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MICHIGAN CITY PUBLIC ART COMMITTEE
RON MEER, MAYOR

PUBLIC ART MASTER PLAN FOR MICHIGAN CITY

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SECTION ONE: BACKGROUND AND HISTORY

ARTICLE I- BACKGROUND

The art in public spaces is a visible symbol of the standards, values, and aspirations of the community. At its best, the citizens feel a closer connection than they would without it and its existence becomes a part of the environment. When most successful, it becomes a unifying element that ties together the streetscape, the architecture, and the natural elements of the community.

Michigan City has had art in public spaces for years, both in the parks, on private property seen by the public, and in other settings. With the birth of the Lubeznik Center for the Arts, additional pieces were put on display. In the past few years, there has been a greater interest in public art, with ad hoc organizations and groups, but eventually resulting in the creation of the Michigan City Michigan City Art Committee, finally approved by the Common Council in 2011. It has now been renamed as the Michigan City Art Committee [MAC].

The Committee currently consists of eleven members, first appointed in March, 2011, including representatives from the Lubeznik Center, the LaPorte County Convention and Visitors Bureau, the Michigan City Public Library, Parks and Recreation, Purdue University North Central, members at large, and a member of the Common Council. The Committee meets monthly, at City Hall.

An early decision of the Committee was to request Council funding to hire a consultant to help develop a Master Plan for public art, so as to provide a framework of policies and procedures, which guide the acquisition of art with a plan for the whole city. The Master Plan establishes priorities for acquiring art, identifying appropriate locations for same, and addresses funding mechanisms. It defines the relationship between placement of art and the City's goals and objectives.

The Master Plan planning process was initiated late 2011 by the Committee. The process included discussions and comments from the Committee members, artists,

Local arts officials, representatives of foundations and the business community, in order to mold a Master Plan appropriate for Michigan City. The Master Plan will then be presented to the Common Council for approval. One of the first items completed for the Master Plan was the development of the following mission statement:

"The Michigan City Public Art Committee has been formed to enrich the community through public art. Its purpose is to create an identity that celebrates Michigan City's unique historical, cultural, and natural resources."

ARTICLE II- HISTORY

The 19th century town of Michigan City emerged as a plan before it ever became a settlement. The plan arose from the ambition to create a harbor on Lake Michigan, and a road to transport supplies to homesteaders in Indianapolis and central Indiana. In 1830, just 14 years after Indiana became a state, the land for Michigan City was purchased, sight unseen, by Isaac C. Elston, a real estate speculator who had made a small fortune in Crawfordsville. He paid about \$200 total for 160 acres of land including the future harbor at the mouth of Trail Creek. The town was named after the road leading up to Lake Michigan.

Early visitors to the region were captivated by its rugged beauty, its abundance of wildflowers and berries, and especially the majestic sand dunes, one towering to 175-foot height. The land, however, was not suitable for farming. The growth of Michigan City was due to the flowing waters of Trail Creek, which afforded good locations for lumber and gristmills. Farmers came from miles around to have their wheat ground into flour. Other businesses developed rapidly.

By 1836, the year of its incorporation, Michigan City had 1500 residents, a church, post office, newspaper, and a thriving commercial district with 12 dry goods stores and 10 hotels. It was a stopping point for stagecoaches. The town had grown to 15 square miles - quite a large town in the midst of a forested wilderness.

Although some progress was made on the harbor, the project was afflicted by under-funding, competition from Chicago, political wrangling, shipwrecks and the drifting sands, which kept clogging the dredged waterways. New methods of transportation also opened up - most importantly, for Michigan City, the railroads.

In 1852, a major factory was founded here to manufacture railroad freight cars. In 1855, John Barker, a local grain shipper, joined two New Yorkers in establishing the firm of Haskell, Barker and Aldridge. It became Michigan City's largest and longest surviving industry, at one time producing 15,000 cars a year. In 1907, Haskell-Barker had 3500 employees; in the 1960's, its payroll was \$9 million a year. Today, the grounds are occupied by Light-house Place Premium Outlet.

Michigan City's earliest settlers came west from Massachusetts and New York. European immigrants, forced out by crop failures, began arriving to take factory jobs. They tended to cluster in ethnic enclaves and soon founded their distinctive churches. Thus the New Englanders organized Episcopalian and Congregational churches, followed by German Lutheran, Irish and Polish Catholic institutions, and a Jewish Synagogue. So many immigrants came from Syria that Michigan City at one time had the largest Lebanese population of any American city.

The historic Downtown District has retained the ethnic diversity and rich cultural traditions of 19th century Michigan City, but the businesses have either closed or relocated. Now, the Downtown is a mixture of cultural institutions and most of the retail businesses are along 421, and the major employers are the Blue Chip Casino Hotel & Spa, the outlet mall, and the prison.

In spite of the challenges facing the community, and building on its location, natural and human resources, Michigan City continues to move forward. The Master Plan for Public Art is an example of preparing for the future and maintaining Michigan City as a great place to live, work, and visit.

ARTICLE III- PROGRAM GOALS

The purpose of the Michigan City Public Art Program is to strengthen the positive reputation of the community, enhance its natural resources, coordinate an artistic vision and enrich the lives of its citizens, the business community, and visitors throughout Michigan City.

The major goals of the Public Art Program are:

- Enhance the visibility of Michigan City
- Use public art as a means to further the community's sense of spirit and pride.
- Encourage cultural tourism through public art.
- Give visual expression to cultural diversity.
- Involve artists in realizing MAC's mission.
- Create a strong sense of community.
- Engage artists in the overall planning and design of the City, including both new projects and rethinking the existing visual fabric of the community.
- To encourage the City to develop and institute a Percent for Art Ordinance, using negotiations with potential developers to support public art until such an ordinance is enacted.
- Increase patronage of public art and art programming.
- Create partnerships that expand the resources available to the public art program with other organizations, businesses and private individuals interested in and supportive of the arts.
- Implement the Public Art Program Plan

SECTION TWO: METHODOLOGY AND APPROACH

Purpose and Overview

The purpose and aim of the Master Plan for Public Art [Plan] is to provide a comprehensive public art program for Michigan City, including mechanisms for its implementation and guidelines for future planning.

The Plan is designed to be a guidebook for public art in the City and to be the major tool by which the Committee achieves its mission. It is a working document that will assist the Michigan City Common Council and other public bodies in planning and funding for art related projects and will provide artists guidance when responding to those projects. It is hoped that the business community and arts organizations will value and respect the aims of the Plan as they pursue their artistic projects.

This Plan includes suggested sites for art and programming that is specific to Michigan City and is designed to fulfill the goals of its Public Art program. Contained in this Plan are also procedures covering such issues as acceptance of gifts, selection of artists, and policies that speak to reproduction rights, conflicts of interest and other important considerations.

