArts Commission projects.
- Collaborate with other City departments, the City Art Board, and/or community partners on developing Community Engaged Collaborations and develop the artist's scope of work, manage the artist selection process, and provide public art project management expertise.
- Ensure that the City's public art policies and procedures are followed.
- Ensure that the City of Las Cruces Public Art Collection is properly documented, maintained, and conserved.
- Develop materials and programs to inform and engage the public about the City's public art collection.
- Assist in writing grants to support the mission and goals of *Las Cruces Public Art*.
- Oversee the review of proposed donations and loans of works of art.
- Advise on placement and display of Portable Works.
- Oversee the review of works being considered for de-accession or re-siting.
- Serve as the first point of contact for inquiries about public art from members of the public.

PUBLIC WORKS DEPARTMENT

Description

The Public Works Department oversees the design and construction of all Capital Improvement Projects for the City and the maintenance of City facilities.

Responsibilities

- Meet with the Art Program Coordinator to review upcoming CIP projects, including GO Bond-funded projects, that may be candidates for public art. Discuss public art goals, siting opportunities, level of artist involvement, project timelines, maintenance considerations, etc. Provide Art Program Coordinator with appropriate documents related to the project.
- Outline the expectations around artist involvement in the project when selecting the Prime Consultant for a Capital Project. Keep the selected Prime Consultant informed about the details of the artist's involvement in the project.
- Serve as a member or ex officio members of Art Selection Committees based on Committee composition outlined in the approved Project Plan.
- Provide Art Program Coordinator and selected artist(s) with appropriate documents needed to develop preliminary and final designs, such as architectural design drawings and specifications, structural, electrical or mechanical drawings, etc.
- Participate in technical review of artists' concepts and final designs and consult with appropriate parties regarding safety, liability, timelines, code requirements, installation schedules, etc.
- Ensure that special maintenance needs for the completed artwork (as documented by the artist and on file with *Las Cruces Public Art*) are communicated to the proper person/entity.
- Conduct routine maintenance of artwork in City Facilities and contact *Las Cruces Public Art* when a work of art has special conservation needs.

PARKS AND RECREATION DEPARTMENT

Description

The Las Cruces Parks and Recreation Department is responsible for providing recreational facilities, services, and programs to the residents of Las Cruces and visitors to the city. In addition, the Department is responsible for the maintenance of rights-of-way, alleys, municipal grounds, miscellaneous landscaped areas, and several playing fields.

Responsibilities

- Meet with the Art Program Coordinator to review upcoming CIP projects, including GO Bond-funded projects, related to Parks and Recreation Department facilities, park space or landscape areas that may be candidates for public art. Coordinate conversations with Public Works, as needed. Discuss public art goals, siting opportunities, level of artist involvement, project timelines, maintenance considerations, etc. Provide Art Program Coordinator with appropriate documents related to the project.
- Serve as ex officio members of Art Selection Committees for projects at Parks, Recreation Facilities, other areas maintained by Parks and Recreation, and other projects as requested.
- Recommend a member to Art Selection Committees for public art projects in parks, recreation facilities and other property maintained by the Parks and Recreation Department.
- Participate in technical review of artists' concepts and final designs for public art projects and gifts and loans of artwork or monuments and memorials at Parks, Recreation Facilities, other areas maintained by Parks and Recreation, and consult with appropriate parties regarding siting, safety, liability, timelines, code requirements, installation schedules, etc.
- Ensure that special maintenance needs for the completed artwork (as documented by the artist and on file with *Las Cruces Public Art*) are communicated to the proper person/entity within the Parks and Recreation Department.
- Conduct routine maintenance of artwork in City parks, recreation centers, and other Parks and Recreation Department-maintained property and contact *Las Cruces Public Art* when a work of art has special conservation needs.
- Collaborate with *Las Cruces Public Art* on developing Community Engaged Collaborations and provide adequate budget and staff for the Department's contribution to those projects.
- Act as a liaison between LCPA and the Parks and Recreation Advisory Board, including providing updates to the Parks and Recreation Advisory Board regarding public art projects in City parks, recreation centers, and other Parks and Recreation Department-maintained property.

PARKS AND RECREATION ADVISORY BOARD

Description

The Parks and Recreation Advisory Board consists of seven members appointed by the mayor and City Councilors, who each appoint one member of this board. This Board advises the Mayor and City Council on matters dealing with parks and recreation activities.

Roles and Responsibilities

- Review and endorse Concept Proposals for public art projects in parks, recreation facilities and other property maintained by the Parks and Recreation Department.
- Review and endorse proposals for donations and loans of artwork to be sited on property maintained by the Parks and Recreation Department.

NEW MEXICO ARTS (NMARTS)

Description

The state arts agency and a division of the Department of Cultural Affairs. Advised by the 15-member governor-appointed New Mexico Arts Commission. NMArts primarily functions to provide financial support for arts services and programs to non-profit organizations statewide and to administer the 1% public art program for the state of New Mexico.

Responsibilities

- Establishes policies and procedures for the commission and acquisition of art through the NMArts Art in Public Places program.
- Convenes and facilitates Regional Buying Committees and Local Selection Committees.
- Works with Local Selection Committee to develop project prospectus.
- Distributes calls for artists for NMArts projects and organizes artist submissions.
- Guides Local Selection Committee through artist selection process.
- Processes payments to artists for NMArts projects.

Funding Public Art

Funding for public art should come from a diversity of sources. The City should immediately adopt, by ordinance, a Percent for Art policy to support public art related to new capital projects. LCPA should make a request each year from the General Fund to support other project types and the administration of the program, and the City should proactively write grants and solicit funding to support LCPA's goals.

SOURCES OF FUNDS

Percent for Art

Percent for Art is a common funding mechanism for public art in peer cities across the United States, as well as in communities throughout New Mexico.

The City of Las Cruces should adopt a Percent for Art Ordinance that provides for the funding of public art related to City capital projects. The Las Cruces Percent for Art Ordinance should include the following provisions:

- Two percent of the total of each General Obligation Bond and Municipally Backed Bond is set aside for public art, excluding bonds issued to fund utility Capital Projects and Capital Projects which involve primarily the purchase of equipment, machinery, personal or real property, furnishings, goods, vehicles or other tangibles but do not involve a major capital construction component. It should not apply to bonds issued to support Capital Projects which involve only the purchase of services, preliminary studies, and professional consulting. In addition, two percent of the total of each Park Impact Fee and Public Safety Impact Fee contribution is set aside for public art in Parks and Public Safety buildings.

- Percent for Art should be calculated and included in the Capital Improvement Program in the City Budget during the budget development process.
- Percent for Art funds should be set aside in a separate City of Las Cruces Public Art Fund.
- Funds should be expended to acquire public art in conjunction with the Bond-funded or Impact Fee-funded Capital Project that generated the two percent, so long as the site and opportunity meet the criteria in the Public Art Master Plan. Otherwise, funds should be pooled to acquire public art at another City park, facility or public space that meets the criteria.

General Fund

Las Cruces Public Art should also, through the City's annual budgeting process, request General Fund support for the following items. The amount for the request and how those funds would be used would be outlined in the Annual Public Art Work Plan and Budget.

- Conservation and restoration of works of art in the Civic Collection, the Legacy Collection, the Community Collection, and the Portable Works Collection, including regular examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator.

- Operation and administration of *Las Cruces Public Art*, which may include staffing from the Quality of Life Department, funding for events and programs, education, planning, publicity, communications, marketing, public involvement, and related programs.
- Special project funding for public art projects recommended by the City Art Board that support the vision and goals for public art outlined in this plan, including Landmarks, Community Collaborations, and Las Cruces Stories.

Grants

Las Cruces Public Art, working in collaboration with related City departments and partners, can seek grants to help support the activities of LCPA. In addition, when the City seeks grant funds for Capital Improvement Projects of \$100,000 or more, the grant application should include an amount for public art equal to 2% of construction costs, when permissible.

Private Fundraising

The City should consider seeking support from individuals, corporations, foundations, and other granting organizations to support the commissioning and purchase of public art, as well as activities necessary to the success of *Las Cruces Public Art*, such as education, community engagement, maintenance, and conservation.

PUBLIC ART ACCOUNTS

Public Art Fund

The City should maintain its existing Public Art Fund in the Capital Improvement Program (CIP). This account should hold public art project funding from Percent for Art as well as any other resources allocated for capital expenditures. Funds in the Public Art Fund would roll over each fiscal year, but would still need to be expended according to the timeline dictated by the funding source.

The Public Art Fund should be used for:

- Artist fees and artist travel and expenses that are related to the commissioning of a work of art.
- Artwork fabrication, storage, and installation.
- Purchase of existing works of art, when recommended by the City Art Board.
- Required permits and insurance during the fabrication and installation of the artwork.
- Artist selection costs such as artist travel and honoraria.
- Curatorial services.
- Public art planning related to specific public art projects.
- Project consultants and contracted services, if related to the commissioning or purchase of artwork.

Public Art Program Fund

This fund is a separate program in the Quality of Life Department Operating Budget. It includes contributions from the General Fund and other sources of funds dedicated to the operation and administration of the public art program, including funding for:

- Staffing and consultants to support the management of LCPA.
- Events and programs related to engaging with and educating people about LCPA and the Las Cruces Public Art Collection.
- Education, outreach and publicity for a specific public art project, including collateral materials, symposia, and special events.
- Educational programs aimed at assisting local and emerging artists develop the skills and connect to resources to develop public art projects.
- Educational and informational materials related to public art best practices.
- Planning for specific public art projects or programs.
- Publicity, communications, and marketing of LCPA projects and programs.
- Programs aimed at encouraging public involvement in the art selection process.
- Other expenses to support of the operations *Las Cruces Public Art*.

Public Art Conservation Fund

The City should also maintain a Public Art Conservation Fund within the Quality of Life Department Operating Budget. This fund should hold funding dedicated to the conservation and repair of works of art in the Civic Collection, the Legacy Collection, the Community Collection, and the Portable Works Collection. This fund would include annual contributions from the General Fund and from other sources earmarked for conservation such as contributions from artwork donors, from grants, and from private fundraising. Funds in the Public Art Conservation Fund should roll over each fiscal year.

NEW MEXICO ARTS – ART IN PUBLIC PLACES PROGRAM

Annually the State of New Mexico generally appropriates funding for a number of Capital Projects in Las Cruces. State funds for these Capital Projects are subject to the Art in Public Places (AIPP) Program of New Mexico Arts (NMArts). The AIPP Act has specific eligibility requirements for the withholding of One Percent for Art funds.

The primary provision in the AIPP Act is that “all agencies shall allocate ... one percent or \$200,000, whichever is less, of the amount of money appropriated for new construction or any major renovation exceeding \$100,000 to be expended for the acquisition of ... art.”

The one percent must be deposited into the State of New Mexico Art in Public Places (AIPP) fund, managed by NMArts, after the issuance of the appropriate bonds or release of general funds. The City of Las Cruces has lost funding for public art in years past because the City did not re-allocate monies to the AIPP fund.

Public art projects funded through this policy are administered by New Mexico Arts.

Planning for Public Art

Las Cruces Public Art should thoughtfully plan for public art, both through an Annual Public Art Work Plan process and by developing specific plans for each new public art commission being led by LCPA. In addition, LCPA should work closely with Public Works, Parks and Recreation, Community Development, Economic Development, as well as other City departments, to include strategies for public art in other City plans and planning processes.

ANNUAL PUBLIC ART WORK PLAN AND EVALUATION

Each year *Las Cruces Public Art* should articulate an Annual Public Art Work Plan. The Work Plan should provide a detailed description of LCPA priorities and anticipated income and expenditures for the coming fiscal year and projections for the following five fiscal years. The Annual Public Art Work Plan should list projects that are expected to begin in the coming fiscal year, projects that are carrying over from previous fiscal years, and special projects such as coordination with planning and development processes. It should also indicate how projects will be resourced, in terms of funding and staffing. It should indicate any internal and external partnerships necessary for the successful completion of the project.

Concurrent with the Annual Public Art Work Plan, LCPA should develop an Evaluation for the previous fiscal year and current fiscal year to-date. The Evaluation would document the accomplishments in the period, including number of projects accomplished, funds expended, locations of projects, number of artists hired, programs and program attendance, and other relevant data to describe program achievements.

To develop the Annual Public Art Work Plan and Evaluation:

- A** The Art Program Coordinator will collect information regarding potential public art opportunities, as well as program opportunities and conservation needs, and present this to the City Art Board for discussion.
- B** The Art Program Coordinator will document the accomplishments from the past fiscal year and the current fiscal year to-date.
- C** The Art Program Coordinator will then draft a Work Plan and Evaluation for City Art Board review and recommendation.
- D** Once approved by the City Art Board, the Work Plan and Evaluation is presented to City Council for approval.

The Annual Public Art Work Plan informs LCPA's annual budget request, including Percent for Art funds in the Capital Improvement Program and funds for operations, programs, conservation, and communications in the General Fund. This funding request is incorporated into the City's Annual Budget presented to City Council for approval.

PROJECT PLANS

Las Cruces Public Art should undertake careful planning for each public art project that it implements to ensure that all projects are well conceived. This planning should include identifying the opportunity; finding project partners; understanding potential hurdles with permissions, permitting or construction; establishing realistic budgets and timelines; and communicating with project partners at an early stage about the intent and scope of the project.

For each public art project, LCPA should adopt a Project Plan, which is a foundational document that guides the planning and execution of a project. A Project Plan should set out the basic framework of a project, including:

- A description of the project's location and other information regarding the proposed siting.
- The project's expected lifespan, if temporary.
- The project goals and how the project relates to the overall vision for public art in Las Cruces.
- Evaluation criteria against which the artist selection and Concept Proposal can be evaluated.

- The budget and funding sources.
- The project schedule.
- Internal and external stakeholders.
- The artist's scope of work.
- The artist solicitation method and artist selection method.
- Recommended Art Selection Committee members with alternates.
- A communications and marketing strategy.
- A community engagement strategy.
- Potential partners and needed agreements.

Project Plans should be developed by LCPA staff with input from project partners and the City Art Board. Projects plans are approved by the City Art Board and presented to City Council by the City Art Board chair. The process for developing a Project Plan is outlined in the Standard Commission Process section (see page 36). A sample Project Plan outline is provided as Appendix E.

OTHER CITY PLANS

Other City plans, developed by the Planning Department's Community Development Section or Parks and Recreation Department, or created as part of a complex Capital Project, are important tools for identifying public art opportunities as public spaces are being planned. They can take into account specific community interests and provide a better understanding of future infrastructure and development patterns as they pertain to a specific area, use, or program.

LCPA should be engaged in planning initiatives where there are potential opportunities for public art. LCPA staff should work through the planning and community engagement process in place for the planning effort to identify and include public art recommendations in the plan.

The Standard Public Art Commissioning Process

The following outlines the standard process for *Las Cruces Public Art* to use when commissioning a work of art, with an emphasis on defining the roles that staff and the City Art Board will play. This process applies to permanent and temporary public art projects that are funded in whole or part with City funds and/or managed by City staff.

New public art projects commissioned by LPCA will, with rare exceptions, be site-specific commissions where an artist is selected to develop a project for Las Cruces that is informed by the context of the site. The Standard Public Art Commissioning Process will serve as a starting point for how to commission artwork, with the exact details outlined in each Project Plan. Variations are provided that can be used for temporary projects and/or projects with smaller budgets, when deemed appropriate by LPCA staff and the City Art Board.

In the Standard Public Art Commissioning Process, interested artists submit a letter, resumé, references and images of previously completed projects to be considered for a project. If selected as a finalist, the artist participates in an interview or is paid to develop a Concept Proposal.

1. DEVELOP A PROJECT PLAN

The first step for commissioning a public art project is to define the general parameters of the opportunity in a Project Plan. The Project Plan includes information about the site, goals, budget, stakeholders, schedule, artist solicitation method, artist selection method, and proposed Art Selection Committee members.

This Project Plan is drafted by the Art Program Coordinator in collaboration with the City Art Board and with input from other City staff and project partners.

- A** The Art Program Coordinator collects information regarding the specific project opportunity.
- B** The project is discussed at a City Art Board meeting for input prior to drafting the Project Plan.
- C** The Art Program Coordinator drafts the Project Plan.
- D** The City Art Board reviews and approves the Project Plan.
- E** The City Art Board Chair presents the Project Plan to City Council at a Work Session.

A sample Project Plan outline is included as Appendix E in this document.

2. CONVENE AN ART SELECTION COMMITTEE

For each project, LPCA and the City Art Board should convene an Art Selection Committee specific to the project. Each committee is comprised of five to seven members, including at least one and up to two members of the City Art Board, one member of each applicable board or commission, local artists or arts professionals, one representative from the City department where the art is sited, and one representative that is a user of the site where the art is to be located and/or a representative of a nearby neighborhood or business district. For projects where there is anticipated to be a youth audience, a member of the City's Youth Advisory Board can be included as a voting member of the Art Selection Committee. For public art projects related to capital projects, members of the design team (architects, landscape architects) should be invited to take part in Committee discussions as non-voting members.

The Committee should be convened prior to developing an artist pool for an orientation meeting, during which the Art Program Coordinator should brief them on the project and its goals, the Committee's role, and the process they will follow for artist selection.

3. DEVELOP THE ARTIST POOL

LCPA has different artist solicitation methods from which it can choose, depending on the nature of the project. In most cases, LCPA will issue a Request for Qualifications (RFQ – also referred to as a Call for Artists) to develop an artist pool. The City can issue the RFQ as an Open Call or an Invitational. If LCPA has a current juried Artist Roster, it can be used in lieu of an RFQ. In some cases, the City Art Board may recommend directly selecting an Artist for a project without going through a solicitation. Appendix D outlines these artist solicitation methods in more detail.

- A** If using an Open Call or an Invitational, the Art Program Coordinator develops, and the City issues, a Request for Qualifications / Call for Artists based on the approved Project Plan. The RFQ should include context, project goals, budget, timeline, artist scope of work and submission instructions, as well as any standard requirements of the City's public purchasing processes.
- B** Interested artists submit qualifications packages (generally a cover letter, resume, images of past work with descriptions, and references).
- C** If using an Artist Roster as the solicitation method, the Art Program Coordinator (working in consultation with the capital project manager, if applicable) reviews the artists in the Roster and selects a subset of appropriate artists to be considered by the Art Selection Committee.

4. SELECT FINALISTS BASED ON QUALIFICATIONS

The Artist Selection Committee reviews the artists in the Artist Pool and selects finalists (typically 3 – 5) to be considered for the project. The Art Selection Committee should consider both the general criteria for artist selection outlined elsewhere in this plan, as well as specific criteria outlined in the Project Plan.

