

FALLS CHURCH

PUBLIC ART POLICY

FULL REPORT





ACKNOWLEDGEMENTS

This document was created by University of Virginia Masters of Urban and Environmental Planning Degree Candidates, Hunter Berry, Kellen Dunnavant, Jordan Hollinger, Hannah Kemp, and Maria Tahamtani, in consultation for City of Falls Church staff and Falls Church Arts and Humanities Council members. We would like to personally thank Jim Synder, Gary Fuller, Paul Stoddard, Barb Cram, Corey Jannicelli, and Shaina Schaffer for their time and expertise, and for the gracious tours of their beautiful Little City. We would also like to thank Bev Wilson and Alissa Diamond, for their guidance and support throughout this process.

May 8, 2020



Falls Church, Virginia

ADMINISTRATION

Mayor David Tarter
Marybeth Connelly, *Vice Mayor*
Wyatt Shields, *City Manager*

CITY COUNCIL

David Tarter, *Mayor*
Marybeth Connelly, *Vice Mayor*
Phil Duncan
Letty Hardi
Ross Litkenhous
David F. Snyder
Dan Sze

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Corey Weiss
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Corey Janicelli, *Staff Liason*

Other members include representatives from the following organizations:

Creative Cauldron
Falls Church Arts
Falls Church Chamber of Commerce
The Tinner Hill Heritage Foundation
The Village Preservation and Improvement Society
The Victorian Society at Falls Church
The Friends of Cherry Hill Foundation
Economic Development Authority
Historical Commission
Library Board of Trustees
Public School Staff
Member At-Large

FALLS CHURCH PLANNING

Paul Stoddard, *Planning Director*
Gary Fuller, *Assistant Director, Principal Planner*
Carly Aubrey, *Principal Planner, West Falls Church Project Manager*
Jim Snyder, *Director of Community Planning and Economic Development Services*

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Executive Summary

The University of Virginia Masters of Urban and Environmental Planning Degree Candidates Hunter Berry, Kellen Dunnavant, Jordan Hollinger, Hannah Kemp, and Maria Tahamtani (“Student Consultants”) were engaged to create a recommended public art policy tailored to the City of Falls Church through an investigation and review of best practices for successful public art programs across the country. The Student Consultants conducted a review of existing conditions and materials through several site visits and tours, and have prepared a public art policy and a set of recommendations for the implementation of this policy, along with several maps highlighting the Falls Church Arts and Culture District, existing public art within the City, proposed sites for future public art, and the locations of historic significance.

The maps, with an associated inventory of the titles or descriptions, and locations of each existing art piece within the City, are included as Chapter 5 in this report.

The proposed policy is included as Chapter 8 in this report, and describes the intent of the policy document, the Falls Church vision and core values which serve to guide the policy, and procedures for city initiated art, including site selection, artist selection, project management, and funding. The proposed policy also discusses and delineates procedures for accepting donated artwork and gifts, and for the deaccessioning of artworks already in place. Finally, the policy describes the process for commissioning public art as part of a private development project.

The Student Consultants further made recommendations for the implementation of this policy and resulting public art program, which can be found in Chapter 9. These include the creation of a Public Art Master Plan, the adoption of the Falls Church Public Art Policy, the engagement of the community and the incorporation of public schools into the art program, the expansion of efforts to include temporary art and art events, the generation of additional funding sources, the formalization of the Arts and Culture District, and the incorporation of Biophilic Art within the city. These recommendations also detail many avenues for future work.