Article I –An Overview of the Processes

Michigan City's MAC provides continuity and vision for the Art Program for Michigan City and advises on policies, procedures and funding strategies. This committee meets once a month.

Review Committees:

Throughout the life of the Program, various ad-hoc Review Committees will evaluate the work and proposals of artists for commissions and make recommendations for selection.

Recommendations to Council:

The MAC shall provide timely information to Common Council regarding Public Art Program plans, goals, criteria policies, procedures, and the opportunities outlined, in order to advise and make recommendations on the Plan's content, focus and funding strategies.

Michigan City Program Coordinator:

The MAC recommends the formation of an Art Program "working team" made up of appropriate City staff and headed by a coordinator person who is responsible for the practical implementation of prioritized, approved and funded projects.

Article II – Program Components

Initially, the Program will be comprised of these categories: acquisitions of existing art works, commissions of site-specific work, temporary exhibits, the already established "Art Walk", artist-in-residence programs, ArtSpace, and design consultation in regard to public redevelopment projects.

1- Acquisitions of Existing Art Works:

Existing art works may be acquired through gift or direct purchase if they are consistent with the goals of the Art Program and fulfill all criteria as set forth in the Procedures Section, Gift Acceptance.

2- Commissioned Works:

This category includes visual art works, performances and streetscape enhancements. The art will be site or program specific, designed by artists in direct response to a program of work that may include the special conditions for a given space.

3- Changing Site-specific Projects:

These works shall be commissioned at various locations throughout the city and will be installed for limited periods of time. Spaces will not be built especially for these projects. Artists will be periodically invited to choose sites within existing public settings and propose site-specific projects within the given guidelines established in this Program. This part of the program will involve an on-going creative exploration by artists of Michigan City's natural and built environments.

4- Temporary Exhibits:

These time-limited exhibits will be part of and in conjunction with on-going educational programming, artists in residence programs, or as an annual event to expose citizens to different types of art. They will include exhibits of art works as well as talks and demonstrations by artists. The exhibits may be themed or not.

5- Expansion and Development of The Art Walk:

The development of this project grows out of the extant Art Walk that is held on Friday's in Downtown Michigan City. Taking place over an unspecified period of time, it will include permanent and temporary pieces of art in the downtown, though additional sites might be developed. The enrichment of the Art Walk will be enhanced by the creation of art benches or other street furniture programs.

6- Infrastructure projects:

In conjunction with downtown and any other redevelopment projects, the MAC will have a committee work with coordinator to identify design elements: signage, benches, bike racks, kiosks, or whatever else might be deemed appropriate and useful. Consultation opportunities will bring artists into the design process at the earliest possible point for City redevelopment, renovation or new construction projects. As design consultants, artists will provide input and advice into the decision-making that will shape public spaces, enhancing and unifying the newly developed or redeveloped projects.

7- ArtSpace:

Michigan City has been pursuing the development of an artist live/work space in the Downtown. There is much community support for the project, and models in other cities abound. The Committee is committed to making such a center of creative activity a reality and sees it as the core of the arts district and a major focus of Downtown Michigan City.

8- Artist-in-Residence Programs:

The Artist-in-Residency program offers opportunities for diverse artists to develop project proposals that are designed to engage the community, youth or seniors, and tourists/visitors in a process that expands their understanding, and knowledge of art. This program will also provide the artist with resources to advance the development of their work and obtain broader exposure.

9- Designation of the Uptown Art District as a State designated Cultural District is an important aim of the Committee and the business community.

Article III – Design Environments

The design environments described here can affect all of the program components. These environments will be considered as opportunities for involvement for artists.

The Information Environment includes verbal, visual, auditory information displays. This environment includes signage for orientation, direction, and information as well as printed materials, such as maps and historical photographs. Light and sound to denote transition or destination is part of this environment.

The Social Environment creates opportunities for public gathering, watching, conversing and interaction. It includes viewing places, plazas and all the areas of circulation, which might connect them. As already mentioned “Furniture” to accommodate the functional needs of the public in these settings will be considered an opportunity for artists. Items of street furniture might include: bicycle racks, benches, and specifically designed and innovative signage.

The Ecological Environment includes the landscape setting that is inherent in each site. The manipulation of materials and forms as well as features of the site can forge strong relationships that influence how the viewer perceives the work of art. The historic, cultural and geological backgrounds in which the piece sits are part of this environment. Within Michigan City, the Lake shore, the gateways, the entrance to Downtown, and the parks are natural sites for art, especially works that organically relate to the physical environment.

The Transportation Environment includes movement systems such as the highways, their built gateways, walkways, forms of public transportation and other people passageways that orchestrate the movement of the public through the environment. In Michigan City, the Southshore Rail Line and the older sites of transportation by ship are major sites to consider. This area offers opportunities for artists to develop works recalling and celebrating the role of transportation on the peoples and community institutions.

The Educational Environment includes signage and printed materials, which serve as the basis for the education of the viewer with displays incorporated to encourage learning. This is an area where artists can explore, document, and celebrate the diverse cultures and traditions of the City, particularly in regard to both the past and present populations and activities of each area.

While all of these environments can be singular, all provide opportunities for both residents and visitors to be inspired and informed by the work of art.

Article IV - Committee and Coordinator Involvement in the Art Program

A- Upon adoption of the Master Plan for Public Art, the appointed members of the MAC will serve for the duration of the Public Art Program in an advisory capacity. In addition, Review Committees will be appointed by the MAC to select artists for individual projects and Public Art Program Coordinator will handle the administration and implementation of art works and arts programming.

1- Purpose: The Committee shall act in an advisory capacity to the Common Council and shall maintain an overview and long-term planning vision that balances diverse points of view and facilitates the implementation of the Master Plan for Public Art [Plan].

2- Term and Selection: The eleven Committee members shall be appointed by Common Council, as currently construed, or changed in light of evolving organizations and/or priorities, but the widest constituencies would be represented if the Lubeznik Center for the Arts, Purdue University North Central, the Park Department, the Public Library, the LaPorte County Convention and Visitors Bureau, a member of the Common Council, the business community and other citizens knowledgeable in the field of public art, education, or community affairs were always included.

The appointments of voting members shall be for a term of three years and may be reappointed by the Council. All members shall reside, own property, be a part of the educational system or work in the city of Michigan City.

The Committee may accept resignations of its members. Any member who fails to attend three consecutive meetings, without good and sufficient reason (illness or family emergency, not business meeting or vacation) may be replaced. The Common Council will name a replacement.

The Committee will meet at least once per month.