5. SELECT THE ARTIST BASED ON INTERVIEW OR CONCEPT PROPOSAL

The next step of the process is narrowing down from finalists to the selected artist. This can be accomplished through an Interview-Based Selection or through a Concept Proposal-Based Selection. In general, LCPA should use an Interview-Based Selection Process, as it allows the selected artist more time to develop a deeper understanding of the site and community and/or work with the project's design team, before developing a proposal. Interview-Based Selections are also appropriate for projects that depend on the artist engaging with the community to develop their work, such as a residency or other community-engaged project. However, there may be instances when staff and/or City Art Board feel that seeing proposals from three or more artists is the best approach for the project. These factors, as well as the project timeline, should be taken into account when selecting which process to use for this phase of the artist selection.

Interview-Based Selection

In an interview-based selection, the Art Selection Committee makes a recommendation based on qualifications, interview and reference checks. Once the selected artist has developed a Concept Proposal, the Art Selection Committee reviews that as well and makes a recommendation for acceptance to the City Art Board. After the City Art Board approves the Concept Proposal it would also be forwarded to applicable boards and commissions for their review and endorsement.

- A** The Art Program Coordinator checks references for finalists and arranges for artist interviews.
- B** The Art Selection Committee interviews each artist. The interview generally includes time for the artist to elaborate on their past work and their interest in the project and time for the Committee to ask a set of questions about how the artist would approach this project and the artist's past experience.

- C** The Art Selection Committee recommends selection of an artist based on qualifications, the interview and reference checks. The recommendation of the Committee goes to the City Art Board for review and approval.
- D** The selected artist is then placed under a design contract to proceed with developing a Concept Proposal, including a physical representation of the work (a rendering or three-dimensional model), a written project description, a description of materials and fabrication techniques, expectations regarding site preparation and infrastructure needs, and a detailed budget and timeline. The artist may conduct one or more site visits and do extensive research and/or community engagement as part of their Concept Proposal development process.
- E** The Art Program Coordinator, staff from the City department in charge of the site where the art will be located, and other applicable City staff review a draft of the Concept Proposal to identify any technical concerns and provide feedback to the artist.

- F** The artist then presents their Concept Proposal to the Art Selection Committee for their review and recommendation.
- G** The recommendations of the Art Selection Committee and technical review are presented to the City Art Board. The City Art Board reviews and approves the Concept Proposal and forwards their recommendation to City Council for contract approval.
- H** The Art Program Coordinator shares the recommended Concept Proposal with applicable board(s) or commission(s) for review.
- I** City Council approves the artist selection for projects with a budget of \$20,000 or greater.

Concept Proposal Based Selection

In a Concept Proposal-Based Selection, all of the finalists would be invited to develop a site-specific Concept Proposal for the project. Finalists would be paid a stipend for their participation in the process, which includes developing a Concept Proposal and presenting it to the Art Selection Committee.

- A** The Art Program Coordinator checks references for finalists and develops and issues a Request for Proposals (RFP) to the finalists that outlines the requirements for their Concept Proposal.
- B** The finalists may participate in an in-person or virtual tour of the site and/or a briefing prior to development of their proposals.
- C** Each finalist develops a Concept Proposal, which should include a physical representation of the work (a rendering or three-dimensional model), a written project description, a description of materials and fabrication techniques, expectations regarding site preparation and infrastructure needs, and a detailed budget and timeline.

- D** The Art Program Coordinator, staff from the City department in charge of the site where the art will be located, and other applicable City staff review the draft Concept Proposals from each finalist to identify any technical concerns and provide feedback to the finalists.
- E** The finalists present their Concept Proposals to the Art Selection Committee. The Art Selection Committee reviews Concept Proposals based upon criteria outlined in this master plan and in the approved Project Plan and makes a recommendation to the City Art Board.
- F** The recommendations of the Art Selection Committee and technical review are presented to the City Art Board. The City Art Board reviews and approves the Concept Proposal and forwards their recommendation to City Council.
- G** The Art Program Coordinator shares the recommended Concept Proposal with applicable board(s) or commission(s) for review and endorsement.
- H** City Council approves the artist selection and Concept Proposal for projects with a budget of \$20,000 or greater.

6. EXECUTE THE ARTIST AGREEMENT

Once the Concept Proposal is approved, the City enters into an agreement with the artist to develop the Final Design, and to fabricate and install the artwork. Depending on the dollar amount of the contract, the agreement would be approved by the City's Purchasing Program or by City Council, following the City's Procurement Code.

Contracts should follow, to the extent possible, the format provided by the Americans for the Arts, a national organization that serves local arts agencies throughout the United States and works with public art programs nationwide to establish best practices in the field. In particular, the City should recognize artists' intellectual property and moral rights as provided for in federal copyright law and in the Visual Artists Rights Act.

7. MONITOR FINAL DESIGN AND FABRICATION

Prior to fabrication, the artist would take the concept through Final Design, further refining the design, fabrication techniques, materials, budget and similar technical details. If necessary, the artist would be required to have elements of their design reviewed and stamped by a licensed engineer in the State of New Mexico. The artist should also submit the Final Design, including any documentation necessary for permitting or other approvals, to City staff for further technical review.

LCPA staff would keep in regular contact with the artist through the fabrication of the work, including inspecting the work (via photographs or in person) prior to installation.

8. OVERSEE INSTALLATION

LCPA staff would work with the artist to ensure that all necessary site permissions and permits are obtained prior to installation and that any site preparation or other infrastructure that is not being provided by the artist is in place (these details should be worked out in the Project Plan, design documents, and artist agreement). LCPA staff would also be involved in coordinating the scheduling of the installation and coordinating with necessary City departments and property owners.

9. PROJECT CLOSE OUT

When the project is installed, LCPA staff should ensure that administrative aspects of the project are finalized. These tasks include:

- Obtain from the artist a maintenance protocol for the artwork, as well as documentation of manufacturers' warranties for specific components (if applicable), materials and fabricators used in the creation of the artwork.
- Obtain from the artist a transfer of title for the artwork to document the transfer of ownership of the artwork from the artist to the City.
- Obtain from the artist any other outstanding documentation of the project, including high-resolution digital photography.
- Complete the installation of on-site interpretive signage.
- Enter the project into the collection database and include the project in any public-facing information developed by LCPA about public art in Las Cruces.
- Celebrate the completion of the project through a dedication or other public event.

COMMUNITY ENGAGEMENT IN THE ARTIST SELECTION AND CONCEPT DEVELOPMENT PROCESS

Interview-Based Selections and Concept Proposal-Based Selections both allow for community engagement in the selection process. Finalists who are being asked to participate in interviews or develop proposals can participate in an orientation to the site prior to being interviewed or developing their proposals; this orientation can include a tour of the neighborhood or site led or joined by key stakeholders. Finalist proposals can also be put on view for public comment, which can be taken into consideration by the Art Selection Committee.

In addition, artists who are selected based on their qualifications and interviews, can engage with the community prior to developing their concept proposal through artist meet and greets, artist talks, or other activities designed to gather information or develop an understanding of the community in ways that may be part of the artist's practice.

VARIATIONS TO THE STANDARD COMMISSIONING PROCESS

There may be times when LCPA and the City Art Board deem it appropriate to alter the Standard Commissioning Process. Generally, these variations would be intended to streamline the solicitation and selection process and could be appropriate when the project has a lower budget, is temporary in nature, and/or needs to be fast-tracked. This would be outlined in the Project Plan and approved by the City Art Board.

Options for altering the solicitation and selection processes include:

- Having the City Art Board serve as the Art Selection Committee rather than convening a separate Art Selection Committee or having LCPA staff recommend an artist for approval by the City Art Board.
- Using an Artist Roster eliminates the need to issue a project-specific RFQ. It saves time for artists and for staff.
- Selecting the artist based upon qualifications eliminates the step of having multiple artists develop Concept Proposals, which can be time intensive for the finalists, staff, the Art Selection Committee and the City Art Board.

Variations would need to comply with City procurement code. Once the artist or concept is selected, the Standard Commissioning Process would be followed.

The Purchase Process

In certain cases, the City Art Board could determine that it is in the best interest of LCPA to purchase an artwork directly from an artist or from a gallery rather than commissioning an artist to create a site-specific work. The reasons for purchasing a work instead of commissioning would be outlined in the Project Plan.

When LCPA wishes to consider purchasing an artwork, it should follow the procedures as outlined in the Standard Commissioning Process, with the following modifications.

1. DEVELOP A PROJECT PLAN

Use the same process as outlined above under *Standard Commissioning Process*.

2. CONVENE AN ART SELECTION COMMITTEE

Use the same process as outlined above under *Standard Commissioning Process*.

3. SELECT THE ART

In lieu of the steps in the *Standard Commissioning Process* to develop the artist pool, select finalists and select artist and artist concept, the Purchase Process moves directly to selecting a work of art.

In this step LCPA invites artists and/or galleries to submit images and descriptions of existing and available artwork. The information should include the artist's basic qualifications (résumé or bio, portfolio), an image or images of the artwork, dimensions, weight, materials, date fabricated, condition, provenance and asking price.

The Art Selection Committee is convened to review submissions of existing work based on the goals and criteria outlined in the Project Plan and makes a recommendation to the City Art Board.

The Art Program Coordinator, staff from the City department in charge of the site where the art will be located, and other applicable City staff, review the recommended selection to identify any technical concerns. Concerns are addressed with the seller. If concerns cannot be addressed, the Art Selection Committee will be asked to re-review submissions and make a new recommendation.

Prior to forwarding a recommendation for purchase to the City Council, the City Art Board may choose to obtain an independent, qualified appraisal of the fair market value of the artwork and a professional art conservator's report on the condition of the artwork.

The City Art Board may approve projects with a budget under \$20,000. For projects of \$20,000 or greater, the City Art Board forwards their recommendation to City Council for approval.

4. EXECUTE THE AGREEMENT

The City enters into an agreement of sale with the seller. Depending on the dollar amount of the contract, the agreement would be approved by the City's Purchasing Program or by City Council, following the City's Procurement Code. The transaction will include a transfer of title from the seller to the City and an indemnification regarding past and future claims related to the provenance of the artwork.

5. OVERSEE INSTALLATION

Depending on the nature of the agreement with the seller, the City may have to take full or partial responsibility for site preparation, design of foundations, landscape and hardscape, shipping and installation.

6. PROJECT CLOSE OUT

Use the same process as outlined above under *Standard Commissioning Process*.

Review and Acceptance of Donations of Public Art, Monuments and Memorials

The City Art Board and City staff have an important role to play in the review of donations of permanent public art to the City, including monuments and memorials that are works of art. The Art Program Coordinator should help facilitate the review and approval process, while the City Art Board should play a role in the Site and Aesthetic Review to ensure that public art sited on City property is of high quality and is appropriate to its site.

Donations of public art can be an important way of building the City of Las Cruces' Public Art Collection. The City's procedures for accepting donations should be designed to:

- Ensure that new public art is in keeping with *Las Cruces Public Art's* vision.
- Ensure the quality of public art accepted into the City of Las Cruces Public Art Collection.
- Ensure that works are sited appropriately in terms of media, scale, site usage and aesthetics.
- Anticipate technical concerns and hidden costs such as installation, lighting, insurance, easements, maintenance, conservation and safety.
- Ensure fairness and transparency in the decision-making process.
- Prevent City property from being used by a donor to promote an artist, gallery, business, or other entity or person for future financial gain.

This process only pertains to works of art donated to the City of Las Cruces Public Art Collection. It does not apply to the Museum Art Collection, the Library Art Collection, Monuments or Memorials in Veteran's Park, Gifts of State, or monuments or memorials that are not works of art.

ACCEPTANCE CONDITIONS FOR DONATIONS OF ARTWORK

- 1 Donations of permanent artwork should follow all requirements outlined in the Criteria for Review of Donations and Loans in this plan.
- 2 All expenses for the donation and review should be the responsibility of the individual or group proposing the gift. No City money should be used for the production, shipping, insuring, siting, appraising, installation, or lighting of the donation. If the donor requests funding and/or project management from the City, the City becomes a co-sponsor of the project and the project should be reviewed as a City-commissioned project, rather than a donation.

- 3 Funds equal to 10 percent of the commission cost/value of the donated artwork should be paid into the Public Art Conservation Fund at the time of installation. If, in the opinion of City staff, the donation is likely to incur high conservation and maintenance costs, staff can request a larger contribution to the Public Art Conservation Fund. If the City accepts the donation without the Conservation Fund contribution (or with a partial contribution) the City should commit to funding on-going conservation and maintenance of the artwork from the City's General Fund.
- 4 Gifts of State, defined as items given to the City by a domestic or foreign government official as an expression of goodwill, are not subject to these procedures as they are maintained and managed by the Office of the Mayor.

PROCEDURES FOR REVIEW OF DONATIONS OF PERMANENT ARTWORK

The following steps should be taken for review of donations of public art.

- 1 The Donor should begin the process by conferring with the Art Program Coordinator about the requirements and process for proposed donations of artworks.
- 2 The Donor should submit a proposal with information about the artwork that has sufficient detail for Technical Review and Site and Aesthetic Review.
- 3 LCPA staff, in collaboration with other relevant City department staff, should undertake the proper stakeholder consultation, at their discretion, to ensure the artwork is not widely controversial or offensive.
- 4 Technical Review should be conducted by LCPA staff, the staff of the City department responsible for the site where the artwork is proposed to be sited, and other relevant bodies that have jurisdiction over the location where the work is proposed to be sited.

- 5 After Technical Review, proposals should be forwarded to the City Art Board for review and approval in regard to site and aesthetics. For major works or significant sites, the City Art Board may decide to convene an ad hoc panel with art expertise and site stakeholder representation to review the work and make a recommendation back to the City Art Board. Proposals for donations of artwork can be held and reviewed together by the City Art Board once a year or once every six months to allow the City Art Board to be aware of all current proposals when making a decision.
- 6 If the donation is to be located on property managed by the Parks and Recreation Department, the proposal should then be forwarded to the Parks and Recreation Advisory Board for their review and endorsement.
- 7 The City Art Board, Parks and Recreation Advisory Board (if applicable), and staff reports should be forwarded to the City Council for final approval.
- 8 The City creates documentation of the transfer of ownership, signed by both the donor and the City.

PROPOSAL FOR DONATIONS OF ARTWORK

The Donor's proposal for the Donation should consist of written and visual information that includes:

- Drawings, renderings, photos and written descriptions of the artwork(s) proposed for donation. This should include size, colors, weight, materials, and any information that will establish that the item has the requisite physical integrity to be placed on public display and withstand exposure to the natural elements.
- Background on the artist, or an explanation of the method of recruiting and selecting artists for a competition.
- A description of the proposed location, method of display and required site improvements (including any necessary hardscaping, landscaping, buildings, utilities, security devices, anchoring or other information necessary to ensure public safety).
- Cost estimates for installing the item(s) for public display, including but not limited to: foundation or other anchoring methods; retrofit of existing buildings or improvements; landscaping, seating, lighting and other site improvements.
- Written explanation of legal issues, including but not limited to: certifying the current legal owner of the artwork(s) and the existence of any copyrights, patents or other title rights in or to the artwork(s); and an explanation of any conditions or limitations on the donation of the artwork(s), such as any interests to remain with the Artist.
- The estimated fair market value or insurance value of each Artwork (including appraisals of the artworks(s) if over \$10,000).
- The anticipated date for the donation to occur.
- For existing works, condition report prepared by a conservator. For proposed works to be commissioned, a statement from the artist or conservator regarding anticipated maintenance and conservation needs of the piece.
- Any additional information City staff deem necessary or appropriate.

MONUMENTS AND MEMORIALS

Creating a monument or memorial to a person, group, organization, idea, principle or event on City property is an important decision. The content and placement of permanent monuments and memorials is a reflection of the community's values and will last generations into the future. Currently, the City of Las Cruces does not have guidelines or a process for making decisions as to whether or not a particular monument or memorial – and what it is commemorating – is appropriate for City property and should be accepted by the City. At times, the Art Program Coordinator and the City Art Board have been enlisted to help with review and approval of monuments and memorials proposed for donation to the City, but they should only be called on to review monuments and memorials that take the form of public art and their role should only go so far as to perform a technical and site and aesthetic review using the Criteria for Review of Donations and Loans below. The review of monuments and memorials that are not public art, such as plaques, benches and other items not designed by artists, is not LCPA or the City Art Board's responsibility.

Moreover, this planning process has identified the need for the City of Las Cruces to establish guidelines and procedures for reviewing and accepting monuments and memorials beyond the technical and aesthetic review of commemorative artwork that LCPA and the City Art Board can provide.

For all monuments and memorials, larger decisions should be made regarding whether what the proposed monument or memorial is commemorating is an appropriate use of City property. It is important for Las Cruces to carefully consider the appropriateness of each proposed monument or memorial, as public monuments and memorials reflect the values of the community. Over time, the City may also find that there are many individuals and groups who want to use City parks or other public spaces for monuments and memorials, which may conflict with other uses of the space. The City should determine whose responsibility it is to make these decisions and develop a policy for determining the appropriateness of proposed monuments and memorials on City property and a process for reviewing and acceptance. This policy should also include a process for reviewing and making decisions regarding any concerns about existing monuments and memorials.

The following issues should be addressed when developing a policy and process for review of monuments and memorials:

- 1** What entity or body will be responsible for carrying out the policy and making decisions?
- 2** How will the process ensure that new memorials do not duplicate or conflict with existing monuments and memorials?
- 3** How will the process ensure that new memorials do not conflict with, lessen or prohibit existing and planned uses of public spaces?
- 4** How will the process ensure fairness and transparency?
- 5** What will the process be for considering changes to or requests to remove existing monuments and memorials?

In addition, specific criteria should be adopted against which proposals for monuments and memorials can be evaluated. The City of Las Cruces should take into consideration the following generally accepted criteria regarding public monuments and memorials:

- 1** For ideas, principles or events, proposals for monuments and memorials should not generally be considered until at least twenty years after the occurrence of the event. In the case of individuals, ten years should pass following the death of the individual before he/she may be considered for commemoration. Where a clear city consensus exists for commemoration, proposals may be considered before these periods have passed.
- 2** For individuals or organizations, the subject of monuments or memorials should have been active in the city or the surrounding area. The subject should have been tangibly and directly associated with events, ideas or beliefs of significance to the city as a whole.
- 3** A person, group, organization, idea, principle or event to be considered for commemoration in public space should have cultural significance for the city and be of historic or social value. In addition, ideas, principles and concepts should be commemorated only if they are accepted as exemplary and a positive influence on the life of the city's residents.