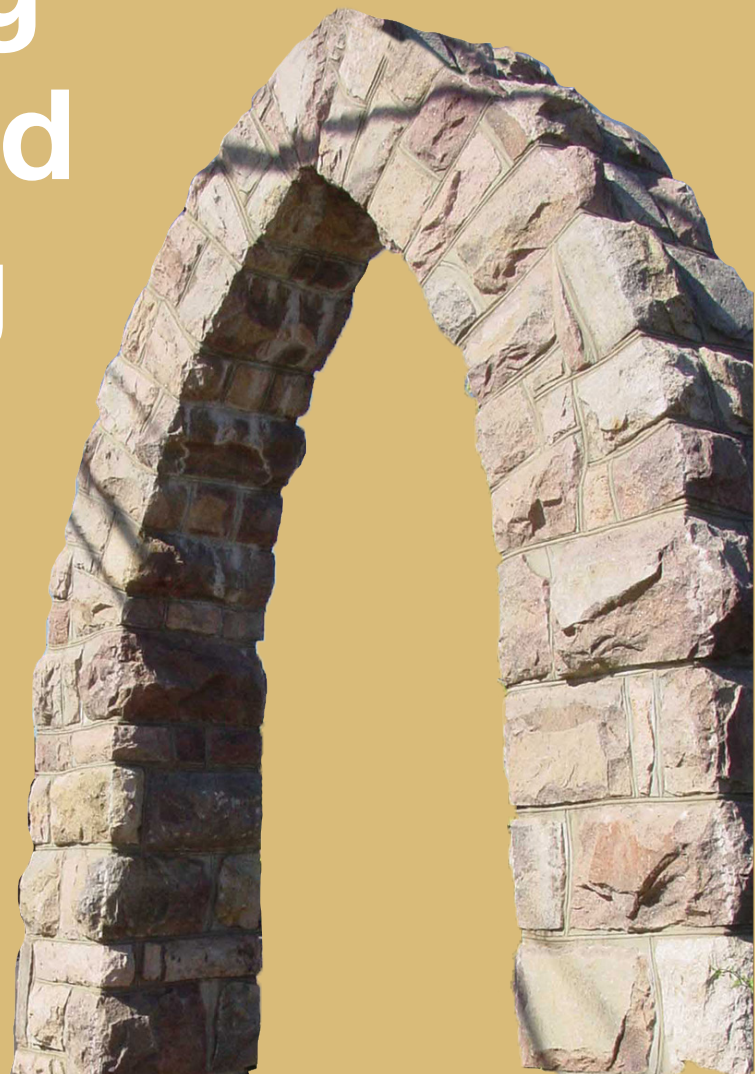
Student Consultant Methodologies and Limitations are detailed extensively and included as Appendix A to this report. The novel coronavirus pandemic began to spread throughout the United States in late February and early March of this year. As a result, the Student Consultants faced a variety of challenges, including an unfortunate illness. However, they remained steadfast in their commitments to this important work.

It is the hope of the Student Consultants that this work will be instrumental in furthering the unique culture and artistic vision of the City of Falls Church in the months and years to come.

2. INTRODUCTION

“Public art can tell the story of community spirit and aspirations by honoring the past and envisioning the future.”

- Author Unknown



Tinner Hill Arch (22.)
500 South Washington

The Falls Church Vision.

Falls Church is a Little City, but its passion for its community shines much larger than its size. A small independent city with just over 14,000 residents in the national capital region, Falls Church has a uniquely strong sense of history and community which can be seen in every facet of its city planning and design.

Background

Falls Church is located just miles from Washington, D.C. and is easily accessible by Route 66 and Route 50. The City contains both East and West Falls Church Metro Stations on the Orange Line and a number of bus routes that make daily trips to museums and art galleries near Washington, D.C. quite easy.ⁱ

The City of Falls Church has unique and thriving neighborhoods with a variety of restaurants and shops that showcase ethnic and cultural diversity. The community fosters placemaking by engaging spaces for visitors and residents alike to shop, play, and enjoy the unique community spaces and activities. The City of Falls Church was established as an early Colonial settlement in the late 1600s. The Falls Church (Episcopal) was founded in 1734 and still stands in the center of the City today. Falls Church gained official township status in 1875 and became an independent city in 1948.ⁱⁱ The City of Falls Church demonstrates their pride for their unique history and culture through the proliferation of historical makers, diverse establishments, public art and art venues.

According to the Livability Index, Falls Church ranks highly in neighborhood, health and engagement characteristics.ⁱⁱⁱ Neighborhoods are well integrated with opportunities to live, work and play as can be seen in newer higher-density mixed-use developments. Falls Church has a high degree of prevention, access and quality health care that is critical to high quality of life for all residents. The Little City also champions high levels of civic and social involvement and engagement. Residents of Falls Church City are deeply invested and involved in many facets of community life and decision making and place making.

Why Public Art Now?