3- Responsibilities: The responsibilities of the Committee shall be to:

- a. Monitor adherence to the goals of the Plan, establish the highest standard for aesthetics and provide continuity to the Public Art Program.
- b. Review goals, policies and procedures annually to ensure that they are valid and responsive to the changing needs of the Program and make recommendations for amendments to the Common Council.
- c. Review the Master Plan for Public Art in regard to any new art project and programming opportunities. Set priorities for implementation and funding and determine methods of selection [call for submissions, invitation, direct commission, etc.].
- d. Develop funding strategies to support the implementation of all approved art projects and programming.
- e. Provide guidance to the Review committees and Art Program coordinator on questions of policy and procedures.
- f. Act as individual liaisons to and voting members of individual ad-hoc Review Committees.
- g. Constitute itself as a Review Committee where appropriate and expedient.
- h. Review and evaluate de-accession requests and make recommendations to the Common Council.

4- Consultants: Consultants may be called upon from time to time to provide additional expertise to the Michigan City Art Committee, whether in a paid or unpaid capacity, particularly in regard to the fiscal or technical feasibility of specific projects.

5- Compensation: The MAC members shall serve on a voluntary basis, and can not be hired as paid consultants or as coordinator members.

B. Review Committees: As individual projects are identified, the Committee [with input from the Art Program Coordinator and others] will appoint ad-hoc Review Committees to evaluate artists' work and proposals for each such project approved for implementation.

1- Duties: The principle duties of each Review Committee member shall be to:

- a. Participate in the selection process by evaluating the applications, project proposals and materials submitted by artists applying for a project and selecting up to [five?] artist finalists or teams of finalists.
- b. Determine what support materials such as models are needed by the finalists.
- c. Review concepts of the artist finalists, conduct interviews, and make recommendation for selection of an artist or team of artists to the Michigan City Art Committee.

2- Composition: Each Review Committee shall consist of no more than five people.

In addition there will be at least one member of the MAC on each Review Committee. The Review Committee shall consult with members of the MAC, design coordinator, project architect, engineers or other design professionals and other appropriate coordinator when they feel it is necessary. The composition of each ad-hoc Review Committee will depend upon the nature of the art project and the site. Art Program Coordinator will serve in an ex officio capacity.

In some cases, Review Committee members may be offered an honorarium that is built into the funding of the specific project.

3- Rationale: The potentially large number of projects for which artists will be selected will necessitate having numerous committees to review artist's work and proposals. The ad-hoc Review Committee will help insure both diversity and a continuous fresh perspective by allowing many individuals to be involved in the recommendation process.

C. Public Art Program Coordinator

The Michigan City's MAC recommendation is that an interdisciplinary group be designated as the Art Program Coordinator. The potentially large number of public art projects and arts programming will necessitate having coordinator designated to take the responsibility for the administration of them. This must be a responsibility assigned by the Michigan City Mayor and approved by the Common Council. In order for the Public Art Program to work effectively, coordinating and funding resources must be committed.

1- Duties: The principal duties of this coordinator shall be to:

- a. Assist the Committee by assembling materials and information for funding requests and grant writing in support of the commissioning of art works and art programming.
- b. Carry out the intent of the MAC in facilitating the selection process for commissioned works by developing a project prospectus including intent, project criteria, auxiliary information and selection requirements.
- c. Design the prospectus, have it produced and develop a mailing list of artists. Coordinator should take especial care that the call or prospectus reaches the widest and most diverse possible audience. Websites and other sources of particular artists' organizations should include those that are most likely to attract traditionally under-represented groups: women, racial minorities, etc.
- d. Review artist's work samples for invitational competitions and submit recommendation lists to a Review Committee for direct purchases, and then seeing that the process recommendations go to the MAC and then to the Common Council.
- e. Administer and facilitate the selection process, including coordinating with the MAC for the appointment of a Review Committee, scheduling selection meetings, sending review materials to the Committee prior to meetings, producing meeting agendas, orienting Review Committee on Art Program goals, paying honoraria to Committee members [if any] and the project artists, and presenting proposal and selection materials.
- f. Facilitate project implementation, produce artist's contracts, arrange for payments and coordinate installation.
- g. Arrange for project promotion by providing information for press releases and arrange dedication events.
- h. Develop an annual budget request for submission to Common Council that includes administration costs and recurring programs such as the Artist-in-Residency and Art on Loan Programs.

2. Composition: The Art Program Coordinator will consist of people assigned by the Michigan City Mayor.

Article V – Art Work and Programming Selection – Overview

Selection Process:

- 1- Methods of selection:** The Michigan City Art Committee shall determine which of the following methods of selection shall be used for each project. These projects include commissions for art works or other art programming. The Art Program Coordinator shall collect, file, and archive all work samples submitted by artists.
- a. Open competition: Artists shall submit work samples and/or proposals from a public call for entries. The MAC coordinator will compile mailing lists of artists and artists' organizations, with sensitivity to reaching the widest and most diverse group of artists.
 - b. Invitational Competition: The MAC shall invite a limited number of artists to submit work samples and/or proposals for a specific project.
 - c. Direct Selection: In special circumstances a direct selection or purchase of art may occur when it is compatible with the goals and guidelines of the Public Art Master Plan. Such instances will usually relate to the requirements of a specific funding source.

2- Announcement of Project: Art Program Coordinator will publicize in advance opportunities for artist involvement in projects. Sufficient time will be given for artists to submit their proposals. The prospectus or project announcements shall inform artists of the project intent, method of selection, of submission requirements, budget and deadline for submission of material.

3- Selection Process:

- a. Preliminary review of existing work: Work samples of existing work may be submitted to the Art Program Coordinator as a first step prior to a request for proposals for an invitational competition, commissioned piece, direct selection, or design consultation. Proposals for commissions are not requested or considered at this time. The Art Program Coordinator will use this preliminary review to develop a list of artists for a Review Committee selection, a recommendation to the MAC for a direct selection or a recommendation for a consultation.
- b. Review of proposals for commissioned work: Artists or teams of artists submitting proposals for commissions of art works or arts programming will go through a selection process by a Review Committee as outlined in this Plan. Consideration of artists is by review of proposals, samples of existing work, recommendations from previous clients, curriculum vitae. In some cases, and where geographically feasible, interviews with the Review Committee might be part of the process. The presentations at the reviews may include models.

4- Orientation for artists: The Art Program Coordinator will arrange for artists to tour the site prior to submission of preliminary proposals and to meet with coordinator and other technical consultants prior to submitting final proposals, to ensure technical and maintenance feasibility.