- 4 The site and the subject of monuments or memorials should have a historical or a thematic association with each other.
- 5 Specific disasters, whether natural or man-made, and health-related themes should not normally be the subject of a monument or memorial on public property unless it can be demonstrated that their long-term impact has shaped local history.
- 6 A monument or memorial should not duplicate the themes or subject matter of an existing monument or memorial site.
- 7 In no instance should monuments or memorials depict subjects that are trademarked or commercially licensed.

Review and Acceptance of Public Art Loans

Loans of public art on City property can bring new, high-quality artwork to Las Cruces' public spaces. If the City were to be offered art on loan, the following are best practices and guidelines the City should follow. The review process for loans of public art on City property is designed to:

- Ensure the quality of artwork on display on City property.
- Prevent the City from incurring unexpected costs related to the loan.
- Prevent conflicting uses of City property.
- Ensure fairness and transparency in the decision-making process.
- Prevent City property from becoming a place to showcase works of art for sale.
- Meet the vision and goals of *Las Cruces Public Art*.

This review process is only for when an individual or organization approaches the City to loan a work of art. If the City wishes to proactively seek out existing artwork for temporary exhibition, it should use the process for acquiring artwork. This review process does not pertain to loans of art or exhibitions at any of the City's museums.

ACCEPTANCE CONDITIONS FOR PUBLIC ART LOANS ON CITY PROPERTY

- 1 Proposals for loans on City property should follow all requirements outlined in the Criteria for Review of Gifts and Loans in this plan.
- 2 The term of loans should generally be less than five years. Loans of five years or longer will be reviewed following the process for donations of public art (above).
- 3 Loans should not be listed for sale while they are on public property.

PROCEDURES FOR REVIEW OF TEMPORARY LOANS ON CITY PROPERTY

- 1 The Lender should begin the process by conferring with LCPA staff about the requirements and process for proposed temporary loans.
- 2 The Lender should submit information in their proposal with sufficient detail for Technical Review and Site and Aesthetic Review.
- 3 Technical Review should be conducted by the Art Program Coordinator and the staff of the City department where the work is to be sited.
- 4 Site and Aesthetic Review should be conducted by the City Art Board.
- 5 LCPA staff and the Department overseeing the site give final approval.

PROPOSAL FOR PUBLIC ART LOANS

The Lender should submit a proposal for the Loan with written and visual information that includes:

- Drawings, renderings, photos and written descriptions of the artwork(s) proposed for loan. This should include size, colors, weight, materials, and any information that will establish that the item has the requisite physical integrity to be placed on public display and withstand exposure to the natural elements, if applicable.
- Background on the artist.
- A description of the proposed location, method of display and required site improvements.
- Cost estimates for installing the item(s) for public display, including but not limited to: foundation or other anchoring methods; retrofit of existing buildings or improvements; landscaping, seating, lighting and other site improvements.
- The insurance value of each artwork (including appraisals of the artworks(s) if over \$10,000).
- The anticipated period for the loan to occur.
- Any additional information City staff deem necessary or appropriate.

Review Criteria

The processes for commissioning and purchasing artwork and accepting donations and loans include careful review and consideration by City Art Board, by ad-hoc Art Selection Committees and by City staff, prior to recommendations being made to City Council. LCPA should consistently use criteria for Technical Review and Site and Aesthetic Review when deliberating.

CRITERIA FOR REVIEW OF CITY-COMMISSIONED PROJECTS

The Standard Commissioning Process (see page 36) details the roles that the City Art Board, Art Selection Committees and City staff play in reviewing artists' qualifications and concepts for City-commissioned projects, including permanent and temporary projects that are funded in whole or in part by City funds and/or managed by City staff. For each project, a Project Plan will outline the specific criteria against which the artist selection and artist concept can be evaluated during the selection and review process. The following criteria should serve as a starting point for developing specific criteria for each project.

Criteria for Evaluating Artist Qualifications

When evaluating artist qualifications for a City-commissioned public artwork, the Art Selection Committee should consider the following criteria. Additional criteria could be developed based upon the specific needs of the project.

- Artistic excellence and innovation as demonstrated by the artist's past work.
- The capability of the artist to develop a project that is consistent with LCPA's vision and specific project goals outlined in the Request for Qualifications.
- A demonstrated understanding of and interest in creating work for the specific site.
- Artist's experience with projects of similar scale and budget.
- Established proficiency in the use of materials appropriate for a public installation.

Criteria for Technical Review of Artist Concept Proposals

Prior to review of the concept by the Art Selection Committee, the Art Program Coordinator should work with City staff from the Department responsible for the site and/or the related capital project to conduct a technical review of the concept. Technical reviews should focus on the following criteria. Additional criteria could be developed based upon the specific needs of the project.

- Capacity to meet all safety and maintenance requirements as agreed upon by the City of Las Cruces.
- Feasibility of the Concept Proposal to satisfy the budgetary limits set forth by LCPA.
- Ability to meet the project timeline.
- Consideration of all stages of fabrication and installation.
- Consideration of site issues such as permitting, installation staging, and availability of electrical or other utilities.
- Positive track record of delivering quality projects on schedule and on budget, as determined by past work and references from previous clients.

Criteria for Site and Aesthetic Review of Artist Concept Proposals

When evaluating artist Concept Proposals for a City-commissioned public artwork, the Art Selection Committee should consider the following criteria. Additional criteria could be developed based upon the specific needs of the project.

- The concept demonstrates artistic excellence, maintaining high quality, innovation, creativity and clarity of vision.
- Overall understanding of the project and the ability of the Concept Proposal to respond to its goals.
- A clear understanding of the site, including how the artwork will be set into the physical environment.

CRITERIA FOR REVIEW OF PURCHASED ARTWORK

The process for purchasing a work of art (see page 42) details the roles that the City Art Board, Art Selection Committees and City staff play in reviewing the purchase of an artwork. For each project, a Project Plan will outline the specific criteria against which the artist selection and artist concept can be evaluated during the selection and review process. The following criteria should serve as a starting point for developing specific criteria for each project.

Site and Aesthetic Criteria for Purchases of Public Art

When using the purchase process to acquire public art, the Art Selection Committee and City Art Board should consider the following criteria. Additional criteria could be developed based upon the specific needs of the project.

- The artwork clearly responds to the City's vision for public art.
- The artwork satisfies the project's goals as outlined in the Project Plan.
- The artwork demonstrates excellence in aesthetic quality, workmanship, innovation and creativity.
- The artwork is appropriate in scale and form and is of materials and/or media suitable for the site.

TECHNICAL REVIEW CRITERIA FOR PURCHASES OF PUBLIC ART

Prior to approval by the City Art Board, the Art Program Coordinator should work with the City department that oversees the site where the art is to be located and other Departments or outside agencies that have a role in the site to conduct a Technical Review. Technical reviews should focus on the following criteria. Additional criteria could be developed based upon the specific needs of the purchase.

- The artwork can be legally sold to the City by the seller.
- All costs related to the shipping and installation of the artwork are known and can be covered by the project budget.
- The work is durable and poses no safety or liability concerns.
- A report from the artist or a qualified conservator's report indicating anticipated conservation and maintenance needs is provided, and the City is comfortable with the artwork's conservation and maintenance needs.

CRITERIA FOR REVIEW OF DONATIONS AND LOANS

This plan outlines the role that LPCA and the City Art Board play in the review and acceptance of proposed donations of artwork and loans of artwork on City property and the process that should be followed. The following criteria should be used to conduct Technical Review and Site and Aesthetic Review of proposed donations and loans on City property.

Criteria for Technical Review

Prior to review of the donation or loan by the City Art Board, LPCA staff and staff of the City department where the work is to be sited should conduct a Technical Review of the artwork. Technical Reviews should focus on the following criteria. Additional criteria could be developed by the City department responsible for the site.

- If the donor or lender is offering an existing work of art, the donor or lender should document that the work of art can be legally loaned or donated to the City.
- The donor or lender should document that they have adequately anticipated and can meet financial costs connected with donating or loaning the work, including, but not limited to, shipping, shipping insurance, site preparation, installation (and de-installation for loans and temporary works), proper signage, insurance, site restoration, landscaping, and lighting.
- The work should be durable and poses no safety or liability concerns.

- A report from the artist or a qualified conservator's report indicating anticipated conservation and maintenance needs should be provided for permanent donations. For loans, the donor should commit to routine maintenance of the artwork for the duration of the display, unless otherwise agreed upon in writing by the City.
- The proposed site should be available and appropriate for the installation of artwork. Necessary electric, plumbing or other utility requirements should be defined and available. Internal Department plans may determine if a specific site is appropriate for artwork.
- The City is able to insure the artwork for liability and damages for the duration of its exhibition.

Criteria for Site and Aesthetic Review

Site and Aesthetic Review should be conducted by the City Art Board or by an ad hoc panel appointed by the City Art Board that includes specific artistic expertise and/or stakeholder representation. Site and Aesthetic Review should take into consideration the following criteria. Additional criteria could be developed by the City department responsible for the site.

- The proposed donation or loan is consistent with the vision of *Las Cruces Public Art*.
- The proposed donation or loan demonstrates artistic excellence, maintaining high quality, innovation, creativity and clarity of vision. If the work is to be commissioned by the donor or lender, the review should consider the artist's ability and potential to execute the proposed work, based on previous artistic achievement and experience. If an existing work of art, the review should consider the quality of the executed work.
- For permanent donations, the proposed donation should contribute to the diversity of the Las Cruces Public Art Collection.
- For permanent donations, artworks should be one-of-a-kind or part of an original series.

The proposed site should be appropriate to the artwork's content, scale and media. The analysis should take into account the visibility and access to the site, public use patterns of the site, and public realm and future development plans for the site, if any.

Public Art in Private Development

Many of the anticipated private development projects in Las Cruces will potentially offer opportunities for publicly accessible artwork. In the near term, the City of Las Cruces and LCPA should encourage developers to include art in their development projects. In the future, as the City's development code is updated, the City should consider ways to include public art as a possible benefit in certain circumstances that can be written into development agreements with the City. In addition, any public art that is being commissioned or acquired for a park that will be given to the City should be reviewed and approved by the City Art Board, then the Parks and Recreation Advisory Board and then presented to City Council.

ENCOURAGING PUBLIC ART IN PRIVATE DEVELOPMENT

The City of Las Cruces can be proactive in encouraging private developers to voluntarily commission or purchase public art as part of new development projects.

Options for Supporting Public Art

Developers wanting to voluntarily support public art have different options.

- 1 *Pay into the Public Art Fund.* Funds would be spent to commission public art projects in keeping with the vision and opportunities outlined in the Public Art Master Plan.
- 2 *Directly Commission or Acquire Art On-site.* The developer would take the lead in commissioning or acquiring art for their development.
- 3 *Outsource Commissioning of Art to Las Cruces Public Art.* LCPA would select an artist and manage the project using the City's implementation guidelines, with the developer funding the project and involved both as a stakeholder and having final approval over artist selection and all phases of design.

Expectations

LCPA's priority is for the public art commissioned or acquired by developers to reflect the vision and opportunities outlined in this plan. The financial commitment to public art by developers should take into account both the scale of the development and the type of development that is occurring.

Recognition

The City of Las Cruces should pursue opportunities to recognize private developments that install public art on private property. Recognition opportunities could include a plaque/medallion placed near the artwork to recognize their contribution to public art in Las Cruces and/or promotion of the art and the business's contribution in City publications and social media.

PUBLIC ART AS A PUBLIC BENEFIT

In the future, as the City reviews and updates its development code, consideration should be given to allowing developers to incorporate public art into their development projects as a formal public benefit. This will give the City more leverage to work with developers to incorporate artwork that helps fulfill the City's overall vision and goals for public art.

Should public art be a public benefit outlined in a development agreement with the City, then LCPA and the City Art Board should have a direct role in working with the Community Development department in creating guidelines and review processes that ensure compliance with the developer's agreement with the City. These guidelines should be developed to ensure that:

- The proposed project supports the City's vision and goals for public art.
- The artist is qualified to undertake the project.
- The Concept Design is vetted against agreed-upon criteria between the developer and the City.
- The artwork as proposed conforms to the development agreement.

PUBLIC ART IN DEVELOPER-BUILT NEIGHBORHOOD PARKS

It has been a recent practice in the City of Las Cruces for private developers of residential subdivisions to design and build neighborhood-scaled parks and then transfer ownership of these parks to the City. The developer receives reimbursement from the City for their costs.

If a developer is being reimbursed by the City to develop a park, and the developer includes public art, then the artwork should be commissioned through LCPA's Standard Commissioning Process (see page 36). The developer would serve on the Art Selection Committee as a stakeholder.

If the developer is not being reimbursed by the City, but the park will become a City-owned park, then the public art project should be reviewed by LCPA as a gift of artwork and follow the procedures outlined in this document for the review of donations (see page 44).

Collection Management

LCPA should adopt practices for the documentation, conservation, maintenance, and de-accessioning or re-siting of artworks in the Las Cruces Public Art Collection. LCPA will ensure that artwork in its care is properly maintained and preserved, that a periodic assessment of conservation needs is made, that proper records regarding the works in the collections are kept, and that decisions regarding de-accession, removal or re-siting of artworks are carefully considered.

THE CITY OF LAS CRUCES PUBLIC ART COLLECTION

Las Cruces Public Art is responsible for all works of art in the City of Las Cruces Public Art Collection, which consists of four sub-collections, acquired in various ways. The City of Las Cruces Public Art Collection does not include works of art in the Museum Art Collection, Library Art Collection, monuments and memorials in Veterans Park, Gifts of State, or monuments and memorials that are not works of art. The sub-collections within the City of Las Cruces Public Art Collection are defined as follows:

- **Civic Collection**

Public art on City property or in City facilities that was approved by the City Art Board. This includes permanent and temporary works commissioned by *Las Cruces Public Art*, as well as gifts of artwork reviewed and accepted by the City Art Board.

- **Community Collection**

Works of public art created through the Mural Arts Program or other community-based projects commissioned by *Las Cruces Public Art*. These works are temporary in nature, with a lifespan agreed upon at the outset of the project.

- **Legacy Collection**

Permanent works of public art owned by the City that pre-date the City Art Board and permanent works of art that were commissioned or donated without City Art Board approval.

- **Portable Works Collection**

Smaller scale, non-site-specific artwork, generally displayed in City facilities.

CONSERVATION AND MAINTENANCE OF THE LAS CRUCES PUBLIC ART COLLECTION

Public art is a community asset that should be properly maintained. The City should undertake conservation and routine maintenance to preserve the Las Cruces Public Art Collection in the best possible condition.

Information on each work of art commissioned, acquired, donated, loaned or owned outright by the City should be kept on file with the City on a standardized maintenance and conservation worksheet. Works of art on loan should be maintained and conserved in accordance with the requirements of, and in collaboration with, the lender.

Conservation

Conservation is the regularly scheduled examination, documentation, treatment and preventative care of public art conducted by a professional art conservator.

Las Cruces Public Art will regularly conduct, or hire a professional conservator to conduct, a survey of the condition of each work in the *Las Cruces Public Art Collection* and make recommendations for conservation, cost estimates, and a recommended schedule for implementation.

In addition, the City will take steps to identify conservation needs prior to the fabrication and installation of new works. The City will require, when necessary, that artists consult with a conservator during the design development phase of the project to identify the conservation needs of the project. Alternately, the City could have design documents reviewed by a conservator hired by the City prior to executing the fabrication and installation portion of a contract. For commissioned works, the artist should provide the City with a worksheet that identifies the conservation and maintenance needs of the work, including the frequency, methods and materials recommended.

For newly commissioned or purchased works of art, artists should guarantee the work of art against any repairs for at least one year (unless otherwise stipulated in the contract).

LCPA has the right to determine, after consultation with a professional conservator, when and if repairs and restorations to works of art in the *Las Cruces Public Art Collection* shall be made. To the extent practical, the artist who created the artwork, during the artist's lifetime, should be given the opportunity to make or personally supervise significant repairs and restorations and should be paid a reasonable fee for any such services, provided that the City of Las Cruces and the artist agree upon the artist's fee. If the artist fails to approve any reasonable repairs or restorations, or if an agreement cannot be reached regarding a reasonable artist's fee, then the City of Las Cruces will have the right to make or contract for such repairs or restorations. In the event that the City makes repairs or restorations not reviewed and approved by the artist, the artist should have the right to disclaim authorship of the Work and have the artist's name and association with the work removed.

All repairs and restorations should be made in accordance with recognized principles of conservation.

Routine Maintenance

Routine maintenance is the care of public art that does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts). If indicated by the artist as part of the maintenance and conservation worksheet, routine maintenance can generally be managed by the department that maintains the facility and/or site where the art is located. The City department should not conduct any non-routine maintenance (as indicated on the maintenance and conservation worksheet) or conservation unless requested by *Las Cruces Public Art*. The department responsible for maintaining the facility where the art is located should notify the Art Program Coordinator immediately if an artwork is damaged or stolen, or if the City department plans to move the artwork or in any way alter its site. Any work that is recommended for relocation or de-installation would be subject to the de-accession policy.

Works of art should be maintained in a manner outlined in the above-mentioned maintenance and conservation worksheet, appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990.

THE PORTABLE COLLECTION

The City of Las Cruces owns several works of art that comprise the Portable Collection – smaller, non-site-specific works that are generally meant for indoor display and are sited in City buildings.

Most of the works in the Portable Collection are the result of donations of artwork to the City. Any gift of artwork to the City that would become a part of the Portable Collection should be reviewed using the process and criteria for the review of gifts of artwork described above.

DOCUMENTATION OF THE COLLECTION

An important part of collection management and, ultimately, long-term maintenance of public art is keeping accurate, updated records. The main aspects of this are identifying the project on site, keeping accurate records for each project, and maintaining a comprehensive inventory of the collection.

LCPA, working with the assistance of the City departments that manage the sites where art is located, will be responsible for keeping records of the City of Las Cruces Public Art Collection, including updating, or in some cases, developing records for existing work, and documenting new works entering the collection.

Project Identification

Each new artwork should be identified with a plaque provided by LCPA stating the artist's name, the artwork title, the media, the date the work was created, and that it is part of a Las Cruces Public Art Collection. The plaque should be placed in an appropriate location near the artwork that can be easily viewed by pedestrians.

Over time, plaques should be created or updated for existing works in all collections to ensure that the works are recognized as belonging to the City and that people can learn about the work and about LCPA.