Falls Church City is at an optimal time to focus on Public Art as an expression of cultural identity, history and a unique sense of place. As of 2017 the demographic makeup of the City is similar to surrounding areas like Arlington County and Fairfax county, all of which have predominantly white populations followed by Asian, Hispanic, African American or another race. Despite The Little City’s small town charm, the city contains a population of 14,583 (2017 estimate) that has since experienced a 2.6% growth.^{iv} Median household income from 2000 to 2015 has grown from \$75,000 to over \$120,00 in 2015 which provides additional tax revenue for the City.^v Falls Church has seen a steady increase in population growth because it is a desirable place to live, with diverse commercial options, well renowned schools, public transit connections to D.C. and a strong sense of community identity and pride. Population growth and increased development during makes it an ideal time to develop and invest in Public Art.

Public Art is a prominent feature throughout the Little City that includes murals, temporary installations, sculptures and vibrant community events. The Little City already boasts vibrant and active public spaces that can only be improved by a continued investment in attractive human scale placemaking. Falls Church is dedicated and invested in Public Art as a driver for economic prosperity and critical consideration of their current and future development growth. The City of Falls Church is defined by its phenomenal diversity of cultures, cuisines and events. Current growth and investment in city development present an optimal opportunity to proliferate the Little City with public art through new partnerships with developers and retrofitting existing development as sites for public art.

Public Art Vision

“Public Art has the power to inspire, to educate, to delight, and to unite people from all walks of life. It can lift people out of their ordinary lives and evoke dreams, aspirations and struggles in a sympathetic manner. Public Art is one way that communities can invite residents and visitors to share, acknowledge and engage in these meaningful aspects of the human condition.”

- Falls Church Public Art Policy, 2

The City of Falls Church is driven and committed to their community, artists, storytelling and equity.^{vi,vii} The following four committments provide insight into the longstanding vision for Falls Church, and should act as invaluable cornerstones to the City’s future public art policy and programs.

A Committment to Community - The City of Falls Church City is committed to its community and the collective vision and aspiration for public art and delegates space for the open participation and involvement of all its community members.

A Committment to Artists as Contributors - The City of Falls Church is committed to the artists as contributors that are able to use public art as a medium to express their own interpretation of the unique community character of Falls Church City

A Committment to Storytelling -The City of Falls Church is committed to public art as a method of storytelling that celebrates its unique culture, history and identity through diverse mediums from buildings, art walks, murals, sculpture and vibrant public spaces.

A Committment to Equity - The City of Falls Church is committed to equity through acknowledgement and proactive efforts to address inequalities in historical and current representation in all stages of the public art process. Public art and community events are accessible and thoughtful of the representation of multiple and often marginalized narratives and people.

Values and Goals

The Little City has an abundance of character, quality public space, events and public art that engage residents and visitors alike in the **history, culture and the creativity** of its strong and caring community.

The City of Falls Church is a strong supporter of City, Art, Theater, Culture and History, more affectionately known as C.A.T.C.H.^{viii} The community has a longstanding history of supporting art, performance and music through public art pieces and community events. The Little City’s enthusiasm and dedication of the arts is a driving force that guides existing and future

development and fosters a high quality public space for new and growing populations. The City of Falls Church has fostered and values the positive outcomes of relationships with **developers** who share the Little City’s dedication to a unique sense of place through architectural design and public art.^{ix} Partnership with architects and developers have resulted in the development of building landmarks such as the unique Art Nouveau building along the Main Broad Street corridor affectionately known as the “Flower Building.”^x Current population growth and new development opportunities provide a perfect opportunity to incorporate The Little City’s unique character through public art, design and quality public space.

The little city values its **distinctive identity** through public art that represents unique history and community values. The City of Falls Church should be proud of the thriving public spaces, beautiful streets and existing public art that make the Little City a beautiful and engaging place to live. Public art can be used as a way to further engage with residents and visitors by creating a distinct sense of place. **Gateway corridors and good streets** are critical areas that have the opportunity to instantly express The Little City’s unique character and sense of place through distinctive public art.^{xi}

The City of Falls Church has a strong connection to its **cultural and historical roots** that can be seen through extensive historic markers distributed across the city as well as memorials supported by the Tinner Hill Heritage Foundation.^{xii} Public art provides an outlet for connecting to and learning about the past. The City of Falls Church has a rich history that should continue to be celebrated through additional public art projects that celebrate the multiple stories of those who have or are no longer living in Falls Church.