5- Approval Process:

- a. Review Committee: The Review Committees shall select an artist or team of artists and make a recommendation to the MAC.
- b. Feasibility Review: If requested by the Review Committee, the technical feasibility and maintenance acceptability of an art work may be investigated by the Art Program Coordinator in conjunction with the MAC and, if necessary, with the assistance of outside technical consultants.
- c. Confidentiality: All meetings by state law must be open and "noticed," within the guidelines of the Indiana Open Door Law. Notes taken during these meetings become part of the public record.
- d. Contracts: Proposal Agreements/Contracts shall be prepared and negotiated by the City of Michigan City legal coordinator and shall include a schedule for payment.
- e. Gift Acceptance Procedures: Proposed gifts of art works or of funds for the acquisition of art shall be referred to the MAC for review and recommendation to Common Council for acceptance or rejection. Review shall be based on the same goals and criteria as for commissioned works acquired according to this Plan.
- f. Conflict of Interest: Artists serving on the MAC may not be selected for direct involvement in any aspect of the Art Program. An artist serving on a Review Committee may not submit either individually or as part of a group of artists, but may be eligible for other projects.
- g. Project Completion: The MAC shall work with the appropriate Michigan City coordinator to prepare and distribute media releases upon completion and/or installation of a project and arrange for its dedication. Upon completion, all art works become the property of the City of Michigan City.
- h. De-accessioning: De-accessioning is the removal of artwork from the City's inventory. Any recommendation for de-accessioning must be approved by the MAC according to policies and procedures that are as deliberate and open as those practiced during the initial selection. This process will operate independently from short-term public pressures and fluctuations in public taste. In general, the guidelines of the American Association of Museums should be a guide. During the review process, the artwork will remain accessible to the public in its original location.

Article VI – Public Information and Community Relations

Public information and educational activities are considered primary elements to the success of the Public Art program. Adequate monies shall be budgeted to provide for programs that elevate public awareness. The City of Michigan City Public Information Office shall be responsible for coordinating all such public information activities. The coordinator shall bring all appropriate information about calls for submissions, the awarding of contracts to create public art, and information about art programs to the Public Information Officer.

Article VII – Care and Maintenance

The City of Michigan City shall be responsible for the care, maintenance and insurance of the art works acquired under this Master Plan, as well as any art already owned by the City. A system providing for the care and maintenance of the art works shall be developed and administered by Art Program Coordinator. The system will provide for documentation, condition monitoring and the repair or relocation of works, if necessary. Consultants may be retained to design and implement the system.

The Committee shall devise a schedule of maintenance for each piece of art as part of its annual work plan, in accord with the terms of the agreement when the work was acquired. Art Program Coordinator will be primarily responsible for implementation of the schedule.

Article VIII – Documentation

The artwork selection and the acquisition and curatorial requirement processes will be recorded and documented by the “Art Program Coordinator” and the construction and installation of each work acquired fully documented by the artist. The City Archive shall keep both the written and visual record intact and available to the public.

Article IX – Funding

Art works and arts programming shall be funded through the following sources:

A. Government Funding: Public monies may be used to hire design consultation and may be used for purchasing or commissioning an artwork. In general, those public monies will be appropriated by the Common Council though it is possible that County or State funds may become available on either a grant or competitive basis. A partnership between more than one unit of government is a desired funding goal.

B. Private Funding: The MAC will solicit funding for projects suggested in the Master Plan from individuals, corporations, foundations, institutions, and organizations.

While it is expected that such privately generated funds will most often be used for the direct acquisition of public art, in some cases such funds will be solicited and donated to support temporary and/or student projects, or to further public art programming. Monies may be obtained through grants, wills, memorials, gifts or special fund raising campaigns. The Art Program Coordinator shall assist in organizing materials and information for grant writing and in any other way that might be helpful for fund raising.

C. Art Program Administration Funding: There shall be an annual budget established for the administration and implementation of specified aspects of the Art Program such as an Artist-In-Residency, temporary public art exhibits and maintenance and insurance requirements for all art works owned by Michigan City.

D. Percent for Art Ordinance: A Percent for Art Ordinance is one of the most widely used mechanisms by which cities raise funds for their public art program. A goal of the MAC is to have a Percent for Art Ordinance adopted by the City of Michigan City. This ordinance should have two components, a public and a private one.

- 1- The public part would include construction or renovation of any public building, highway construction or reconstruction, large-scale utility projects, park facility construction or reconstruction or any other public capital improvement project within the city limits of Michigan City, Indiana.
- 2- The private part would include all privately-financed construction, reconstruction, and renovation of a private building or facility, the total construction cost of which is at least two million dollars in private funds, as determined by the City, but excluding repairs that are not visible from the street.

Each Capital Improvement Project will include in its budget the amount to be designated for public art. It is anticipated that an artist will be able to work with the design team to incorporate art in the initial design of the project.

Adopting a Percent for Art Ordinance will enable Michigan City to provide a firm footing for its public art program. As the city continues to grow, additional works of art can be commissioned or purchased and incorporated during the design phase of construction. This would avoid situations where the purchase of art takes place after the fact and can - and often does - create conflicts with existing infrastructure.

SECTION THREE: PUBLIC ART PROGRAM POLICIES

Article I - Alteration of the Work or Site

A. Objective:

The Public Art program shall ensure artists retain as much control as can be possible over the integrity of their art works.

Policy:

The MAC seeks to ensure the following rights to artists, which shall be embodied in contracts for the commissioning or purchase of works of art.

1. Recognizing that successful public art is generally inseparable from the site for which it is created, MAC shall not move or remove artwork unless its site is destroyed, the use of the space has changed, or unusual and un-resolvable circumstances arise. Should it become necessary to move or remove an artwork, MAC shall make reasonable efforts to consult with the artist before affecting any removal or relocation. However, MAC reserves the right to move or remove the artwork without notification in emergency situations where an immediate threat to property or public safety is present.
2. Recognizing the importance of preserving the integrity of an artwork, MAC shall not intentionally alter, modify or destroy an artwork. Nevertheless if an artwork is significantly altered, modified or destroyed, whether intentionally or unintentionally, the artist shall have the right to disclaim paternity or authorship of the artwork. Should an artist choose to exercise this disclaimer, the MAC shall upon request by the artist remove any markers, labels or identifying materials that associate the work with the artist. The MAC would also make a serious effort to remove the artwork in question from public display.
3. The integrity of an artwork also depends upon regular conservation and maintenance. MAC is committed to the periodic inspection of the art works in the Michigan City collection and to make all reasonable efforts to ensure that each artwork is properly and professionally maintained.
4. Recognizing that skilled crafts professionals or third party contractors are involved in the fabrication of many contemporary public art works, MAC shall make every effort in such instances to permit an artist to exercise quality control and supervision of the actual construction or fabrication of the artwork.

Article II - Reproduction Rights

A. Objective:

It is the understanding that any artwork commissioned by MAC will be unique in its final dimension to the City of Michigan City. MAC would want to prevent any additional exact duplicate – whether of two or three-dimensional - reproductions of the final artwork by the artist or others. Any for-profit uses of photographs or other reproductions will be negotiated in writing between the artist and MAC prior to their use for this reason. Further, MAC is committed to treating artists fairly and ensuring they receive adequate recognition for their work.