Project Records

A file should be maintained in a single location for each commission or acquisition that contains information such as:

- A copy of the artist contracts, donation records, or purchase records.
- A copy of project correspondence.
- The maintenance instructions provided by the artist or donor and subsequent conservation records.
- Plans and drawings generated by the artist during the commissioning process.
- Hard copy images.
- Media clippings.

Collection Inventory

LCPA should maintain a full inventory or database of all artworks in its collections, including works that have been de-accessioned. This inventory should include information such as (when available or applicable):

- Name of artist
- Title of work
- Location (kept in a format compatible with the City's GIS system, plus more detail for Portable Works)
- Year completed/installed; year de-installed for temporary works
- Which collection it belongs to
- Owner of work, if a long-term loan
- Donor, if applicable
- Media

- Dimensions
- Budget/cost and source of funds
- A brief description of the work suitable for publication
- Maintenance and conservation needs, as defined by the artist and conservation assessments
- Schedule of maintenance or conservation needs
- Conservation history
- A unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files
- Digital photograph of the work

DE-ACCESSION, RE-SITING, AND REMOVAL FROM DISPLAY

While the majority of the artworks in the Las Cruces Public Art Collection are intended for long term public display, circumstances and/or conditions may arise that make it prudent for *Las Cruces Public Art*, on behalf of the public interest, to remove an artwork in its collection from display, re-site an artwork, or de-accession an artwork.

De-accessioning is a procedure to formally and permanently remove an artwork from the City of Las Cruces Public Art Collection by selling, donating or destroying it. De-accessioning is an important decision and should only be undertaken after a thorough review process. Similarly, re-siting of artwork should be carefully considered if the work is considered site-specific and relocating the work would damage the work or alter the work from what the artist intended. Removal from display is an option if, for any reason, the City does not want to de-accession the work from the collection but would like to remove it from display, and there are resources to properly store the artwork.

Consideration of de-accession, re-siting, or removal from display should involve the same degree of careful review as a decision to commission a work of art. The City of Las Cruces should institute a review process to ensure that de-accessioning or re-siting will be a seldom-employed action that operates from a strong presumption against removing artwork from the public art collection and insulates the collection from fluctuations in aesthetic taste or popularity.

The City should not remove any site-specific artwork from the site for which it was selected, nor remove it from display, without prior review by the City Art Board. Recommendations regarding re-siting of site-specific works or de-accessioning or removal from display of artworks should be made by the City Art Board directly to City Council. De-accessioning Portable Works requires only the approval of the City Art Board and any other relevant boards and commissions. Portable Works may be re-located as part of a routine rotation by LCPA without the review of the City Art Board.

Procedure

- 1 The City Art Board reviews the circumstances surrounding the proposed de-accession, re-siting, or removal from display to determine if the artwork meets one or more of the criteria listed below. The City Art Board may choose to hold a public meeting for the purpose of gathering community feedback on a proposed de-accession or relocation or may choose to gather community input through other methods.

Criteria for De-accessioning, Re-siting or Removal

- The site is being eliminated.
- The use, character, or design of the site has been or is being altered such that the artwork is no longer compatible with the site.
- The security of the artwork can no longer be reasonably guaranteed at its current site.

- The artwork has become a danger to public safety.
- Maintaining or repairing the artwork or updating the artwork's operation technology is cost prohibitive or unfeasible.
- Significant adverse reaction to the artwork from the community has continued for an extended period of time (at least two years).
- The work is of inferior quality or is judged to have little aesthetic and/or cultural value.
- A suitable location for the artwork has been identified that better satisfies the original goals of the project.
- The artist requests removal due to concerns listed above.

2 If the City Art Board determines that the artwork meets one or more of the Criteria above LCPA staff should, in accordance with the 1990 Visual Artists Rights Act, make a good faith effort to notify the artist that his or her work is being considered for de-accession or relocation (if a site-specific work).

If the artist does not agree to proposed re-siting, s/he will have the right to prevent the use of her/his name as the author of the artwork or to buy back the work as addressed in the artist contract.

3 If a site-specific artwork is recommended for re-siting, LCPA should prepare a written report detailing the reason for the decision and the proposed new site for the artwork for approval by the City Art Board and City Council. This report should also include the costs associated with re-siting and the proposed funding source, as well as any other pertinent information.

4 If an artwork is recommended to be de-accessioned, LCPA staff should:

- Commission a written appraisal by a qualified, disinterested third party for each proposed de-accessioned artwork with an estimated value exceeding ten thousand dollars (\$10,000.00).
- Prepare a written report of the reasons for the proposed de-accessioning and a recommendation for the method of disposal.
- Submit the report, and the recommendation of the City Art Board to City Council, which must approve any de-accessioning.
- If an artwork is de-accessioned, all rights will revert to the artist, where consistent with contractual agreements. If the artist waives those rights, LCPA will dispose of the artwork.

5 During the review process, unless there is imminent danger to the public, the artwork shall remain accessible to the public in its original location. If the structural integrity or condition of an artwork, in the opinion of the LCPA staff and the City Art Board, presents an eminent threat to public safety, the Quality of Life Director may authorize its immediate removal, without City Council action or the artist's consent. The director will place the work in temporary storage. The artist and City Council must be notified of this action within 30 days. The City Art Board will then recommend options for disposition (e.g. repair, reinstallation, maintenance provisions or de-accessioning) for approval, as necessary, by City Council.

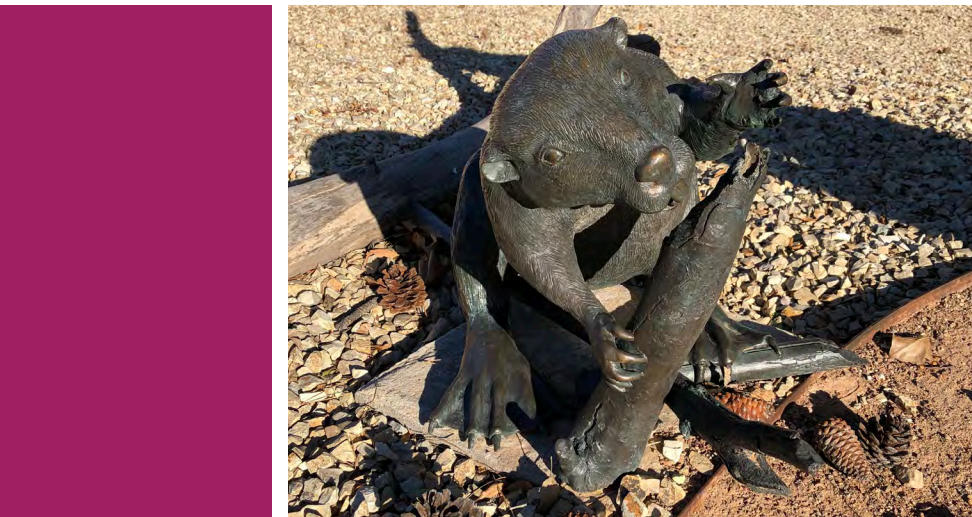
6 In the event that the artwork cannot be removed without being irreparably damaged or destroyed, and if artist rights are not waived in the contractual agreement, the LCPA staff must make a good faith effort to gain such written permission before proceeding. In the event that this cannot be accomplished before action is required in order to protect the public health and safety, the Quality of Life Director will proceed according to the advice of the City's Legal Department.

7 De-accession, re-siting or removal of artwork shall be done in a manner that complies with all other applicable City, state and federal procedures, policies and regulations. For example, de-accession, relocation and removal actions must comply with applicable procedures and laws relating to the disposition of City property and with laws protecting artists' rights, such as the Visual Artists Rights Act. Artworks will not be de-accessioned directly or indirectly or in any manner that would personally benefit City employees, members of the City Art Board or of the City Council. No works will be given to or sold to City of Las Cruces staff, City Art Board members, or City Council.

- 8 De-accession, relocation or removal of works commissioned or purchased through New Mexico Arts Art in Public Places Program must comply with NMArts' De-Accession Policy.
- 9 Funds from artworks sold as a result of de-accession must be placed into the Public Art Fund.

Monuments and Memorials

The reasons for de-accessioning, re-siting or removing monuments or memorials may differ from those outlined above. Decisions regarding whether to de-accession, re-site or remove a monuments or memorials should follow the procedures above, if the monument or memorial is a work of art in the City of Las Cruces Public Art Collection, but should also take into consideration additional criteria developed by the City regarding the review of monuments and memorials.



Clockwise from top left:
 Tony Pennock with Shan Nichols, *La Entrada*;
 Peter Toth, *Dineh*;
 Lea Anne and Tom Askman, *Royal Road* (detail)

PUBLIC ART OPPORTUNITIES

For the next five to ten years, *Las Cruces Public Art* should focus its energy on pursuing four specific categories of public art opportunities identified here. These categories include public art connected to the construction of parks and City facilities, a special category of Landmark public art projects, a focus on partnering with other City departments and external partners on projects that engage the community, and projects designed to tell important stories about the people and places that make Las Cruces unique. Focusing on these project types will help develop an expectation for public art in a variety of public places and will help establish the program's role and relationships with its City and community partners, as well as its reputation in the broader community. The resulting artworks will build a collection that reinforces the fundamental link between creative expression and quality of life by highlighting the city's culture and creative economy and community, improving the visual identity of public spaces, and creating opportunities for all residents to engage with art.

Project Categories:

- Parks and City Facilities
- Landmarks
- Community Engaged Collaborations
- Las Cruces Stories

The projects identified below in each of these categories represent the best opportunities for public art that could be anticipated at the time of the writing of this plan, as well as guidance on identifying and evaluating other opportunities as they arise. The viability of these specific opportunities may change over time, and new opportunities will arise. Each year *Las Cruces Public Art* will produce, and the City Art Board will approve, an Annual Public Art Work Plan that will identify specific opportunities for the coming year. The Work Plan will be informed and guided by this Public Art Master Plan, as well as updated Capital Improvement Programs and other City plans.



Ruben Garcia, *Aguacito*

Parks and City Facilities

There has been a renewed focus in the City of Las Cruces on improving community places and public spaces built and maintained by the City for the benefit of all its residents.

In 2018, the voters in Las Cruces passed an ambitious General Obligation Bond program to fund needed capital projects, including parks and recreation facilities, public facilities including a new Fire Station and Animal Service Center, and other infrastructure improvements such as roads, sidewalks, trails, and drainage facilities. The Bond funding adds additional resources towards the City's concerted effort to provide quality public spaces.

These types of City-built community places – parks and City facilities – are places where people come to play, socialize, engage in civic activities, and do business. As places that are frequented by residents and often located either in downtown or in the center of neighborhoods, these parks and facilities provide excellent locations for public art.

In the future, when a major capital project is underway, the City should incorporate public art projects that enhance places that are at the center of community life. Existing parks and City facilities should also be considered for new public art projects as part of larger community improvement initiatives.



Barbara Grygutis, *WAVE*,
West Palm Beach, FL,
©Barbara Grygutis 2009,
Photo: J. Christopher

Public art at parks and City facilities will achieve the following goals for *Las Cruces Public Art*:

GOAL 1

Elevate Las Cruces as the Arts Capital of Southern New Mexico

- The City demonstrates its commitment to art and artists with each new park and facility it builds.
- Las Cruces becomes known as a place where you can encounter art in everyday places.

GOAL 2

Add Visual Interest and Beauty

- Public art can elevate the appearance and experience of frequently used City facilities and parks for users, as well as passersby.

GOAL 3

Activate Public Spaces

- Public art can elevate a City facility or park from a purely functional place to an engaging place that helps bring people together.

GOAL 4

Improve Visual Identity

- Works of public art become well-known icons, denoting and creating a unique identity for parks and facilities.

GOAL 5

Make Art and Culture a Way of Life

- Integrating public art into City facilities and parks creates opportunities for people to experience art in their everyday lives.
- Incorporating art as part of City facilities and parks can communicate Las Cruces' identity as a place that values the arts, quality design, and the contributions of artists, increasing civic pride for residents.

Parks

Parks, trails, and open spaces are an important part of the character of Las Cruces and provide both recreational and social spaces for residents to enjoy. Access to these amenities contribute to the high quality of life boasted by Las Cruces.

The City's parks system has already been a primary location for public art. Of the approximately fifty works of art currently owned by the City, more than a third are in City parks. When asked about preferred locations for future public art, respondents to the survey conducted as part of the public art master planning process also showed a strong preference for public art in parks – fifty percent of survey respondents listed parks as one of their top choices, the second highest response after neighborhood gathering places (see Appendix C).

The newly adopted *Parks and Recreation Master Plan* calls for building new parks to keep up with population growth and ensure equitable distribution of park amenities, including a new Community Park and inclusion of Civic Parks in new developments. These new park developments may provide an excellent opportunity to integrate permanent public art into the overall park design. Although City parks host much of the current public art collection, there are still many existing parks that do not currently have artwork for the public to enjoy, which could be sites for new projects.



Holly Young-Kincannon and Joseph Drummond Kincannon, *Blackbird*, Austin, TX, Photo: Kincannon Studios, LLC

CRITERIA FOR EVALUATING PUBLIC ART OPPORTUNITIES IN PARKS

Las Cruces Public Art should consider the following when determining whether to pursue a public art project in a City park.

- Priority should be given to parks where there is a major capital improvement, such as new construction or major renovation that is taking place and would enable the public art to be integrated into the overall construction project.
- Priority should be given to Regional Parks and Community Parks that serve a broad swath of the community.
- Priority should be given to Civic Parks, including Greens, Squares, Plazas, and Parkways, that provide important community focal points.
- Priority should be given to trailheads in parks and/or where a park includes a significant stretch of the citywide multi-use path and trail system.
- Priority should be given to parks where public art has been identified by the community as a goal in a park or community planning process.

Additional opportunities for temporary and community-engaged public art projects in parks are discussed in the section on Community Engaged Collaborations.

SPECIFIC OPPORTUNITIES FOR ART IN PARKS

Near Term

Public art is one of the key components of the Klein Park Master Plan, developed in 2015. The Parks and Recreation Department will be implementing some of the recommendations in this master plan in the 2019 fiscal year. *Las Cruces Public Art* is beginning work with the Parks and Recreation Department and the Arts and Cultural District to commission artwork for the park.

Intermediate Term

Las Cruces Public Art should track upcoming Capital Improvement Program (CIP) projects and upcoming development projects that may result in City-funded and -owned park projects that meet the above criteria. The Art Program Coordinator should discuss potential opportunities related to the CIP with the Parks and Recreation Department and, if applicable, the Public Works Department. If there is a clear path to developing a public art project, these opportunities should be incorporated into the Annual Public Art Work Plan. For potential opportunities related to City-owned parks built by private developers and reimbursed by the City, the Art Program Coordinator should meet with both Parks and Recreation Department staff and Community Development Department staff to determine the best way to proceed with the developer.

FUNDING PUBLIC ART IN PARKS

When there will be new construction or major renovation of a Park funded by a General Obligation Bond, a Municipally Backed Bond, or Park Impact Fees, public art should be funded through Percent for Art (see page 31).

Presently, there are some cases where private developers are designing and building parks and being reimbursed by the City. These parks are eventually donated to the City and become City Parks. Developers should be encouraged to commission public art if the park they are developing meets one or more of the above criteria.

Public art in existing City parks should be funded through the General Fund or through grants and fundraising.

PROJECT DEVELOPMENT PROCESS FOR PUBLIC ART AT PARKS

For public art projects funded by the City, use the Standard Commissioning Process (see page 36).

When the public art is part of a larger capital project, *Las Cruces Public Art* staff should meet with Capital Project managers early in the project development process to discuss the project goals, audiences, timeline, and potential public art opportunities. When possible, an artist should be selected early in the design development process so that the artwork can be physically and aesthetically integrated into the facility or park. In most cases this will mean having an artist selected and a concept design approved prior to the completion of construction documents.

For public art projects commissioned by developers that are designing and building a park and being reimbursed by the City, *Las Cruces Public Art* should manage the entire project, including artist selection, using the Standard Commissioning Process. If the developer is designing and building the park without being reimbursed by the City, the artwork should be reviewed following the process for review and acceptance of donations of artwork.



Left to right:
 Jeff Laramore, *Rocket*, Richardson, TX, Photo: Jeff Laramore;
 Bob Cassilly, *Turtle Playground*, St. Louis, MO, Photo: Meridith McKinley

City Facilities

The City of Las Cruces works diligently to repair, replace and construct facilities that provide vital services to the community. City facilities, such as fire stations, recreation and community centers, senior centers, and other City-owned buildings, are located throughout Las Cruces, often in prominent locations, and are frequented by people from throughout the community. As such, they are a prime location for public art and will be a key way LCPA achieves many of its goals.

Las Cruces Public Art has commissioned one work for a City facility, *Pride* by Karen Yank at the East Mesa Public Safety Complex. In 2019 *Las Cruces Public Art* selected an artist and a concept for a site-specific artwork for the central pillar of the main lobby of City Hall. This project will be installed in 2020.

Artwork at City facilities can include integrated artworks that are seamlessly incorporated into the design of the building, functional elements where artists are commissioned to create an element of the design that would ordinarily be built to standard specifications or ordered from a catalogue, freestanding artwork such as sculpture, and murals that could take on a variety of media and styles.



Left to right: Anne Marie Karlsen, *Subdivisions*, Lawndale, CA, Photo: XXX; Olalekan Jeyifous, *Durham in Continuum*, Durham, NC, Photo: Olalekan Jeyifous; Christopher Fennel, *Rail Ladder Fire*, Allen, TX, Photo: Blackmon 2012

CRITERIA FOR EVALUATING PUBLIC ART OPPORTUNITIES IN CITY FACILITIES

Though many of Las Cruces' City facilities are good candidates for public art, not all will be. The following criteria should be used to prioritize which facilities should be considered for public art projects.

- Priority should be given to City facilities where there is a major capital improvement, such as new construction or major renovation that is taking place and would enable the public art to be integrated into the overall construction project.
- Priority should be given to City facilities that are purpose-built for community use.
- City facilities that are not purpose-built for community use, but are in a prominent, highly visible, gateway location with a high volume of car or pedestrian traffic should be considered for public art projects.

SPECIFIC OPPORTUNITIES FOR ART IN CITY FACILITIES

Near Term

The 2018 General Obligation Bonds approved by the voters did not include Percent for Art funding. However, the City has committed to commissioning public art at the Animal Service Center and Fire Station 3, and LCPA is working with the Department of Public Works to incorporate art into these facilities.