The Little City values the **cultural and ethnic diversity** of its welcoming community. This can be seen through existing artwork and also an extensive range of restaurants, shops and cultural spaces. Continuing to foster public art provides opportunities to build upon and celebrate existing community and cultural identity. Public art, music and other events have the ability to celebrate and spread knowledge about diversity within the community by engaging residents and visitors with the diverse identities of all Falls Church residents.

The City of Falls Church celebrates art not only through its existing public art, but also through vibrant **music, art, culture and history events**. Events have the power to bring a community together in celebration, engagement and learning that forge meaningful community bonds and cultural exchange. The Little City has a number of events that successfully foster engagement with arts, music, culture and history such as the Tinner Hill Music Festival, weekly Farmers Market, annual Plein Air Festival, and FCA Gallery events.^{xiii,xiv} Continued population growth provides exciting opportunities to continue producing public art and events that celebrate both the unique history and the evolving community.

References

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^{ii.} Ibid.

^{iii.} Virginia Community Profile. “Falls Church, Virginia Community Profile 2018”, 2019.<https://www.fallschurchva.gov/DocumentCenter/View/11672/Falls-Church-Community-Profile-2019>

^{iv.} Ibid.

^{v.} Ibid.

^{vi.} “Public-Art-Master-Plan-.Pdf.” Accessed May 8, 2020. <https://arlingtonva.s3.dualstack.us-east-1.amazonaws.com/wp-content/uploads/sites/20/2013/12/public-Art-Master-Plan-.pdf>.

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^{xiii.} Tinner Hill Heritage Foundation. “26th Annual Tinner Hill Music Festival.” Accessed May 8, 2020. <https://www.tinnerhill.org/events/2019/6/8/tinner-hill-music-festival-26th-annual>.

^{xiv.} “The Little City | Arts & Humanities Council of Falls Church.” Accessed May 8, 2020. <https://thelittlecity.org/>.

3. BENEFITS OF ART

“The original idea [for the sculptures] was to try and create a sense of place. So many streets in America look alike,’ Beyer said, and hopes the public art contributes to Falls Church’s uniqueness and sense of pride for being ‘a little bit different.’”

- Falls Church
News-Press

Man Feeding Pigs (2.)
Richard Beyer, Don Beyer Volvo
1231 West Broad Street



It's More Than Just Aesthetics.

Public Art is more than Aesthetics. Art in public spaces plays an important role in community history and culture. Public Art can reveal and reflect society, enhance meaning in civic and public spaces, add uniqueness to communities, and engage people in places at a deeper level. It can humanize the built environment at the same time that it can humanize past, present, and future narratives. Public Art can give voice to those historically without one and can act as a call for social equity and cohesion. Public art matters because communities gain cultural, social, economic, and health benefits through it.

Cities adopt Art and public art policies for a number of reasons, including a desire to improve public spaces, encourage more aesthetic development, and reengage people with local arts and culture, and attract new visitors and residents to the areas. As such, this literature review explores how public Art and the implementation of a public art policy can enhance five areas that are essential to communities. These include: Economic Vitality, Growth and Sustainability; Attachment and Cultural Identity; Artists as Contributors; Social Cohesion and Cultural Understanding; and Public Health, Belonging and Wellbeing. Each section includes an overview of existing research on the topic, supporting data, and example cases from communities around the US. The purpose of this review is to understand the many tangible and intangible ways that public Art holistically benefits communities.

Economic Vitality, Growth, and Sustainability

Historically, the evaluation of public art was relatively rare. This was primarily due to a desire to focus on the inherent quality and benefit of Art outside of traditional metrics, but also because evaluation methods were poorly suited to the evaluation of art.ⁱ However, this is slowly changing, and a number of researchers have sought to identify the tangible economic benefits of public art through various means. Growing evidence suggests that public art, public spaces, and creative placemaking have tangible economic benefits to communities through enhanced tourism, revitalization, economic development, and commercial enterprise.^{ii, iii} Arts and culture contribute to local and regional economies, generating jobs and spending, attracting tourists, and making places attractive to businesses and their employees.