Policy:

1. Any artwork created through a commission for and accessioned by MAC shall be the property of Michigan City. The artist retains the copyright and will register it with the United States Register of Copyrights. The artist shall deliver a bill of sale or other appropriate evidence of transfer to the MAC upon payment of the artist's fee.
2. The artist shall not make any type of reproductions of the finished work except by written permission of the MAC. However, the artist shall have the right to include photographs or other reproductions of the work on a website, in a brochure, in a portfolio, catalog or similar not-for-profit publication provided there is prominent reference to the fact that the work is installed in the City of Michigan City, Indiana. The artist shall have the right to reproduce the visual image, studies or a Marquette for the artist's professional dossier or personal collection.
3. The MAC shall make no reproduction for commercial use except by written permission of the artist and after negotiations with the artist for appropriate compensation. However, the MAC reserves the rights to make photographs or other two-dimensional representations of the artwork for public, non-commercial purposes, such as catalogs, webpages, brochures, advertising, and guides provided there is prominent reference to the fact that the work was created by the artist.
4. The artist retains the right to make variations or images that derive from the artwork in ways that do not deprive MAC of the unique quality of its purchase and its potential symbolic effect. The artist is thus free to use themes embodied in the artwork for future works.

Article III - Involvement of Artists in Site Design Issues

A. Objective:

The MAC is committed to facilitating the maximum role of artists in the overall planning and design of major aspects of the public art program and in solving problems inherent in existing physical settings. MAC recognizes that this involves the collaboration of artists with City coordinator, project architects, engineers and other design professionals and consultants.

Policy:

MAC project teams shall include outside artists in collaboration with City coordinator, architects, landscape architects, park coordinator, engineers, project managers and other key City coordinator whenever feasible.

1. MAC will contract directly with artists to either provide expertise for, or create works, which are specific to a particular context. Although MAC will accept individual project submissions from artist representatives or galleries, all contact, negotiations, and correspondence will be directly between artists and MAC coordinator. Any previous relationship or understanding between an artist and his or her representative or gallery shall be honored at the artist's discretion and shall not interfere with the relationship between the artist and the art program.

Article IV - Commission of Artists

A. Objective:

MAC is committed to the direct involvement of artists in the commissioning of site-specific and temporary works and in the development and implementation of varied and diverse quality art programming.

Policy:

1. Normally, artists shall be awarded contracts to either add their perspective to design or to create specific works for a particular site. In general, the purchase of existing works shall only be made when such works are clearly related to and compatible with program goals. Such works may be acquired from living artists or their agents/galleries, or from the estates of deceased artists.

Article V - Conflict of Interest

A. Objective:

MAC recognizes that it is essential for artists and other related professionals to serve as members of the Michigan City Art Committee and selection panels. It further recognizes that artists and other related professionals may have an actual or perceived conflict of interest when serving in such a capacity while competing for projects. Therefore, MAC policies establish how artists and other related professionals may participate in any competition, commission or other project without an actual or perceived conflict of interest.

Policy:

The following requirements shall be guidelines for determining service and participation:

1. Michigan City Art Committee

- a. Any artist, designer, or other related professional actively serving on and/or appointed to the MAC shall not be eligible for any competition, commission or project during his or her tenure.
- b. A member serving on the MAC must withdraw from participating or voting on any competition, commission or project for which his or her family or business associate has any financial interest or personal gain.
- c. This policy shall extend for a period of six months following the end of an individual's term.

2. Review Committees

- a. Any artist, designer, or related professional or other member of a selection panel must withdraw from participation and voting on any specific piece of art for which his or her family or business associate has any financial interest or personal gain.
- b. An artist or related professional serving on a selection panel may enter any competition, commission or project of the MAC provided that the project is not to be selected by his or her panel and that the project is not one in which his or her family or business associate has any financial interest or personal gain.

Article VI – De-accession Issues

A. Objective:

MAC will establish an orderly process for reviewing the status of artwork and a procedure for removal or relocation of artwork.

Policy:

1. The City's art work enters the public sphere through a careful process informed by the best available judgment and advice from the MAC and affected public interests.

a. In all circumstances the MAC shall seek to insure the ongoing presence and integrity of the works at the site for which it is created, in accordance with the original purchase/commission and the artist's intention. MAC's primary concern shall be to assure continuing access to the work by the public.

b. As public art has a long historic tradition of controversy, review of the status of all public artwork shall be undertaken cautiously in order to avoid potential influence of fluctuations in taste and the immediate pressures of public controversy.

c. Consideration of removal of an artwork shall involve the same degree of careful review as a decision to commission a work. Such consideration will be made with professional Judgment and the interests of the public according to carefully developed policies and procedures. Generally, the removal shall be considered only when a work has been in place for five years. In the case of temporary work, removal or relocation generally shall not be considered for 60% of its anticipated life span.

Article VII – Gifts and Donations

A. Objective:

MAC is committed to the creation of a broad based and widely supported art program, one that is integral to the fabric of the City of Michigan City and of a unified vision.

Policy:

Proposed gifts of art works or of restricted funds for the acquisition of specific art shall be based on the same goals and criteria as for commissioned works. Gifts shall be accepted for specific reasons compatible with program goals. The MAC shall have the right to either accept or reject an offer of a work of art based on any of several criteria: appropriateness of materials or subject, proposed location for the work, projected cost of maintaining the work, etc.

Article VIII - Local versus Non-Local Artists

Objective:

The MAC recognizes that art programs can serve more than one purpose. While the primary objective of the program is the enhancement of the City's unique identity, spaces and the quality of life of residents and visitors alike, the art program can also be an important tool in developing and providing opportunities for the community of artists who reside in the City, County, and State. In return, the existence and involvement of the art community enriches the community as well.

Policy:

MAC Art Program shall seek a balance in the awarding of contracts for art projects among local, regional and national artists. Factors such as the size of the public art project and the availability in funding all may influence the decision on the part of the art program to seek artists from a local, regional, or national pool of artists. Over time, the MAC is committed to ensuring that substantial shares of its art projects are awarded to local and Indiana based artists.

Article IX - Non-Discrimination

Objective:

MAC recognizes the individual spirit and pride of all individuals and seeks to encourage and advance diversity and multiculturalism in all aspects of the MAC Public Art program.

Policy:

Accordingly, it is the policy of the MAC to be inclusive in all aspects of the Art Program, and to be sensitive to all issues and/or any perceptions of discrimination in the Art Program. Entries for competitions and programming shall be made known to individuals, galleries, and organizations of a diverse background. This article shall in no way be in conflict with the aims of Article VIII.

Article X - Public Information/Community Relations

A. Objective:

Public information and educational activities are considered primary elements to the success of the Art Program.