Intermediate Term

Projects in the current CIP (FY 2020 – 26) that meet the above criteria and that may be eligible for Percent for Art funding based upon the recommendations in this plan include: Airport Terminal Renovation, Aquatic Center, Branigan Library Expansion, a new Branigan Library Branch, Cinematic Infrastructure and Soundstage, Convention Center Expansion (Phase 2), Downtown Parking Garage, East Mesa Recreation Complex, Meerscheidt Recreation Center Remodel, Municipal Service Center, the Municipal Court and future Public Safety Facilities including new Fire Stations and a Fire Department Administration Building. *Las Cruces Public Art* should work with the City departments responsible for these projects to explore opportunities for public art in these projects.

In the future, *Las Cruces Public Art* should participate in the CIP process to be aware of projects that may be good candidates for public art and to incorporate art into the planning stages of eligible City facilities.

New Mexico Arts Related Opportunities

In addition, the following projects' budgets include funds from the state of New Mexico and as such are eligible for funding and inclusion of public art through New Mexico Arts' Art in Public Places (AIPP) program: Amador Hotel, Behavioral Health Facility, Branigan Cultural Center (Phase 2), Children's Museum, Dental Clinic Community of Hope, Downtown Parking Garage, Mesilla Valley Community Campus, and Las Cruces International Airport. LCPA should work with NMArts and relevant City Departments to include public art in these projects following NMArts' procedures.

FUNDING PUBLIC ART AT CITY FACILITIES

Public art at Civic Facilities should be funded through Percent for Art (see page 31) and New Mexico Arts' Art in Public Places Program for State of New Mexico funded capital projects.

Based on the criteria above, the City Art Board may determine that the facility is not a good candidate for public art. If this is the case, Percent for Arts funds should be pooled to be used at another location, as allowable by the funding source.

Capital expenditures made by the State of New Mexico are eligible for inclusion of public art through the State's Art in Public Places Program.

PROJECT DEVELOPMENT PROCESS FOR PUBLIC ART AT CITY FACILITIES

For public art projects funded by the City, use the Standard Commissioning Process (see page 36).

Las Cruces Public Art staff should meet with Capital Project managers early in the project development process to discuss the project goals, audiences, timeline, and potential public art opportunities. When possible, an artist should be selected early in the design development process so that the artwork can be physically and aesthetically integrated into the facility. In most cases this will mean having an artist selected and a concept design approved prior to the completion of construction documents.

For public art projects at state-funded facilities, artist selection will be managed by the State of New Mexico Art in Public Places Program.

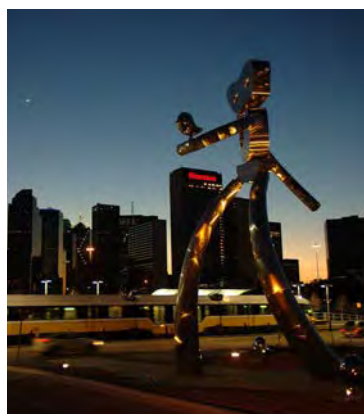
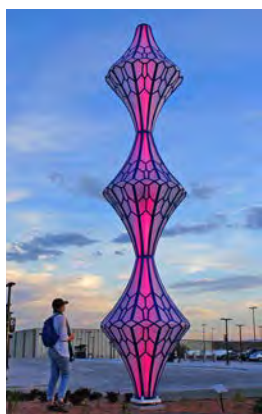
Landmark Public Art Projects

Las Cruces is a city reached by three bordering highways (I-10, I-25 and U.S. Route 70), with the downtown and newly designated Las Cruces Arts and Cultural District situated between the north-south Rio Grande River (to the west) and the historic El Camino Real de Tierra Adentro (to the east).

Las Cruces has magnificent natural landmarks. The Organ Mountains, Doña Ana Mountains, Picacho Peak, the Robledo Mountains and the Rio Grande shape the identity of the region. The community survey conducted as part of the public art master planning process found that a majority of respondents feel that the Organ Mountains and the area's environmental and natural features – the sky, sunsets, desert climate, and more – are the first thing that come to mind when thinking about Las Cruces. These natural features also provide a way for people orient themselves as they navigate the city.

In addition to these natural features, highway entry to Las Cruces presents the city's two most recognized public art pieces: a collection of highway-scaled water tank murals along Hwy 70 and I-25 and the *Recycled Roadrunner* along I-10/Hwy 70. But as one enters the city's interior, it is the mountains that serve as the best way to orient oneself. The main corridors traverse the city without obvious destinations to guide, without landmarks along the way to establish hierarchy, or way-finding systems to present overall unity and district marking. When one eventually finds the city's core – the history-filled Arts and Cultural District (ACD), with its Main Street and the central Plaza de Las Cruces – there is little sense of re-connection with any major artery.

Taking a cue from the highway-scaled public artworks, public art projects can serve as landmarks that assist with wayfinding and are deployed to welcome people to Las Cruces and guide locals and visitors alike through the city's distinct districts and neighborhoods.



Clockwise from top left:
 Bill Fitzgibbons, *Light Channels*, San Antonio, TX,
 Photo: Bill Fitzgibbons;
 Brad Oldham and Brandon Oldenberg, *Traveling Man*, Dallas, TX,
 Photo: Steve Rainwater;
 Blessing Hancock, *Biota*, Aurora, CO, Photo: Scott Bolton

Landmark Public Art Projects will help achieve the following goals for *Las Cruces Public Art*:

GOAL 1

Elevate Las Cruces as the Arts Capital of Southern New Mexico

- Landmark projects can become icons and destinations in themselves, and in some cases can help drive visitorship to local arts and culture destinations such as the ACD and the city's museums.
- Landmarks can welcome people to Las Cruces and let them know that they are in a place that values art and culture.
- Landmarks can reflect an aspect of Las Cruces' landscape, history and/or culture, creating a stronger sense of place and cultural identity.

GOAL 2

Add Visual Interest and Beauty

- Landmark public artworks can make roadways and corridors more aesthetically pleasing.

GOAL 4

Improve Visual Identity

- Landmarks can help define corridors, neighborhoods, and district entrances and help visitors and locals navigate throughout the city.
- Landmarks can create a stronger and more visually interesting sense of arrival to Las Cruces or to areas within the city.
- Landmarks can address the experience of moving through the city in a vehicle, on bike, or on foot, both day and night.
- Landmarks can help build distinct identities for Las Cruces' many neighborhoods.

GOAL 5

Make Art and Culture a Way of Life

- Highly visible landmark artworks create opportunities for people to experience art in their everyday lives.
- Landmark artworks communicate Las Cruces' identity as a place that values the arts and quality design.

CRITERIA FOR EVALUATING

LANDMARK PUBLIC ART OPPORTUNITIES

Criteria for evaluating whether a site should be considered for a Landmark Public Art Project should include:

- The site marks a major entry point to the city, the arrival at a specific area or neighborhood, and/or a major decision point.
- The site is highly visible with a large audience and with a significant view corridor likely to be seen by many people.
- The site is part of a larger improvement project, allowing the artwork to be fully integrated into the overall design of the site.
- The site lends itself well to the incorporation of artwork, both visually and technically.
- The site would not be better served with traditional wayfinding or signage, but instead warrants a creative or artistic solution.
- If the site requires partners, such as the New Mexico Department of Transportation (NMDOT), they are willing to collaborate.
- There are sufficient funds to create a work that would be appropriate for the site.

SPECIFIC OPPORTUNITIES FOR LANDMARK PUBLIC ART PROJECTS

The following categories emerged through review of various City plans, visual analysis of the city and through the community engagement process conducted during this planning process. These sites are not inclusive of all opportunities, but may be locations that warrant further study by *Las Cruces Public Art* in collaboration with other City departments and stakeholders.



Ken Williams, *Gateway to the Southwest* (rendering), Pueblo, CO, Image: City of Pueblo, CO

Highway Scale

Highway scale art should be seen from a distance from a fast approaching vehicle. In some cases, as with *Recycled Roadrunner*, it could warrant a stopping point for closer inspection, although it is not necessary.

Near Term

I-25 and University Avenue Roundabouts. NMDOT is reconstructing the I-25 at University Avenue Bridge and exits. Construction is slated to begin in 2020. The project includes creating a new underpass for Triviz under University Avenue and two roundabouts on Triviz, one on each side of University Avenue. These roundabouts present opportunities for large-scale public artworks that serve as landmarks. New Mexico State University (NMSU) is already planning to commission an artwork for the roundabout south of University Avenue. *Las Cruces Public Art* should commission a work for the north roundabout. LCPA and NMSU should work collaboratively so that the works of art are complementary.

Intermediate Term

I-10 and I-25 Split. This is a major gateway to Las Cruces for drivers entering from the south along I-10, as well as a major decision point for people whose destination is Las Cruces or for drivers who are just passing through. The

City owns property at this location and has long considered it as a potential location for a city entry monument. This could prove to be a very important landmark for the city.

I-10 and Avenida de Mesilla. This major intersection marks the arrival to Las Cruces driving east on I-10. Avenida de Mesilla, which leads to the historic town of Mesilla, is one of Las Cruces' historic corridors and this intersection could be a candidate for public art.

I-25 and Lohman. The Lohman exits are the most traversed entrances into the city's interior and could be good candidates for art near the exits or once a driver reaches Lohman.

I-25 at I-70. This is another important gateway for drivers and could be a potential location for a landmark artwork.

I-70 and the Eastern City Limits. Drivers entering Las Cruces on I-70 from the east get a dramatic view of Las Cruces as they descend into the valley. This could be a potential location for a scenic overlook. An artwork similar in spirit to the *Recycled Roadrunner* at the western entrance to the city on I-10 could be a good approach.

Corridor Scale

Corridor scale art is seen by both fast approaching vehicles and pedestrians. It is meant to be seen from far away and up close.

Intermediate Term

Lohman/Amador (East and West). Lohman Avenue changes from a two-way street to a one-way street at S. Doña Ana Street. Amador Avenue changes from a two-way street to a one-way street at S. Miranda Street. The places where the streets change from two-way to one-way create triangular areas. These areas are owned by the City and already boast attractive landscaping maintained by the Parks and Recreation Department. These locations mark the entrance to the Arts and Cultural District and could potentially be future locations for public art.

Solano Avenue. Solano is a major North-South corridor in the city. North of Lohman, parks facing Solano, including Apodaca Park, the Aquatic Center and the Hadley Recreation Complex, could be sites for public art facing Solano visible from the street. South of Lohman, opportunities exist to work with property owners to create a critical mass of murals or other projects, such as artist-designed street banners that make a corridor-wide impact.

Main Street at Solano Avenue. Another important site is the intersection of Main Street and Solano, where passers-by can currently see the three crosses that represent the historic crosses for which the city may have been named. This site is in the Apodaca Blueprint planning area and will potentially be redeveloped, raising the question of what kind of public art is appropriate in the places where the crosses sit.

University Avenue at El Paseo. This intersection marks a western gateway into NMSU and the entrance to the Las Cruces Convention Center.

Roadway Bridges. Areas where major corridors cross arroyos, canals, and the Rio Grande are potential locations for a series of related works of art that mark or draw attention to the intersecting natural and man-made water network, experienced daily.

Arts and Cultural District

Near Term

Roundabout. The roundabout at the northern end of downtown, where Main Street, Church Street and Water Street intersect, is an ideal location for a signature artwork that becomes a symbol for Las Cruces and its Arts and Cultural District.

Intermediate Term

Main Street between Lohman and Bowman. This zone along Main Street could also be a location for an artist-designed gateway to downtown, perhaps spanning over the roadway.

Main Street north of Picacho. This stretch is a major entry to the Arts and Cultural District and could be enhanced with banners, murals or other artistic enhancements.

Main Street south of Lohman. This stretch is also a major entry to the Arts and Cultural District. In addition to banners or murals, medians could be a location for artistic enhancement.

Amador/Lohman Corridor. This corridor, from roughly Solano to Melendres, should let people know that they are entering the Arts and Cultural District. This could be accomplished through encouraging public art and murals on private property, through public art projects in key City-owned areas (see Amador/Lohman split above), or through serial works, such as artist-design banners, that signal that you are entering the Arts and Cultural District.

Picacho/Spruce Corridor. Similarly, the Picacho/Spruce corridor is an important east-west corridor into the downtown area and could be a focus area for public art or serial works.

FUNDING LANDMARK PUBLIC ART PROJECTS

Landmark Public Art Projects would be funded through the General Fund as special appropriations in the City's annual budget. The City could also write grants to fund specific projects in this category.

PROJECT DEVELOPMENT PROCESS FOR LANDMARK PUBLIC ART PROJECTS

Candidates for Landmark Public Art Projects will emerge through City planning as well as in the development of Capital Projects that impact major roadways and gateways. Some sites may also require a partnership with the State of New Mexico Department of Transportation. *Las Cruces Public Art* should monitor the development of City plans and Capital Projects and bring forward potential opportunities to the City Art Board through the Annual Public Art Work Plan process.

Due to the potential complexity of Landmark Public Art Projects, the process of developing the Project Plan (see page 36) should include an in-depth study of the site and a detailed description of the art opportunity and the artist's scope of work.

In most cases, the artist selection for Landmark Public Art Projects should utilize an open call or an invitational process (described in Appendix D). An invitational process would ensure that the pool of artists being reviewed includes artists that have the capability to design, fabricate and install a work of art of substantial scale in a potentially complicated area.

Community Engaged Collaborations

Many of the City's existing public art projects have grown out of work being done by the Parks and Recreation Department, though programs such as the Mural Arts Program and Keep Las Cruces Beautiful, with the dual goals of beautifying public space and engaging Las Cruces in actively learning and participating in artistic activities. Other City departments, such as the Sustainability Office in the Department of Economic Development, have worked with community-based nonprofit organizations to explore the power of public art to both enhance public space and bring people together. In addition, some community-based nonprofits are proactively engaging with the City to help realize ideas for public art projects that are being generated by artists and the community.

Las Cruces Public Art should build on this interest and understanding that art can be used to help achieve community development goals. LCPA should work with other City departments as well as community organizations as active partners in public art projects that are beneficial to both partners and to the public. Employing the partners' community relationships and outreach expertise, these projects should be specifically designed to engage Las Cruces youth or members of the general public in the development and execution of a public art project. For its part, *Las Cruces Public Art* can bring to the table valuable expertise in scoping out public art projects and selecting artists, as well as funds to supplement artist fees, ensuring that artists are qualified and that the resulting artwork is a valuable addition to the City's collection.



Ellie Balk, *Visualize Pi Perspective*, Brooklyn, NY, Photo: Ellie Balk

Community Engaged Collaborations will help achieve the following goals for *Las Cruces Public Art*:

GOAL 1

Elevate Las Cruces as the Arts Capital of Southern New Mexico

- These projects can be ideal for local artists who can engage deeply with the community over an extended period of time to develop the project and/or create the artwork.
- Collaborations with the City's museums can support visitorship to these institutions and help promote Las Cruces' cultural offerings.

GOAL 2

Add Visual Interest and Beauty

- Through interdepartmental collaborations, public art can beautify existing elements of the built environment, including parks, streetscapes, and other neighborhood infrastructure.

GOAL 3

Activate Public Spaces

- Artists who engage the community in the project development process can help the community take ownership of public spaces and help build a sense of pride in Las Cruces' neighborhoods and public spaces.

GOAL 5

Make Art and Culture a Way of Life

- Through these projects, community members can engage directly with artists and artmaking.
- Participating in these projects can build Las Cruces' appreciation for public art through hands-on experiences.
- Interdepartmental and community collaborations can help ensure that public art is present in all of Las Cruces's neighborhoods and that all residents have a chance to see art in their everyday lives.

CRITERIA FOR EVALUATING COMMUNITY ENGAGED COLLABORATION PUBLIC ART OPPORTUNITIES

When reviewing potential opportunities to develop a Community Engaged Collaboration in partnership with another City department or organization, *Las Cruces Public Art* should consider the following:

- There is a willing partner that is able to dedicate staff time and financial resources to supporting the project.
- *Las Cruces Public Art* has adequate funding for the selection process and artist fee, and the partner has resources for the creation of the artwork and related community engagement.
- The partner is already engaged in doing work in the neighborhood/community and has strong relationships there or has a plan and the resources to develop the necessary relationships.

- *Las Cruces Public Art* and the partner share a clear vision for the public art project and its goals and outcomes and there is buy-in from all levels of the partnering Department or Organization.
- The project is on City property.
- The project aligns with *Las Cruces Public Art's* vision and goals.

Over time, *Las Cruces Public Art* can strengthen its relationships with partners and discover new ways of working together.



Tracy Silva Barbosa, *Azulejos on Belleville*,
New Bedford, MA, Photo: Tracy Silva Barbosa

SPECIFIC OPPORTUNITIES FOR COMMUNITY ENGAGED COLLABORATIONS

The following represent potential opportunities that surfaced during the planning process. LCPA should track these projects, as well as continue conversations with potential partners to uncover new ideas.

Near Term

Tunnel Mural. The Parks and Recreation Department is interested in working with the community to install a mural in the (Alameda Arroyo) Multi-use Trail Tunnel under I-25. LCPA should work with Parks and Recreation to develop a draft Project Plan that also outlines the division of responsibilities for the project.

Mural Arts Program. LCPA should work with Parks and Recreation to grow and strengthen this existing program for youth.

Intermediate Term

Community Art Residencies. LCPA should work with Parks and Recreation to explore the idea of creating studio space in a Recreation or Community Center for an artist to work with community groups and individuals on public art projects.

Community Schools. LCPA should explore opportunities to partner with the Parks and Recreation Department to support public art in schools and/or engage students in public art projects through its Community Schools program and After School Program.

Tactical Urbanism. LCPA should continue conversations with the City's Office of Sustainability to explore how to support communities interested in low-cost, temporary beautification projects.

Museum Exhibitions. LCPA should continue conversations with Quality of Life Department staff about potential public art projects related to museum exhibitions that can extend the reach beyond the Museum's walls and promote visiting the Museum.

FUNDING FOR COMMUNITY ENGAGED COLLABORATIONS

Las Cruces Public Art should make an annual request for General Fund support for Community Engaged Collaborations. LCPA's contribution to most projects would be staff time, funding an artist selection process, and paying artist fees. The partner(s) would fund materials and supplies and other expenses related to project execution.