Policy:

MAC will work closely with City Public Information coordinator to promote public awareness of and education activities that are part of or are growing out of the Art Program. Adequate monies will be budgeted for this purpose.

Exposure for Artists:

1. MAC is committed to providing enhanced exposure of the art and artist involved in the Public Art Program. Activities may include conferences, tours, special media programming, cooperative programs with educational and arts institutions, partnership programs with the private sector and local businesses and special activities coinciding with artwork dedications at individual project sites.

2. Cultivating Community and Statewide Ownership:

By building a regular program of education and promotional activities, a sense of ownership can be instilled and cultivated. Such activities generate a broad appreciation of art and recognition of its place in the City's continuing culture. There are a number of ways to achieve this goal including:

3. Artist interaction with the City, as speakers, panelists, in the schools, and workshop leaders.

4. Effective use of the media: radio, television, webpages, social media.
 5. Special events such as exhibitions, public tours, artist-in-residence programs, education and/or school programs, publications, brochures, film and videos and public meetings.
 6. Soliciting community support in fundraising.
 7. Representation and participation, both timely and meaningful, in the process of bringing art works into being from the City of Michigan City, LaPorte County and other nearby locations.
- B. Means for managing public controversy.
1. Means for promoting the project or program (locally, regionally, and/or nationally) to various audiences, through existing promotional vehicles, such as tourism, local public affair agencies, and through specific promotional opportunities.
 2. Defining specific audiences to be reached by educational activities, such as school children and teachers in both the public and private schools.
 3. The involvement of artists, art educators, and other appropriate professionals in the design of educational methods and content.
 4. Liaison with local arts organizations.

Article XI - Site-Specific/Integration

Objective:

MAC is committed to exploring new relationships between art and architecture and to the creation of works which directly respond to, preserve, and enhance the site for which they are commissioned or purchased.

Policy:

- The MAC Art Program will endeavor to commission artists to create works integral to the architecture of a particular structure or place including its design and systems. In order to ensure that art works are site-specific and/or integrated into the context of the project, MAC shall endeavor to commission artists at the earliest possible point. This is preferably in the conceptual development of a project, so that their design can be developed alongside and in coordination with the overall project design.

SECTION FOUR: PROGRAM PROCEDURES

Article I - Project Choice

The will pursue projects for development and funding based on a prioritized list created as part of the Master Plan.

Article II - Project Definition, Call to Artists

The MAC and City coordinator shall carry out the intention of the MAC in developing, designing and producing project summaries [prospectii] to be used to advertise these projects to artists and artist organizations. These will include a definition of the project intent, scope, criteria, and a list of selection materials needed. Further they shall develop an appropriate mailing list for sending the prospectus out to artists and organizations of artists.

Article III - Selection Procedures for Commissioned Art Work

A. Appointment of Review Committee

The MAC shall recommend members for each Review Committee. City coordinator will contact these individuals to investigate the feasibility of their serving on the Review Committee.

The number of meetings required will depend upon the nature of the project and the number of submissions. Every effort will be made to structure the meetings to ensure maximum productivity and limit the number of meetings to three or four. A member of the MAC will chair and facilitate all panel discussions. As a sub-committee of the Committee all meetings shall observe the open meeting provisions of the State of Indiana.

B. Art Work Selection Process

All Review Committee members will be provided with:

1. An overview of their responsibilities and commitments.
2. MAC goals, the selection process goals and considerations, artist selections to date, and focus of the particular project within the overall Art Program.
3. The project prospectus.
4. The site and any specifics concerning the site that are pertinent and, if the commission is for a new facility or development project, the architectural planning to date including drawings, site plans, models, etc.
5. Project timeline including expected milestones and completion date.
6. The project budget.
7. Art program policies regarding confidentiality and conflict of interest.
8. A tour of the site, whenever possible.

C. Review of Artist's work samples, resumes and proposals.

1. Visual images and background materials shall be submitted to the Review Committee to be evaluated as a first step to short-listing artists for interviews.
2. The first reviews of images should be shown non-stop without comment or questions.
3. Committee members will be provided a list of artists on which to make comments.
4. A rating system shall be introduced on the next viewing in order to narrow the field down; discussion of proposals will be pertinent; ultimately three to five finalists should be selected.

D. Orientation for Artists

Prior to artist interviews, the short-listed artist(s) shall, when feasible, meet with City coordinator and other technical and design consultants in an orientation meeting [Review Committee members may also attend], which will include:

1. Review of the art program goals and process.
2. A review of architectural planning to date and schedule for completion.
3. A tour of the project site, whenever possible.
4. Review of project timeline.
5. The proposed budget.
6. The selection time line.
7. There will also be a time for the artists to ask questions/address needs as they relate to the particular project.

E. Artist Interviews

A short list of artists (usually between three to five) will be invited for an interview with the Review Committee. The purpose of the interview is to narrow the short-list down to a final selection. The interviews will include:

1. A brief presentation given by the artists of their past work, if considered necessary by the Review Committee.
2. A brief overview of the artist's impression of the site.
3. The artist's expression of her/his understanding of the site and project criteria and how their work or collaborative approach will effectively respond to the various considerations inherent of the site and the project criteria.
4. A vision of how the artist will address art at the site, in the case of design collaboration, a method of work plan, and a general outline of the needs associated with the site and/or project, and how the collaborative process might proceed.

5. A presentation that may include a model or other visual representations that show how the artist will handle the project.
6. The artist's philosophy on public art if the review committee feels it is pertinent.
7. The artist's past experience in art projects and relative understanding of commission/public art process.
8. The artist's apparent ability to create works in public context and the collaborative and leadership skills necessary for success.
9. The artist's availability to complete the project within the projected time line.
10. The artist's ability to work within the given budget.

F. Review Committee Discussion, Selection and Recommendation

The last meeting will give the Review Committee a chance to discuss the artists and their proposals, to select a finalist, and draft a recommendation to the MAC.

Once the review process has been completed, the Review Committee shall make a recommendation to the MAC. The MAC may from time to time refer the recommendation back to the Review Committee for further consideration. Upon acceptance by the MAC, the Review Committee shall be disbanded.

Article IV - Publicity /Dedication

City Public Information coordinator shall prepare media releases immediately after a project has been defined in the prospectus, following artist selection, and upon completion of a project. Substantial publicity should inform the public about the dedication of a piece of public art and of any related programming.

City coordinator shall identify the place, date, time and participants for the dedication; shall prepare and send invitations; and arrange program events [seating, technology needs, etc.], speakers and entertainment. The artist, sponsor, donor, elected officials, Review Committee, MAC and other key community members will be invited.

Article V - Gift Acceptance

The acceptance of gifts of works of art is at the discretion of the MAC.

A. Initiation

Individuals and/or other parties interested in donating gifts of existing or commissioned artwork or funds for the acquisition of artwork will contact City coordinator. The party offering a gift of existing artwork, commissioned artwork or funds for the acquisition should make a written proposal including the following information.