Community members work with artist David Best to build *The Temple of Time*. Photo: City of Coral Springs, FL

PROJECT DEVELOPMENT PROCESS FOR COMMUNITY ENGAGED COLLABORATIONS

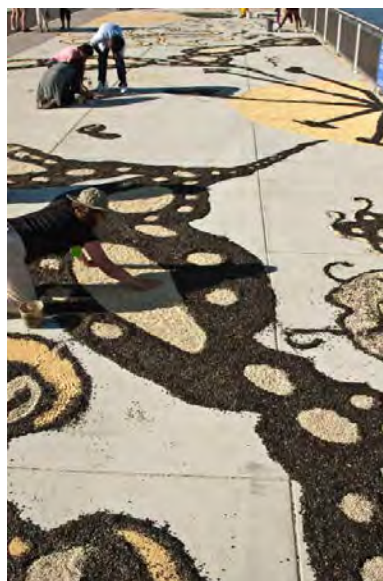
When it is time to begin the project development process, the Art Program Coordinator should develop a Project Plan in collaboration with the partner. The Project Plan would be approved by the City Art Board as well as the appropriate staff and/or oversight body of the partner. The City Art Board would then present the Project Plan to City Council.

In most cases, *Las Cruces Public Art* would take the lead on managing artist selection and concept design approval. The process would be managed by the Art Program Coordinator and the review and approval process would come through the City Art Board.

If a large number of these projects are anticipated to be murals, *Las Cruces Public Art* may want to consider developing a juried Mural Artist Roster. Art selection committees would utilize this roster to select artists. For other projects, an open or invitational call may be appropriate.

Other elements of project management, including community engagement and project implementation would be managed by the partner. Artwork created through Community Engaged Collaborations would become part

of the Community Collection. Some of these pieces, because of the nature of the materials or the nature of the site, should be temporary in nature. At the time of commissioning an expected lifespan should be established and a plan for de-installation should be included in the Project Plan. These projects would be maintained and conserved by LCPA.



Jessica Witte, *Seed the Change*, St. Louis, MO,
Photo: Meridith McKinley;
Valerie Theberge, *Emerge*, Reston, VA,
Photo: Reston Association



Las Cruces Stories

Las Cruces Stories are special opportunity public art projects that illuminate aspects of the unique history and present-day cultures of Las Cruces. Not necessarily tied to City capital projects, Las Cruces Stories projects would be initiated periodically and would, in many cases, be in collaboration with organizations or community groups in Las Cruces. A Las Cruces Stories project could, however, be an appropriate approach for Landmarks or Parks and City Facilities projects. What makes a public art project a Las Cruces Stories project is the intentional focus on creating a public art project that expresses or explores a specific facet of Las Cruces' past, present and future.

Las Cruces Stories projects can help achieve the following goals for *Las Cruces Public Art*:

GOAL 1

Elevate Las Cruces as the Arts Capital of Southern New Mexico

- Las Cruces Stories projects can highlight aspects of what make Las Cruces unique, helping to create a sense of place and pride in community.
- These projects can create platforms for sharing Las Cruces' rich cultures with both locals and visitors, reinforcing Las Cruces' identity as a cultural destination.
- The City's museums can be ideal collaborators for Las Cruces Stories projects, and the projects can, in turn, promote visitorship to those destinations.

GOAL 3

Activate Public Spaces

- Las Cruces Stories projects can be interactive and engaging, asking the viewer to participate in some way.

GOAL 5

Make Art and Culture a Way of Life

- These projects can bring the community together in sharing, reflecting, remembering the past or envisioning the future.
- Through their focus on local stories, these projects can be distributed throughout neighborhoods across Las Cruces.



Mary Beth Meehan, *Carlos* (from the *Seeing Newnan* series), Newnan, GA, Photo: Mary Beth Meehan

CRITERIA FOR EVALUATING LAS CRUCES STORIES PUBLIC ART OPPORTUNITIES

Ideas for Las Cruces Stories will typically come out of conversations with other City departments and other community partners. The City Art Board should use the following criteria to evaluate whether an idea is a good fit for a Las Cruces Stories public art project:

- The idea brings to light a story about Las Cruces that is not already widely represented in the public art collection or in other highly visible and accessible public spaces.
- There is an appropriate site available to create an artwork and the site supports the subject of the artwork.
- There is a willing community partner that brings knowledge and expertise around the subject matter being explored.
- There is sufficient funding available to create an artwork at the chosen site.

SPECIFIC OPPORTUNITIES FOR LAS CRUCES STORIES

There are numerous elements of Las Cruces' past, present and future that could be explored through public art.

Projects could be commissioned that reveal and explore people or groups that are under-represented in Las Cruces' public art or public spaces. Examples might include exploring the African American history of Las Cruces by partnering with initiatives such as the African American Historical Research Endowment at the Community Foundation of Southern New Mexico, or exploring the history and contemporary influence of the indigenous peoples in Las Cruces.

Artists could explore the cultural and physical impact of the Rio Grande and the acequias on the past, present and future of Las Cruces. Or artists could explore other aspects of the natural environment that have had a unique impact on the community, such as the region's National Monuments – Organ Mountains-Desert Peaks (OMDPNM), Prehistoric Trackways, and White Sands – and other elements of the unique desert ecosystem that shape the culture of Las Cruces. Possible partners for

environmental topics could include Friends of OMDPNM, Southwest Environmental Center, Asombro Institute, Native Plant Society, Cruces Creatives, and others.

Las Cruces' place as a crossroads is an idea that spans its history to the present day. The area was part of a major thoroughfare and trade route for indigenous peoples prior to the arrival of Europeans. The Camino Real, built during the Spanish colonial era, passed right through the heart of present-day Las Cruces. Las Cruces is a crossroads today, as well, with the University bringing people from all over the world to Las Cruces to learn and exchange ideas. And it is also a major pathway for migrants and asylum seekers coming from the south to seek a better life.

That idea of crossroads could even extend to Las Cruces' emerging role in space travel. Spaceport and other space related activities could impact the future of the region. Celebrating and exploring this narrative through public art could be done with those partners or perhaps in collaboration with the Las Cruces Space Festival.

Public Art Opportunities

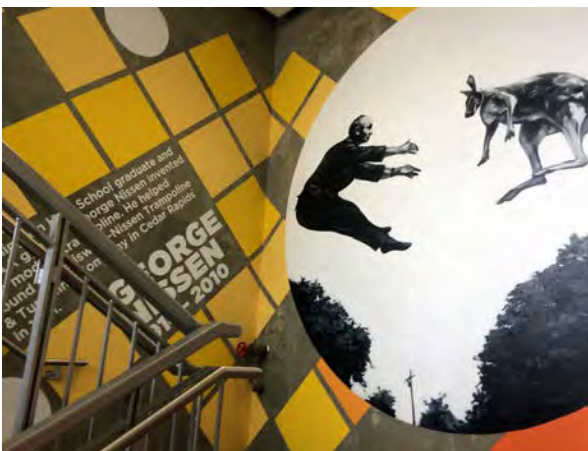
FUNDING FOR LAS CRUCES STORIES

Las Cruces Stories public art projects would be funded through the General Fund as special appropriations in the City's annual budget. The City could also write or partner on grants to specifically fund projects in this category and ask partners to contribute funds. Las Cruces Stories projects could also be Parks and Community Facility projects, as described above, and funded through Percent for Art.

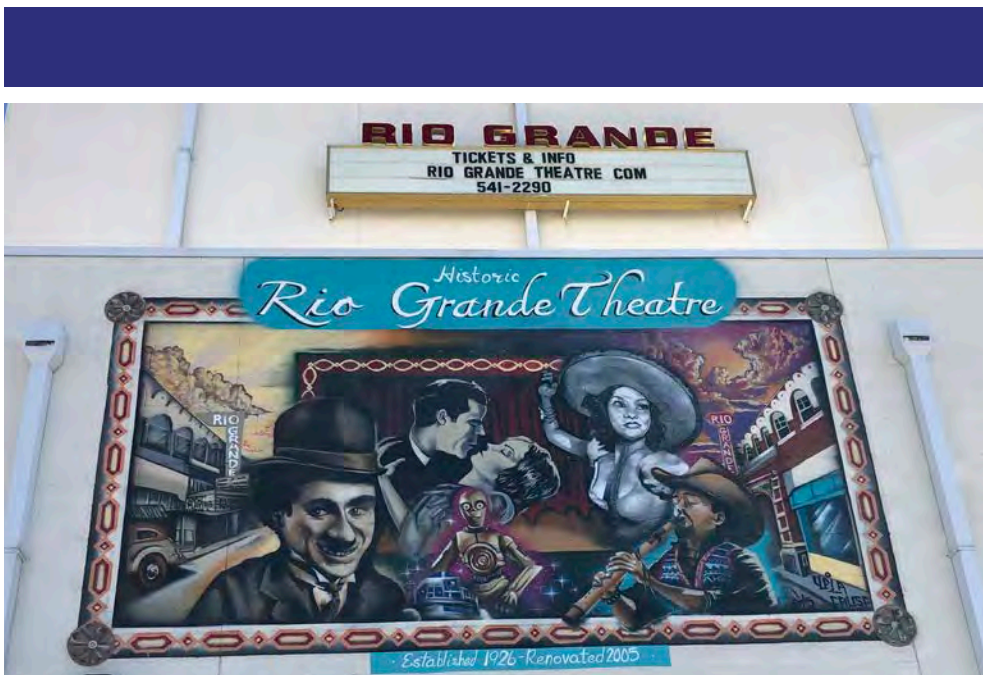
PROJECT DEVELOPMENT PROCESS FOR LAS CRUCES STORIES

Through the process of developing the Annual Public Art Work Plan, the Art Program Coordinator would review potential opportunities with the City Art Board and, when the right opportunity and partnership surfaces, include it in the Annual Public Art Work Plan.

Las Cruces Stories public art projects should be commissioned using the Standard Public Art Commissioning Process outlined in this plan.



Thomas Agran, *Park CR Murals*, Cedar Rapids, IA,
Photo: Thomas Agran



Clockwise from left: Michael Naranjo, *Eagle Man*;
Vela, *Rio Grande Theatre*;
Lorenzo Zepeda with Alma Arts and the Murals Arts Program,
When Trees Play

PUBLIC ART PROGRAMS

In addition to its work commissioning public art, LCPA will lead or partner with others to develop and implement a discrete number of programs. Overall, these programs are aimed at supporting local artists in developing public art as part of their practice – a key part of LCPA's mission. Programs will provide training and mentorship opportunities to help local artists grow their own practice in public art and will provide practical tools and resources for use by others interested in commissioning public art.

Artist Professional Development

TRAINING

LCPA should collaborate with other entities to provide training workshops and other resources for artists interested in pursuing public art. There are many institutions and organizations in the region that have expertise in professional development for artists or serve artists' needs and who may be interested in developing joint programming, including the Dona Ana Arts Council, NMArts, NMSU Department of Art and Art Museum, the City of El Paso's Museum and Cultural Affairs Department and its Public Art Program, and public art programs throughout New Mexico. Collaborating with these entities can help reach a larger audience and will bring more resources to the table.

Topics to cover in artist training workshops can include responding to Calls for Artists, insurance and other business and legal topics, working with fabricators and installers, developing contracts and budgets, documenting and marketing your work, and more.

In addition to curriculum-based workshops, LCPA can work with other regional commissioning and exhibiting entities, such as NMArts, NMSU, and El Paso Public Art, to offer artist talks with experienced, nationally recognized artists who may be in the region for a project. These artist talks could focus on the “behind-the-scenes” aspects of developing a public art project from the artist's point of view, and can help demystify the commissioning and project development process for artists new to public art.

There may also be opportunities to record these workshops and talks and make them available online for a broader audience. These and other existing materials can be catalogued and made available on LCPA's website.

MENTORSHIP

LCPA should develop a mentorship program to provide local artists new to the field of public art with the opportunity to assist experienced artists with LCPA commissions. The goal of the mentorship would be to provide opportunities for artists to gain technical and administrative experience needed to compete within the field of public art locally and nationally, as well as to build their public art resume.

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

LCPA should invite local artists to apply for the mentorship opportunity through an open Request for Qualifications/Call for Artists. If a large number of mentorship opportunities are anticipated, LCPA could establish a juried Mentee Artist Roster of local artists to draw from. The Selection Committee for the public art project would review qualifications and narrow the list down to 3 – 5 candidates for the lead artist to choose from. The lead artist would select a mentee artist based on a review of qualifications and an interview.

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

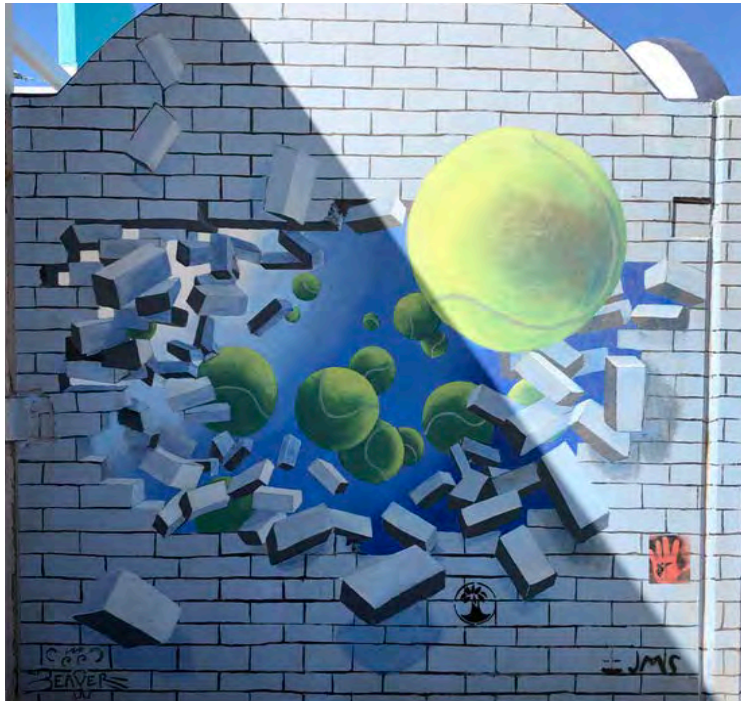
The mentee artist would be paid a fee directly by LCPA.

Mural Best Practices Guide

Murals are a popular form of public art in Las Cruces and speak to the region's cultural heritage and artistic heritage. Many entities in Las Cruces, such as the Downtown Las Cruces Partnership (DLCP), the Arts and Cultural District, Doña Ana Communities United, local businesses and galleries, Las Cruces Arts Association, Murals of Las Cruces, Cruces Creatives and other community organizations, are interested in commissioning murals to improve facades, revitalize neighborhoods, and support the arts. While some of the projects LCPC commissions on public property may be murals, LCPC can also play a role supporting murals on private property by developing and making accessible a best practices guide to assist private property owners and community groups interested in commissioning murals, as well as local mural artists. This guide would focus on the key issues that should be considered when commissioning murals – such as permissions, project lifespans, contracts, and artist's rights – as well as considerations regarding materials, wall preparation, and other technical issues.



Eugenia "AO" Carmona, *Thomas Branigan Library Mural*, Las Cruces, NM, Photo: Meg G. Freyermuth;
Erik T. Burke, *Walk Before Ya Run*, Reno, NV, Photo: Erik T. Burke



Clockwise from left:
Shaun Carpenter, Shaunna Foster and the Mural Arts Program, *Evolution of Loss*; Lorenzo Zepeda and the Mural Arts Program, *The Path of Choice*; Karen Yank, *Pride*.



COMMUNICATIONS

Las Cruces Public Art should make itself and the City Art Board known within the community and with its City colleagues as the City program responsible for commissioning, purchasing, and approving public art for City property. Effectively communicating its role, as well as its vision, to both the general public and to City colleagues will be vital to the success of the program.

Las Cruces Public Art should develop and implement an effective communications strategy that serves to:

- Raise the profile of LCPA, individual projects, and the Las Cruces Public Art Collection, as well as all public art that is accessible throughout the City.
- Build a greater understanding around the role of the City Art Board and create a level of transparency around the process for creating new public art projects.
- Encourage people to get involved on the City Art Board or on an Art Selection Committee, or to participate in Community Engaged Collaborations or other public art projects.
- Engage with local artists, encouraging them to apply for projects and learn more about public art practice.
- Educate people about individual works of public art, the artists who create them, the processes they use, etc.
- Draw attention to Las Cruces as a destination for high quality public art.
- Engage people with the works in the Las Cruces Public Art Collection.

Message and Identity

Las Cruces Public Art should be the umbrella under which all of the City's public art activities take place. It should be understood that if a City department is interested in commissioning public art, they work with LCPA to manage the artist selection and follow the procedures outlined in this plan.

The name *Las Cruces Public Art* should be used in all communications, including print materials, press releases, website, social media and identification labels.

When developing materials, LCPA should also consider developing key messages that are reinforced through all communications channels. Potential key messages are:

- Celebrate the talents of commissioned artists.
- Promote the role that the community has played in the selection of the artist or creation of the work.
- Relate projects back to the mission and vision of the program.
- Underscore that the approach taken toward planning, funding and implementation is related to best practices in public art.

Presence in the Community

As part of its overall communications strategy, LCPA should identify opportunities to participate in existing community events with the goal of raising awareness about LCPA and public art in Las Cruces. Annual events such as National Night Out or the Las Cruces Space Festival could be good opportunities to share information with the public about the program and, potentially, engage the public in the development of a public art project, such as a temporary mural, street painting or other hands-on collaborative activities. LCPA can also consider having a presence at more frequent events such as the Farmers & Crafts Market.

Public Art Catalog

LCPA should continue to maintain and update a full inventory of all work in the Las Cruces Public Art Collection, including high-quality images and descriptions that are accessible to the public via the City Art Tour on the City's website. LCPA can also consider adding public art in the city to national public art websites such as Westaf's Public Art Archive or the Museum without Walls. Print brochures providing an overview of the collection, outlining a self-guided tour and/or about specific works in the collection can also be a resource that is distributed at community facilities and via Visit Las Cruces and shared with people interested in public art in Las Cruces.

Project-Specific Communications Strategy

The Art Program Coordinator should develop, and include in the Project Plan, a communications strategy for each public art project that includes communications, stakeholder engagement and community involvement opportunities during the commissioning process through the unveiling of the artwork. The strategy should identify target audiences, messages, and vehicles for communication, as well as a timeline linked to the public art project milestones.

MEET THE ARTIST SESSIONS

For all new public art commissions, LCPA should work with the artist to design one or more open meetings that invite the public to meet the artist and learn about his or her practice and for the artist to learn about the community. These sessions should be organized and facilitated by LCPA.

ARTIST-DESIGNED ENGAGEMENT

For some new commissions, LCPA may also require that the artist develop their own engagement process to inform their project.

Programs to Promote Engagement with the Public Art Collection

LCPA should develop partnerships to bring the City's public art to life. Projects could include walking tours of public art in different parts of the city, curriculum materials focused on specific public artworks, engaging performing artists or musicians to create new work in response to public artworks, photography workshops focused on the public art collection, and more.



Clockwise from left:
Barios Caballeros, *EJ & Mable*;
C.M. Djorjieski, *Albert Norris Johnson Sr.*;
mural at Art Obscura

APPENDIX A: ACKNOWLEDGEMENTS

This public art master plan could not have been developed without the thoughtful input and dedicated work of the following people:

Mayor

Ken Miyagishima

City Council

Jack Eakman

Yvonne M. Flores

Kasandra A. Gandara

Greg Z. Smith

Gill M. Sorg

Gabriel Vasquez

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Rebecca Slaughter, *Deputy Director*

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Rebecca Courtney, *Vice Chair*

Susan Frary, *Secretary*

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Marisa Sage

Director & Head Curator, NMSU Art Gallery

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President, ArtForms Artist Association

Appendix A: Acknowledgements

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Garland Courts

Quality of Life Department

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Economic Development Department

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Parks & Recreation Department

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Aliza Schiff, Via Partnership

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Eleanor Safe, Design

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March 27, 2019 – Branigan Cultural Center

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Christina Ballew

Sandra Bender

Carolyn Bunch

Karen Conley

Rebecca Courtney

Shaunna Foster

Susan Frary

Meg Freyermuth

Emma Henderson

Logan Howard

Jack LeSage

Susan McNeill

Anahy Nuñez

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Tony Pennock

Niko Radtke

Deret Roberts

Greg Smith

Michael Taylor

Gail Gash Taylor

Aaron Valenzuela

Roy van der Aa

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APPENDIX B: DEFINITIONS

The following key terms are used throughout the Las Cruces Public Art Master Plan.

Acquisition

An artwork that is added to the City of Las Cruces Public Art Collection through commission, purchase, or donation. Acquisitions are one-of-a-kind, not mass-produced or off-the-shelf, unless part of a limited edition.

Annual Public Art Work Plan

Plan developed by the Arts Program Coordinator, in collaboration with the City Art Board, that outlines public art projects, programs and other activities for the coming fiscal year. Approved by the City Art Board and presented to City Council as an informational item.

Artist

An individual generally recognized by critics and peers as a professional practitioner of the visual, performing and/or language arts, based on his or her body of work, educational background, experience, exhibition history, publication and/or creation of artworks. For commissioning and acquisition purposes, an artist cannot be a City employee, a member of the City Art Board or the relevant Art Selection Committee. If part of a Capital Project, the artist cannot be a member of the Prime Consultant's firm or team.

Art Selection Committee

An ad-hoc committee of the City Art Board charged with reviewing artists' qualifications and artist Concept Proposals and making recommendations back to the City Art Board.

Artist Roster

A pre-qualified list of artists that could be utilized by Art Selection Committees and/or the City Art Board for artist selection processes. Rosters are developed through an RFQ process and are approved by the City Art Board.

Artwork

An aesthetic creation of permanent or temporary medium or combination of media resulting from the skill and creativity of an artist or artists.

Call for Artists

General term for a request for artists to apply for a public art commission.

Capital Improvement Program

A City budget document that outlines City Capital Projects for the coming fiscal year and projects upcoming Capital Projects for the coming five years.

Appendix B: Definitions

Capital Projects

Building and renovation projects outlined in the Capital Improvement Program.

City of Las Cruces Public Art Collection

Public art owned and cared for by the City of Las Cruces, and located on City property, including works in the Civic Art Collection, the Community Collection, the Legacy Collection and the Portable Works Collection. Does not include works of art in the Museum Art Collection, the Library Art Collection, monuments and memorials in Veteran's Park, Gifts of State, or monuments and memorials that are not works of art.

Civic Art Collection

Public art on City property or in City facilities that was approved by the City Art Board. This includes permanent and temporary works commissioned by Las Cruces Public Art as well as gifts of artwork reviewed and accepted by the City Art Board. Part of the City of Las Cruces Public Art Collection.

Commission

An artwork, permanent or temporary, that is created by an artist at the request of LCPA and under contract with the City of Las Cruces specifically for a site and/or community.

Community Collection

Works of public art created through the Mural Arts Program or other community-based projects commissioned by Las Cruces Public Art. These works are typically temporary in nature, with a lifespan agreed upon at the outset of the project. Part of the City of Las Cruces Public Art Collection.

Concept Proposal

The phase of a public art project in which an artist creates an initial proposal, including diagrams or a maquette, and conducts a preliminary cost estimate.

Conservation

The regularly scheduled examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator.

De-accessioning

The permanent removal of a work from the City of Las Cruces Public Art Collection by selling, donating or destroying it.

Donation

Art donated to the City of Las Cruces Public Art Collection from a private individual, institution or other outside source and accepted by the City Art Board. Donations are sometimes referred to as gifts.

Donor

An individual or entity that donates an artwork to the City or makes a monetary contribution to the Public Art Fund.

Final Design

The phase of a public art project in which the artist finalizes the design, placement, installation specifications and cost estimate, and has relevant components prepared and stamped by a licensed engineer.

General Fund

The City's main operating budget, includes all resource inflows and outflows that are not associated with special-purpose funds.

General Obligation (G.O.) Bonds

Debt instruments authorized by a vote of the electorate to finance capital improvements. The bonds are subject to covenants and the issuance of bonds is based on the full faith and credit of the City.

Gifts of State

Items given to the City of Las Cruces by a domestic or foreign government official as an expression of goodwill. These items are not part of the City of Las Cruces Public Art Collection.

Impact Fee

Fees imposed on property developers by the City for new infrastructure that must be built or increased due to new property development.

Landmark

An object or feature that is easily seen and recognized from a distance, especially one that enables someone to establish their location.

Las Cruces Public Art

The name of the City of Las Cruces' public art program.

Legacy Collection

Works of public art owned by the City that pre-date the City Art Board and works of art that were commissioned or donated without City Art Board approval. Part of the City of Las Cruces Public Art Collection.

Lender

An artist, organization or other entity that loans a work of public art to the City.

Loan

Public artworks provided to the City of Las Cruces for its use for a period of time, to be returned to the owner after the loan period expires.

Maintenance

The routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, changing light bulbs, lubrication of moving parts, etc.).

Memorial

A structure that is established to remember a person or people who have died.

Monument

A structure (plaque, artwork and/or other item) sited in a public location that is established to honor, preserve the memory of, or commemorate a deceased person(s), an event that occurred in the past, or an important idea that has shaped or impacted the community.

Mural

A painting or other work of art executed directly on a wall.

Percent for Art

A public art funding mechanism in which a certain percent of capital project funds are set aside for the commissioning of public art.

Portable Works Collection

Smaller scale, non-site-specific artwork, generally displayed in City facilities. Part of the City of Las Cruces Public Art Collection.

Prime Consultant

The lead designer for a City Capital Project. Typically an architecture, landscape architecture or engineering firm.

Project Plan

A document developed by the Art Program Coordinator with input from the City Art Board which outlines the work that must be done to undertake a specific public art commission or purchase and establishes the goals against which the project will be reviewed. The Project Plan is approved by the City Art Board and presented to City Council at a Work Session by the City Art Board Chair.

Public Art

Elements of a public place that are designed by a professional artist or artist team. Public art can be permanent, temporary and/or functional. Public art can be stand-alone or integrated into the architecture, landscape or infrastructure such as public buildings, bridges and parks. Public art can be the sole creation of the artist or it may result from a design team approach in which artists work on project teams with architects, engineers, landscape architects and others to design and create public places. Public Art, for the purposes of acquisitions by Las Cruces Public Art, does not include mass produced work, with the exception of limited editions controlled by the artist.

Appendix B: Definitions

Public Art Fund

A separate fund established by the City to hold funds allocated for public art from Percent for Art, the general fund, grants, and private fundraising.

Qualifications

Materials sent by an artist upon request of the City of Las Cruces that demonstrate the capabilities of the artist. Qualifications generally include images of the artist's relevant previous artwork with a corresponding image list, a resume, cover letter or statement of interest, and references.

Request for Qualifications (RFQ)

Term for a document soliciting qualifications from artists for a specific public art project or for an artist roster.

Request for Proposals (RFP)

Term for a document soliciting Concept Proposals from artists for a specific public art project.

Site-Specific Artworks

Artworks that are inspired by and created to fit the context of a particular place.

Temporary Public Art

Works of art that are created to be in a public place for a limited period of time, as agreed upon at the outset of the project.

Visual Artists Rights Act (VARA)

A United States law (17 U.S.C. § 106A) granting certain rights to artists. VARA guarantees to authors of fine art the right to claim or disclaim authorship in a work; limited rights to prevent distortion, mutilation, or modification of a work; and the right, under some circumstances, to prevent destruction of a work that is incorporated into a building.

APPENDIX C: SURVEY RESULTS

Purpose and Methodology

As part of the outreach process of developing the Las Cruces Public Art Master Plan, the City of Las Cruces and the City Art Board, working with project consultant Via Partnership, conducted an online survey. The survey was designed to gather input on a broad set of possible directions for public art as well as to learn more about people's perceptions of Las Cruces. The survey is one of several tools being used to gather input for the development of the Plan. The survey was launched on February 15 and was up through May 15, 2019. The survey received 226 complete and an additional 97 partial responses.

The survey asked five questions related to people's preferences for public art:

- *Which examples are you familiar with?*
Please click on each image you recognize. (Respondents were shown 26 examples of artwork in Las Cruces).
- (Respondents were shown 24 examples of public art from other cities). *Of these projects, pick up to five that you think are visually interesting and represent the type of art that you think would be successful in Las Cruces.*
- *What is the IMPACT that public art should have in Las Cruces?* (Respondents were asked to indicate five preferences from a list of 14 options)
- *What TYPES of artwork would you like to see in Las Cruces?* (Respondents were asked to indicate four preferences from a list of 11 options)

- *What are the priority LOCATIONS in Las Cruces for new public artworks?*
(Respondents were asked to indicate four preferences from a list of 13 options)

We also asked:

- *What is the first thing that comes to mind when you think about Las Cruces?*
- What places in Las Cruces do you take people to show them what Las Cruces is all about?
- Tell us about something unique about Las Cruces that a visitor or newcomer might not know about.

Findings

Several themes emerge from the survey results that cut across multiple questions and help us understand people's preferences related to public art, as well as their perceptions of Las Cruces.

COLORFUL, BIG, AND BOLD ARTWORK

First, survey respondents were attracted to art that is big, bold, and colorful and they want this kind of art for Las Cruces. Of the Las Cruces artworks shown on the survey, people were most familiar with large-scale, prominently located works such as Tony Pennock's water tank mural *Jornada del Muerto* on Triviz and Griggs (93.9%) and *Recycled Roadrunner* by Olin Calk at the 1-10 Rest Area (87.9%).

These types of large, colorful, iconic artworks were most popular among the examples of public art in other cities, as well. Survey respondents were asked to choose artworks from other cities that represent the type of artwork they think would be successful in Las Cruces from a set of images. The three most popular artworks were *Reflections on the Brazos* by Ryah Christensen – a colorful 4'x40' glass and stone mosaic embedded in the sidewalk along a street corner in Austin; *Enchanted Promenade* by TILT – a series of 10 giant peony bouquets temporarily installed in a pedestrian walkway in Houston that glow with color-changing LED lighting; and *Marquise* by Marc Fornes – a massive, dramatic, brightly colored canopy at the entrance to El Paso's Westside Natatorium

building. And when asked to elaborate on why they chose the artworks they did, the most frequent responses were: 1) colorful (69 answers) and 2) big/bold (28).

These are the type of artworks that can serve as “memorable, highly recognizable landmarks,” and indeed that was a popular selection for the impact that public art should have in Las Cruces, with 41.7% of respondents selecting this choice. Furthermore, 43.8% of respondents selected “artwork that is large-scale and iconic” as a type of artwork they would like to see more of in Las Cruces.

LOCAL RELEVANCE

Second, survey respondents also showed a strong preference for artwork that is meaningful and specific to the community and context of Las Cruces. After colorful and big/bold, the third most popular reason people chose the artworks they did from the examples from other cities was because they were culturally significant, locally relevant and show the culture of the area (23 answers). This supports a survey-wide finding showing a strong desire that public art in Las Cruces should reflect local narratives, histories, and stories and should be culturally relevant. Forty-two percent of respondents felt the impact that public art should have in Las Cruces is to “give voice to history and cultural heritage,” making this impact the fourth most popular choice from the 14 options provided. And when respondents were asked to tell something unique about Las Cruces, by far the most popular type of answer was a story related to local history and culture, supporting the idea that the local culture and heritage can provide fertile ground for exploration by artists who are making work for Las Cruces in the future.

Survey respondents also feel artwork should be appropriate to the environmental and physical context of Las Cruces – its landscape and its sense of place as a New Mexican and Southwestern city. Following closely behind cultural relevance as a reason why people chose the artworks they did from other cities, was the artworks’ perceived appropriateness to the region or fit with the landscape/ environment of Las Cruces or the Southwest (21 answers).

Throughout the survey responses there was a strong sense that Las Cruces has a special mix of cultures; that people in Las Cruces are, and have historically been, from all over; and that this is what makes Las Cruces what it is. This is related to the preference for artwork that shows the local culture of the area and that is appropriate to the natural environment, because it shows that people have a strong sense of what Las Cruces is, grounded in its cultural heritage, history, and physical surroundings – all narratives that can be woven throughout the public art program for artists to explore.

BEAUTIFYING EVERYDAY PLACES

People are also interested in art that beautifies and enhances the appearance of everyday places. This was the number one impact that survey respondents felt public art should have, with more than 57% of people stating that public art should enhance the visual appearance of streets and beautify public infrastructure. Artist-designed functional elements in the streetscape, such as benches, bike racks, crosswalks, manhole covers, etc. was the second most popular type of artwork that people would like to see in Las Cruces (after “artwork by local and regional artists”). People are interested in art that improves streetscapes and serves a purpose while doing so.

People are also interested in art that is interactive or activates public spaces. This was selected by 37.9% of respondents as an impact public art should have and was also a popular choice from the types of public artwork provided (41.3% chose “interactive and playful”), as well as a common reason for liking artworks from other cities (interactive or immersive was mentioned 19 times).

SUPPORTING LOCAL CREATIVE CULTURE

Throughout the survey, strong support for Las Cruces' local artists and local creative culture was shown. Just over 50% of respondents selected "enhances the visibility of Las Cruces' local creative culture" as the impact public art should have, making it the second most popular answer to that question. In addition, "artwork by local and regional artists" was the number one type of artwork people would like to see in Las Cruces, as mentioned above. Throughout the survey, including in many write-in answers, strong support for and pride in Las Cruces' local artists was shown.

Taken together the survey responses help provide a picture of the types of public art that people would like to see in Las Cruces and what they believe public art should achieve for the city and its residents.

1. Below is a small sampling of public artwork already existing in Las Cruces. Which examples are you familiar with? Please click on each image you recognize.

Artwork	Percent
"Jornada del Muerto," Tony Pennock, Triviz & Griggs	93.9
"Recycled Roadrunner," Olin Calk, I-10 Rest Area	87.9
"Dineh," Peter Toth, Apodaca Park	82.1
"Earth and Cosmos," Glenn Schwaiger, Main & Organ Callecita	75.4
"Mabel," Barios Caballeros, Las Cruces City Hall	75.4
"Journey to Tlalocan," Tony Pennock, S. Sonoma Ranch & Canyon Point	71.1
"Valley of the Moon," Tony Pennock, Roadrunner & Millennium	67.9
"Celebrate," Bob Diven, Las Cruces City Hall	66.1
"The Royal Road," Tom Askman, Thomas Branigan Memorial Library	66.1
"Eagle Man," Michael Naranjo, Las Cruces Museum of Art	65.0
"Color me Cruces," Anahy Nunez, Aaron Valenzuela and Christina Ballew, 318 N Main	63.9
"Entrada del Sol," Glenn Schwaiger, Hadley & N. Manzanita	63.2
"Rio Grande Time," Tony Pennock, Plaza de Las Cruces	63.2
"La Entrada," Tony Pennock, Albert Johnson Memorial Park	58.6
"Unity in Diversity," Beverly Penn-Barron, Albert Johnson Memorial Park	58.2
"Day of the Dead," VELA, Hwy 28 and Union Ave.	47.5
"Albert Johnson," C.M. Djorjieski, Albert Johnson Memorial Park	44.6
"Refuge," Andrew Nagem, Lions Park / Laabs Pool	40.7
"Quail Morning," Tony Pennock, East Lohman	40.4
"Katchina, Bullfighter and Roadrunner Mosaics," Artist Unknown, Main and Picacho	40.0
"Untitled," SUM Artist, Meerscheidt Recreation Center	33.2
"Pride," Karen Yank, East Mesa Public Safety Facility	31.1
"Tree of Life," ALMA & CLC Mural Arts, Parks & Rec Casteneda Building	29.3
"Laabs Pool Fence," Shaunna Foster & Lorenzo Zepeda, Laabs Pool	22.9
"Roadrunner," Ruben Garcia, I-10 and Crawford Blvd.	16.1
"Sacred Rain Arrow," Shaunna Foster & Lorenzo Zepeda, Archery Range	10.0

2. Of these projects, pick up to five that you think are visually interesting and represent the type of art you think would be successful in Las Cruces.