B. Existing Art Work Requirements

Donors must provide:

1. Visuals and/or photographs of the work that accurately describe the work.
2. If the work is being donated for a specific location, information regarding the site and the work's placement within the context of the site.

3. Background information on the artist, publications featuring the artist, and any additional information on the work under consideration.
4. The current owner of the artwork and reason for the donation, including any projected restrictions on the gift.
5. Current location of the work.
6. Any extraneous costs that may be associated with the donation: shipping, de-installation, installation, maintenance, insurance, liability etc.

C. Proposed Gift of Commissioned Art Work

The same information as above will be required including:

1. Information about donating individual or organization including any restrictions on gift.
2. The particular site under consideration for donation.
3. If selected, information on the artist who will be creating the work and any background materials available on the artist which clarify his/her past experience and provide an understanding of the type of work to be executed.
4. If an artist has not been selected, the type of artwork being considered and/or the names of artists under consideration,
- 5- Any extraneous costs that may be associated with the donation: shipping, de-installation, installation, maintenance, insurance, liability etc.

D. Donation of Funds for Acquisition of Art Works

The same information as above will be required including:

- 1- Information about donating individual or organization.
- 2- The amount of funds being offered.
- 3- Information regarding the intent of the donation and any particular restrictions associated with the donation.
- 4- If the donation is specific to the purchase of a particular work of art or has been designated for commissioned work, all of the above information for a proposed gift of existing artwork or commissioned artwork shall apply.

E. Review for Acceptance or Rejection

The MAC at its next regularly scheduled meeting will consider the proposed gift. Appropriate documentation must be forwarded in advance of the meeting to MAC members. From time to time, if necessary, a separate review panel may be used.

Article VI- Acquisition of Existing Art Work

The MAC will review the proposed gift of existing artwork based on the following criteria:

- 1- If the artwork is consistent with the goals of the art program.
- 2- The aesthetic desirability of the artwork including its design, form and function.
- 3- The condition of artwork.
- 4- The availability of an appropriate site to house artwork.
- 5- The appropriateness of art work to a given available site.
- 6- If there are funds available to cover any extraneous cost that may be associated with the artwork.
- 7- If there are any particular restrictions associated with the donation and if so whether it would be in the best interest of the MAC to adhere to those restrictions.
- 8- The availability, feasibility and funding for adequate maintenance and care for the work.

G. Review for Proposed Gift of Commissioned Artwork

MAC will review the proposed gift of commissioned artwork based on the following criteria:

- 1- If the proposed commission is consistent with program goals.
- 2- The nature of the particular site under consideration for donation and if the work or type of work under consideration for the site would be appropriate for that site.
- 3- Whether there are outside considerations associated with the placement of art at the particular site being considered for donation, such as issues relating to access or transportation.
- 4- If the artist has been selected or if there is a short-list of artists under consideration for selection, the background and history of the artist(s) and their past work.
- 5- If there are funds available to cover any extraneous costs that may be associated with the donation: shipping, de-installation, installation, maintenance, insurance, liability etc.
- 6- If there are any particular restrictions associated with the donation and if so whether it would be in the best interest of the MAC to adhere to those restrictions.

H. Review for Donation of Funds for the Acquisition of Art

MAC shall review the donation of funds for acquisition of art based on the following criteria:

- 1- If there are any particular restrictions associated with the donation and whether it would be in the best interest of the MAC to adhere to those restrictions.

2- If the proposed intent for the donation is consistent with program goals.

3- If the proposed funds are earmarked for a specific work to be purchased or commissioned, all the criteria for donation of actual work or commissioned works shall apply.

Article VI - Acquisition of Existing Works of Art

The MAC will evaluate existing art works being considered for direct purchase using the same criteria as is used for gifts of existing art works.

Article VII - Accession

Art Program Coordinator will assign accession numbers to completed art works in the order designated by a pre-established system, [usually the American Association of Museums practice]: each shall receive a designation of four digits for the year in which it is accessioned, and the appropriate digit representing its place in that current year's inventory [example: MAC 2012.1]

Art Program Coordinator will enter data onto an Accession Record form and place it in the City's permanent ledger. The data will also be entered into a dedicated computer file.

Article VIII – Conservation and Maintenance

Prior to receiving a final last contractual payment, an individual project artist shall complete a Maintenance Requirements form. Art Program Coordinator will keep the Maintenance Requirements form on file for reference.

Art Program Coordinator or its agents shall annually assess the condition of existing artwork in the collection and prioritize maintenance or conservation needs. Art Program Coordinator shall present the annual maintenance/conservation plan to the MAC for funding.

Article IX – De-accession

Initial review Process

Art Program Coordinator shall forward a letter of request along with the concerns prompting alteration, relocation, or removal to MAC for consideration at one of its regularly scheduled meetings.

A. Reasons for Review

MAC shall review the status of the work for one or more of the following reasons:

1- The condition or security of the artwork cannot be reasonably guaranteed due to its location or a history of vandalism, etc.

2- The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible.

3- The artwork has been damaged and repair is deemed either impractical or unfeasible.

- 4- The artwork endangers public safety, as an “attractive nuisance.”
- 5- No suitable site is available, or significant changes in the use, character, or design of the site have occurred which affect the integrity of the work or render the work inappropriate for the site.
- 6- The quality or authenticity of the artwork is called into question by a reliable source.
- 7- The artist requests removal.

B. MAC Review – Options

An initial recommendation outlining ways in which the concern prompting review may be alleviated [other than through de-accession] shall be made. The following will be considered:

- 1- Review of the artist’s contract and other agreements, which be relevant to the placement of the piece of art.
- 2- Discussion with the artist of the concern prompting review.
- 3- Opinions from more than one independent professional qualified to recommend on the concern prompting review [conservators, engineers, architects, safety experts, art historians, etc.] may be consulted.

C. Review for De-accession

Should MAC determine that reasonable measures to resolve the concern prompting review have been taken into good faith and have failed to resolve the concern brought forward, and then the MAC will consider, in order of priority, the following:

1- Relocation

If the work was created for a specific site, relocation should be to a new site consistent with the artist’s intention. The artist’s assistance and consent will be required.

2- Removal

Removal of the work from the collection will be by sale, extended loan, trade, or gift. Prior to any action, a professional appraisal will be obtained of the fair market value of the work. Sale will be made through public auction, unless highly unusual and defensible conditions prevent that course of action. Proceeds from the sale of the work will be restricted to future public art projects. Trade, extended loan or gift will be made to museums or other institutions.