Artwork	Percent
"Reflections on the Brazos," Ryah Christensen, Austin, TX	45.7
"Enchanted Promenade," TILT, Houston, TX	44.1
"Marquise," Mark Fornes / TheVeryMany, El Paso, TX	39.3
"Snakes at Mesa del Sol," George Radvonich, Albuquerque, NM	30.8
"Ballroom Luminoso," Blessing Hancock and Joe O'Connell, San Antonio, TX	27.5
"Solaris Light Tree," Lawrence Argent and Jen Lewin, Vail, CO	27.1
"67th Avenue Bus Shelter," Leticia Huerta, Phoenix, AZ	23.9
"Dineh," Allan Houser, Santa Fe, NM	23.5
"Fall Of The Ten Suns," Jessica Angel, Albuquerque, NM	21.9
"Over Continents and Oceans (projection)," Tiffany Carboneau, Crete, NE	20.6
"River Road," Vicki Scuri, Tucson, AZ	19.8
"47Stories," Shira Walinsky and Laura Deutch, Philadelphia, PA	18.2
"Triumph," Richard Deutch, Palo Alto, CA	16.2
"Rustician," Karl Unnasch, Montevideo, MN	15.8
"Riverine," Stacy Levy, Niigata, Japan	15.4
"Double Play," Robin Brailsford, Frisco, TX	15.4
"Your Essential Magnificence," James Edward Talbot, Austin, TX	15.0
"Seen/Unseen," Mary Beth Meehan, Providence, RI	13.4
"Drift Inversion," David Franklin, Denver, CO	12.6
"Cuerpos Celestiales," Rolando Briseno, Frisco, TX	11.7
"Ferrocarriero," Art Garcia, El Paso, TX	11.3
"Morning," Ann Gardner, Washington, DC	7.7
"Arcs in Motion," Catherine Woods, Pinellas, FL	6.9
"Kinloch Basketball Mural," William LaChance, Kinloch, MO	6.1

Appendix C: Survey Results

3. Of the projects you chose, what do you like about them?

Artwork	Response Number
Colorful	69
Big, bold	28
Culturally significant / locally relevant/shows culture of area	23
Appropriate to region / fits with LC and SW	21
Interactive / Immersive	19
Accessible / inclusive / let people see art in everyday life	19
Light / interest at night	17
Fun, whimsical, playful	13
Functional artwork, beautifying everyday items (particularly providing shade)	12
Enhancing existing space / well-integrated into spaces	12
Beautify boring areas	11
Inspirational, positive, uplifting, happy	11
Different than what we already have	6
Just wanted to choose a variety of types of work	6
Durable/easy to maintain	5
Murals	5
Selfie / photo op	4
Tells our story / history	4
Reflects nature	4
Dynamic / can change	3
Welcoming	3
Motion / Kinetic	3
Makes a social statement	2
Beautifies from a distance	2
Provokes the imagination	2
Done by local artists	2
No political message, uses recycled materials, gets people out, realism not abstract, texture, gives a sense of identity	1

4. What is the IMPACT that public art should have in Las Cruces? (pick your top five)

I would like to see public art in Las Cruces that ...

Answer	Percent
Enhances the visual appearance of streets and beautifies public infrastructure.	57.9
Enhances the visibility of Las Cruces' local creative culture.	50.2
Reinforces Las Cruces as a unique cultural destination.	47.2
Gives voice to the history and cultural heritage of Las Cruces.	42.6
Creates memorable, highly recognizable landmarks.	41.7
Activates public spaces.	37.9
Welcomes people to Las Cruces, creating a positive first impression.	34.9
Creates an outlet for community creativity and expression through hands on involvement.	29.8
Provide opportunities for people to connect to art that enriches their lives.	26.0
Increases pride in Las Cruces.	25.5
Encourages people to explore different neighborhoods.	22.1
Raises awareness and sparks dialogue about important issues impacting the community.	21.7
Anchors focal points or community gathering places throughout the community.	20.9
Enhances the identity of important nodes or areas of the community.	10.2

Other:

- Shade structures with beauty
- Opportunities of local artists
- Increase public access to fine art
- Provide a point of beauty
- Leverage other public goals like traffic calming
- Has to be good, not bullshit modern
- Blends and brings surprise to the landscape
- Photo op next to art, with Las Cruces name on the art. branding
- Included FOOD for everyone events DAILY and throughout the City!
- Create interactive art spaces
- Encourages people to be kind to each other
- Artwork that is all inclusive.
- Bring new vision and get inspired.
- Provide a strong sense of community and unity for the art community already existing in Las Cruces (specifically the younger generation – just because we live in the southwest, that doesn't mean all artwork needs to represent that)
- Honors women/women of color that have made impact on third communities
- Covers the horrible architecture in Las Cruces – such as the new bus station what an ugly building
- More 'nature' into surrounding area
- Don't worry about art for tourism. Local culture will shine and attract as part of our civic program.
- No modern crap
- Fanciful, conversation starters, no more tile
- Includes images of people with disabilities
- Raise people's awareness to live up-to-date (ecology, socially, educationally, etc.)
- Pay local artists. I do not want any artist from outside of Las Cruces to get our tax money when there are thousands of artists living here.

Appendix C: Survey Results

5. What TYPES of artwork would you like to see in Las Cruces? (pick your top four)
I would like to see more ...

Answer	Percent
Artwork by local and regional artists.	63.0
Artist-designed functional elements in the streetscape (benches, bike racks, crosswalks, manhole covers).	57.0
Murals.	45.1
Artwork that is large-scale and iconic.	43.8
Interactive and playful artworks.	41.3
Illuminated/Light-based projects.	39.1
Artwork that creates pedestrian-scale visual surprises.	31.1
Public art festivals.	23.4
Artwork by nationally or internationally recognized artists.	15.7
Temporary installations that come and go.	14.5
Video projection and media-based artworks.	4.3

Other:

- Good art
- Utility box murals that relate to each area
- There is a lot of talent locally. It's my belief that working with local artists on these projects will increase pride in the city.
- Mosaics, I.e. the works of Gaudi in Barcelona
- Shade structures
- Conceptual design
- Good art

- Increased Awareness to Health Nodes of Access for Everyone as a response to caring for the poor, transient, or sick.
- Illuminated, murals
- Sculptures
- More ceramic based artwork (See Santa Teresa Tile in Tucson)
- Contemporary Southwest Art
- Art work from students from Icps
- Private property art for the public
- Sculptures

- Art projects that include hands involvement by community not just “artists.”
- Community exhibitions like Chicago CowParade or Berlin Buddy Bears. Las Cruces Chile’s?
- Good art
- Playful functional interactive streetscape art
- Nice
- Cultural relevance – no more Eagle Dancer or misappropriated cultural art

6. What are the priority LOCATIONS in Las Cruces for new public artworks? (pick your top four)

Public art in Las Cruces should be located ...

Answer	Percent
At neighborhood gathering places.	54.7
In parks.	50.0
Along streets and roadway corridors.	44.0
Throughout the Arts and Culture District / Downtown Las Cruces.	42.7
At gateways to the City.	42.2
At sites important to Las Cruces' history.	41.8
Along walking/biking trails (such as La Llorona Park and Trails).	31.0
At gateways to the Arts and Culture District / Downtown Las Cruces.	26.7
At Bus Stops.	17.7
At recreation and aquatic centers.	9.1
Inside of City buildings.	7.8
At City Hall.	6.0
At Thomas Branigan Memorial Library.	4.3

Other:

- Outside City buildings
- Wherever there is an abundance of bland and drab buildings/structures.
- Or would be nice to replace the current crosses for a nicer monument.
- Along busy roadways like Lohman, Solano, Valley, and University.
- The City building is cold and unfriendly. Needs color and art
- Tourist locations

- EVERYWHERE. Let's pack it in, all of it. Leave no areas behind, like so much of the city is right now.
- Not TOO BIG for top \$, more so creative in scale to help direct travelers, and avoid incessant history knowledge...
- Along the Freeway
- Any and all of the above!
- Public places throughout the city.
- Scale priority is the three freeway intersections: 10/25, 25/70, and 10/Picacho.
- Along Lohman, Las Cruces real downtown

- Everywhere in Las Cruces
- Near or at schools on the outside
- On city buses, limited time, series variety on different buses
- Landmark recognition.
- Inside of school buildings on the walls

Appendix C: Survey Results

7. What is the first thing that comes to mind when you think about Las Cruces?

Answer	Response Number
Organ Mountains	53
Cultural Diversity / mix of cultures / cultural crossroads	32
Landscape / environment (sunsets, sky, desert, etc.)	35
Friendly, welcoming community	20
Good weather / climate / sunshine	18
Chile	11
Home	8
Food	7
Three Crosses	7
Family	6
City that loves the arts	5
Still growing	5
Hispanic	5
Retirement community	4
Historical	3
Farmers Market	3
College town	3
Roadrunner	2
Adobe houses	2
Agriculture	2
Music	2
Zia	2
Creativity	2
One mention: pecans, talavera pottery, calm & quiet, clean, charming, cheap, childhood, youthful, tradition, outdoor activities, incredible artists, indigenous people, public land, the next Austin, original townsite, tourism	
Negative impressions	24
Includes: bad weather (6), undersells itself (3), dusty old town/ behind the times (3), needs walkability (2), poor (2), traffic/roadwork (2), rundown (1), bland (1), isolation (1), trash everywhere (1), no taste (1), unsure about identity (1)	
City of Las Cruces Public Art Master Plan	

8. What places in Las Cruces do you take people to show them what Las Cruces is all about?

Answer	Response Number
Downtown	85
Mesilla	83
Organ Mountains / Dripping Springs/OMDPM	70
Farmers Market	53
Local Restaurants	47
NMSU	35
City of Las Cruces Museums	28
White Sands	19
Farms / Orchards	19
Parks	18
Mesquite District	18
Rio Grande	16
Hiking	13
Galleries	9
Alameda Depot Neighborhood	8
Roadrunner	8
COAS Bookstore	6
Downtown Art Ramble	6
Five or fewer mentions: live theater (5); A Mountain (5); Soledad Canyon (3); the library (2); city entry points (2); townsite (2); Chile Pepper Institute (2); sporting events (2); Baylor Canyon (2); Mesilla Park (2); painted water tanks (2); and Space Center (2)	
One mention: Sonoma Ranch, Trampoline Park, Three Crosses, Trackways, Cruces Creatives, Beck's Coffee, Ft. Seldon, car races, churches, Inn of the Arts, Masonic Cemetery, golf courses, the Aquatic Center, and antique shops on Picacho	

Appendix C: Survey Results

9. Tell us about something unique about Las Cruces that a visitor or newcomer might not know about.

- It could be a person – someone who's famous, or someone who's just interesting.
- It could be a place that is special, but perhaps only known to locals.
- It could be an event that isn't something you'd find just anywhere.
- It could be a tradition that is important to the city or a group of people in the city.
- It could be an unusual business, or a fascinating aspect of a business in Las Cruces.

Answer	Response Number
Local history / stories (includes meaning of city name, Gadsden Purchase, was a Mexican colony, Monk of La Cueva story, Railroad history, Piro Manso history / struggles, Pat Garret / Billy the Kid stories, Camino Real history, story of townsite / Mesquite / adobe houses)	43
Farmers Market is great	13
Large artistic community / lots of local artists	11
Organ Mountains	9
Great Mexican food	6
Clyde Tombaugh / Pluto discovered here	6
Great museums	6
COAS Bookstore	6
Mix of cultures / people come from all over	5
Importance of Agriculture, pecans, produce	5
Under 5 mentions:	
Organ Mountains Desert Peaks Monument status (4); Spaceport (4); Art Forms For the Love of Art Month (4); NMSU Zuhl Collection (4); Dia de los Muertos celebrations (3); Chile roasting (3); Music scene (3); Mark Medoff (3); Great people (3); Organ Mountain Outfitters (3); Great weather (2); Theater (2); Denise Chavez (2); The light & views (2); J. Paul Taylor helping refugees (2); Farm & Ranch museum (2); the Roadrunner (2); Progressive politics (2); Hiking (2); NASA (2); White Sands (2); Murals on water tanks(2); Light Parade (2); Renaissance Faire (2); Unsolved bowling alley murder case (2); Whole Enchilada Festival (2); Zombie Walk (2)	
One mention each:	
Community of Hope; MHS vs LCHS rivalry; Chopes Bar; Coyote Traders; Cricket Coogler; Casa Camino Bookstore; Cruces Creatives; Brewpubs; birth of AI; Art Walk; Highway 28; Tortugas; dominant Mexican culture rather than Native American; night market; Chile Institute; Trackways; good food trucks; yoga class in Organ Mts; jobs are mostly government; 2nd largest city in NM; St. Clair Bistro; Nopalito's; Mesilla; military history; traditions; music in the parks series; Arts District; indigenous celebrations; Bob Diven; Southwest Environmental Center; Spirit Winds; racial divisions/history of racism; lacking in fiestas/traditions; named Most Playful City USA; wineries; not just a retirement or college town; Fountain Theater; 4 Points Perspective Gallery; Kardashian mural; there's opportunity here; decorations on overpasses; no border crisis here; Alameda neighborhood	

10. What is your zip code?

Zip	Percent
88011	28
88005	23
88001	18
88012	13
88007	11
Other	7

11. Do you live in Las Cruces? If so, how long have you lived here?

Time	Percent
More than 20 years	36.3
10 to 20 years	22.0
4 to 6 years	11.7
7 to 9 years	10.3
1 to 3 years	8.1
I do not live in Las Cruces	4.5
I used to live in Las Cruces	4.0
Less than 1 year	3.1

12. What is your age (optional)?

Age	Percent
65 or older	27.6
35 – 44	22.9
25 – 34	17.8
55 – 64	14.5
45 – 54	13.6
18 – 24	3.3
Younger than 18	0.5

APPENDIX D: ARTIST SOLICITATION METHODS

Las Cruces Public Art can select from the following artist solicitation methods for each project they commission. LCPA should select an approach to recruiting and selecting artists that is specific to each project, reflecting the specific goals of each project and offering the greatest chance of finding the best artist. Selection processes should be competitive, except in situations where City staff and City Art Board determine there are extraordinary circumstances, as expressed in the approved Project Plan, and a non-competitive process has been approved by the City's procurement office.

OPEN COMPETITION

In an Open Competition, any artist may submit his or her qualifications, subject to any requirements established in the Request for Qualifications, such as geographic location. The call should be sufficiently detailed to allow artists to determine whether their qualifications are appropriate for consideration.

An Open Competition allows for the broadest range of possibilities and can bring in new, otherwise unknown, and emerging artists. However, Open Competitions can consume a large amount of staff and volunteer resources, and sometimes discourage established artists who prefer to respond to limited competitions or to be directly selected for projects.

INVITATION

In an Invitation process, several pre-selected artists are invited to submit their qualifications and/or proposals. This method may be appropriate when looking for a small group of experienced artists, for larger-scale projects, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a Roster.

ARTIST ROSTER

One tool LCPA has the option to choose is to develop a pre-qualified pool of artists, or Artist Roster, from which it can choose artists for future projects. Each roster would be developed based on a comprehensive review of qualifications from artists who responded to an Open Request for Qualifications. The review and selection of artists for the roster could be conducted by the City Art Board or by an Art Selection Committee convened for this purpose. A roster could be focused on a specific set of opportunities or could be used broadly for a range of commissions. If LCPA decides to develop a roster, they could keep the roster application open and review new submissions on a regular basis to allow new artists to be considered and for roster artists to update their materials.

Developing an Artist Roster requires upfront work and ongoing management, but it allows for artist selection for specific projects to proceed much more quickly and it allows artists to submit their qualifications once and be considered for multiple opportunities. A roster would be a viable strategy if Las Cruces were anticipating a large number of commissions over a short period of time. A Mural Artist Roster may be appropriate to develop a pool of artists who can be considered for mural projects both by the City and other entities who want to commission murals in Las Cruces.

DIRECT SELECTION

On occasion, LCPA staff and the City Art Board may choose to directly recommend an artist for a project. Direct selection may be useful on projects where there is an urgent timeline, low budget, or when very specific project requirements exist. It is possible that this artist would come from a previously developed Artist Roster. Such selection would need to be consistent with City of Las Cruces procurement procedures and be approved as part of the Project Plan.

APPENDIX E: SAMPLE PROJECT PLAN OUTLINE

Introduction

- Introduce the commissioning process, the concept of developing a Project Plan for each project approved in the Annual Work Plan, the City Art Board's role in approving Project Plans, and briefly what the Project Plan will cover.

Site and Context

- Description of the project's location and other information regarding the proposed siting, such as any relevant capital projects or plans.

Goals

- The project goals and how the project relates to the overall vision for public art in Las Cruces set forth in the Master Plan.
- Evaluation criteria against which the artist selection and Concept Proposal will be evaluated.

Artist's Scope of Work

- Description of work artist will be expected to perform (design, fabricate, install; work as part of design team; etc.).

Selection Process

- Description of proposed method for soliciting artists (open call, invitation, etc.).
- Description of proposed method of selecting artist and approving concept (how many finalists, will they be asked to develop concept proposals or is it an interview-based selection, etc.).
- Names and affiliations of proposed Art Selection Committee members, with alternates.

Project Schedule

- Detailed schedule for artist and concept selection.
- Anticipated schedule for design, fabrication, installation.

Budget and Funding Sources

- Total art budget, including any proposal fees or costs associated with the artist selection; design, fabrication, and installation; any programming or outreach; and contingency.
- Sources of funds.

Community Engagement, Marketing and Communications

- Strategies that will be used to engage the community in the project (if applicable).
- Communications and marketing strategies that will be employed for the artist selection phase and other project phases.
- List of internal and external stakeholders.
- List of potential partners and needed agreements.

APPENDIX F: STANDARD COMMISSIONING PROCESS – SUMMARY CHART

1. Develop a Project Plan	2. Convene an Artist Selection Committee	3. Develop the Artist Pool	4. Select Finalists	5a. Select the Artist (interview option)
Art Program Coordinator develops the Project Plan with input from the City Art Board and City staff	Art Program Coordinator invites the Selection Committee based on the Project Plan	Art Program Coordinator develops the RFQ based on the approved Project Plan	Selection Committee reviews artist qualifications and selects finalists	Finalists participate in interview
City Art Board Reviews and approves Project Plan	Selection Committee attends project orientation	Art Program Coordinator distributes RFQ based on the approved Project Plan	Art Program Coordinator notifies finalists and non-finalists	Selection Committee recommends artist based on interview
City Art Board Chair presents Project Plan to City Council at work session				City Art Board reviews and approves selection
				Selected artist develops Concept Proposal
				City staff conducts technical review of Concept Proposal
				Selection Committee reviews and recommends Concept Proposal
				City Art Board reviews and recommends Concept Proposal
				City Council approves Concept Proposal (for projects greater than \$20,000)

RESPONSIBLE PARTY

	City Council
	City Art Board
	Selection Committee
	Art Program Coordinator / City
	Artist

Appendix F: Standard Commissioning Process – Summary Chart

5b. Select the Artist (concept proposal option)	6. Execute Artist Agreement	7. Monitor Final Design and Fabrication	8. Oversee Installation	9. Project Closeout
Finalists develop Concept Proposal	City staff develops artist contract	Artist develops schematic and final design	Artist installs art	Art Program Coordinator completes final project documentation
City staff conducts technical review of Concept Proposal	City Council or Procurement Officer approves contract	Art Program Coordinator reviews at benchmarks and manages review by other City Departments	Art Program Coordinator reviews and approves final installed art	
Selection Committee reviews concept proposals and recommend selection		Artist fabricates art		
City Art Board reviews and recommends selection of artist and Concept Proposal				
City Council approves Concept Proposal (for projects greater than \$20,000)				