3- Destruction of the Art Work

If after consideration and extensive research, and with every effort to involve the artist who created the work, the MAC has determined that reallocation of the work or removal of the work through sale or trade cannot occur, then the MAC might consider that the work be destroyed. When recommending destruction of the work, the MAC should consider the methods and costs of destruction. Art Program Coordinator will keep a record of the process and results of whatever action is undertaken, in accord with the policy on documentation.

SECTION FIVE: OPPORTUNITIES FOR ARTWORKS AND PROGRAMMING

Article I - Concepts for Site Specific Art Works and Arts Programming

This section will explore and define available public art opportunities for Michigan City. These opportunities will be divided into concepts related to the areas for artistic involvement cited earlier.

General provisions that will be considered are that any piece of artwork needs to be appropriate to its surroundings. Consideration of the topography of a site, its relationship to other physical characteristics of the site, the traffic flow of the site, and general maintenance are primary to the deliberation of appropriateness. Works of art to be placed outdoors need to be considered on the basis of durability, maintenance and safety.

Article II - Sites

1. Gateways

There are several gateways into Michigan City, the most prominent ones being south of the juncture of I94 and US421 and at US12 near the downtown area, near the Outlet Mall or City Hall. These locations are obvious and potentially dramatic sites for major pieces of sculpture and/or entranceways. In addition, the junction where US421 crosses US20 can be the site of a major sculpture piece.

US12 at Blue Chip Casino could be another site for a major piece of sculpture.

Another gateway would be where US35 enters Michigan City.

2. Public Parks and the Lakefront.

Washington Park and Westcott Gateway Park are the two most dramatic settings for public art among parks. The size of Washington Park, the art in or around it, and its identification with the arts for such events as the Art Fair sponsored by the Lubeznik Center for the Arts make it a natural choice for both additional permanent art, temporary installations, and additional public art events.

Specific sites along the Lakefront, per se, should be considered.

Cleveland, Adams, Hansen, Krueger Memorial, and Pullman are examples of other parks that could be the sites of public sculpture, art furniture, and temporary installations. The skateboard park is another likely site for public art.

3. Neighborhoods

All of the neighborhoods within the City of Michigan City would benefit from public art and there are various areas that provide opportunities for art in the future. Free standing sculpture, artist designed furniture, and temporary installation pieces would all contribute to the vitality and enhancement of identity of the local neighborhoods.

4. Civic Buildings

a- The setting of City Hall presents a space that could be filled with both permanent and temporary pieces of art and is a site for artist designed benches, bike racks, kiosks, and more.

Complimenting the informational commemorative plaque at City Hall could be a more dynamic visual piece of documentation, possibly conceived as a design competition.

The modest interior of City Hall could benefit from both changing exhibits of smaller pieces of sculpture and interactive performance art.

b- Firehouses and other public buildings should also be the sites of monumental works of art as well as artist designed street furniture and information kiosks.

5. Downtown

a- There are several building facades which lend themselves to murals. In particular, the South Face of the building at 622 Franklin has been identified, and the faces of several other buildings in the downtown could benefit from either painted murals or photographic treatment. A scene from earlier times in downtown Michigan City or another topic would enliven the area between Eleventh Street and the end of East Michigan Boulevard.

b- A mural program is another opportunity. Murals have been utilized as economic development tools by many communities. The MAC believes that a mural program within the city could help provide a visual identity for the city.

c- With the new Downtown Redevelopment Plan underway, and with an attempt at installing more design review guidelines a real possibility, the potential for creating a sense of place and excellence in urban design, through public art should be a strong emphases.

d- A street furniture program could enhance the downtown, as well as supporting the Art Walk. There are many opportunities for creating a sense of place and a visual identity through programs such as street furniture in Downtown Michigan City. Artist designed benches, bicycle racks, and additional artist designed informational kiosks and historical markers/photographs can also enrich the area for citizens and tourists alike.

e- Art Walk

In addition to the Friday Art Walk, temporary installation and performance art – outdoors – along the route would enhance and enrich the experience. Again, artistically designed street furniture is one item that would compliment the art walk.

f- The Arch

The recreation of the historical arch across Franklin Street could both serve as a gateway, a historical marker, and a lead in to other public art.

7. The US421 Strip

The installation of both permanent and temporary public art along US421, in front of the big box stores, the chain restaurants, and in the spaces between them, would make the progression to Downtown and the civic area more welcoming, attractive, and exciting. Much thought has to go into this area, and innovative mechanisms for tapping into the corporate owners of those businesses will call for the greatest cooperation between the MAC, City Government, the Chamber of Commerce and other entities.

8. Schools

Schools are an extremely important and set of vital locations for public art, both inside and outside of the buildings. The courtyards, playgrounds, and facades are natural sites, but so are the lobbies, auditoria, and other interior spaces that are used by both the students and other members of the community on a daily basis. Programming can and should also be an integral part of temporary and changing works of art and exhibits, involving the students in the creation of the work, when possible.

Article III - Arts Programming

1- One primary area of arts programming will be an annual Sculpture Competition and Walk, which will draw more visitors to the area and enhance the growing image for the City as an arts community. Maps, website information and downloads, and a changing podcast can make the experience of the Walk both interactive and multi-faceted.

Once established, the City could look at possible purchase awards. Launching such a program will require coordination with other organizations.

2- Art Space Programming

With the opening of the live/work space for artists, the downtown would have enough concentration of artists and residents to generate many forms of art programming: additional gallery talks, creative activities for children and young adults, lectures, installation art, etc.

3- In conjunction with the Lubeznik Center for the Arts and the public and private schools, many new arts initiatives should be developed.

4- The Lubeznik Center for the Arts

The existence of the established Lubeznik Center for the Arts, adjacent to Downtown Michigan City and near the City Hall, makes a strong case for the increase in both public art on and adjacent to the building itself, and an increase in programming with lectures, workshops, and even art conferences.

SECTION SIX: PRIORITIES AND SPECIFICS

Short Term

1. Temporary Art Exhibit.
2. Downtown Mural Project: the major site for this is on the south side of the building at 622 Franklin.
3. Art Walk and Street Furniture Program.
4. Integrate art in the \$10,000,000 Downtown Redevelopment Program.
5. Adoption of the Master Plan for Public Art.
6. Major new and dynamic signage at the major gateways to the City, including at the more distant exit off the toll road. Artist designed banners could supplement the signage and be placed strategically from the gateways through the downtown.
7. A major piece at Westcott Park.
8. Replace and possibly reposition the Westcott kiosk.

Long Term

1. Art Walk and Street Furniture Program
2. Major Mural Program, which could include removable murals on plywood placed onto the sites.
3. Annual Sculpture Competition
4. Public Art for all Capital Improvement Projects
5. Art Program Coordinator
6. Art Work Inventory
7. Percent for Art Program
8. Approval, build out, and development of Art Space.
9. Sculpture in front of the major big box stores along 421 and Franklin, and at the Marquette Mall.
10. All school campuses and buildings.