Cultural Tourism

One of the primary theoretical benefits of public art is culture and tourism. The idea is that public art serves as an attraction and that people make decisions to visit places in part because of arts and culture. In 2001, the Travel Industry of America evaluated the extent to which travelers incorporated arts and culture into their travels through the National Travel Survey.^{iv} They found that two-thirds (65%) of American adult respondents included a cultural, arts, heritage, or historical activity or event while on a trip of 50 miles or more. Of this group of travelers, they also found that 32% added extra time to their trip because of arts-related activities. Similarly, a 2017 study by Hayhurst found that over 40 percent of millennial travelers in a survey made travel decisions based on how their vacation would appear to friends and families (termed “instagrammable”).^v These findings support the idea that people are drawn to places by arts and culture (aesthetics), and as a result, spend more time and money in places than they otherwise would have.

Economic Growth and Development

Recent evidence also suggests that public art and creative public spaces enhance the livability and appeal of a community, contributing to population and economic growth. Enhancing the identity and character of communities through public art directly supports cultural tourism and economic development strategies, which work to both retain and attract residents. Businesses and commercial enterprises also benefit from public art as it improves their public image and makes locations more attractive to workers. For example, a survey by America For the Arts identified that 70 percent of Americans believe that the “arts improve the image and identity” of their community. Furthermore, the total national economic activity generated by the nonprofit arts industry is \$135.2 billion.^{vi} This equates to \$22.3 billion in government revenue and a total household income of \$86.7 billion.

Researchers, using novel contingent valuation studies, have also demonstrated that people place substantial dollar values on public art.^{vii} Using a hybrid contingent valuation (CV) and well-being valuation (WV) survey approach, Bakhshi et al. (2015), collected data at two public art initiatives. They found that 60 percent of the study’s sample audience demonstrated a willingness to pay of at least £5 (\$6.18 US) for more public Art in their locality, and 84 percent demonstrated a willingness to pay of at least £2 (\$2.47 US). Furthermore, over 84 percent of the study’s sample suggested that regular public art initiatives would increase their overall well-being.

Cities Speak, a part of the National League of Cities, suggests that there are a number of additional ways that the arts can boost local economies. These include enhancing public safety, increasing foot traffic in places served by public art, education, and health.^{viii}

Bay Area Lights on the San Francisco-Oakland Bay Bridge

The Bay Lights, a public light art installation in San Francisco, was unveiled in March 2013. The installation was initially intended to be a short-term installation but quickly became a local and global “must-see” attraction. Shortly after its completion, it was dubbed as one of the world’s “number one things to see.” An informal economic impact assessment conservatively estimated that the Bay Lights have added \$97 million dollars to the local economy through added tourism. A group of analysts from firms such as McKinsey, Deloitte, Google, Facebook, and city agencies unanimously agree that The Bay Lights boosts the regional economy by more than \$100 million annually.^{ix}

New York City Public Art

NYC Projects have boosted cultural tourism, including an influx estimate of \$1 billion from Christo’s and Jeanne-Claude’s the “Gates” in New York’s Central Park. Other prominent art installations, such as New York City Waterfalls, by Olafur Eliasson, have demonstrated similar economic benefits. New York’s Waterfalls cost about \$15.5 million; they brought in, according to the Public Art Fund, \$69 million for the city.^x

Michigan Creative State

ArtServe Michigan conducted a study titled “Creative State Michigan,” examining the economic impact of public art in the state. The group found that for every \$1 invested in nonprofit arts and cultural groups in 2009, those organizations pumped more than \$51 into Michigan’s economy through spending on rent, programs, travel, and salaries. The 210 participants in this inaugural report represent just 10 percent of Michigan’s estimated 2,000 nonprofit arts and cultural groups. The economic impact is likely even greater than reported.

Implications for Falls Church

As the City of Falls Church continues to develop in new and exciting ways, public art can serve as a mechanism for attractive and human-scale placemaking. People, young and old, place real dollar values on living in and visiting places that are home to publicly accessible arts and culture. Falls Church is experiencing growth, and given its central location in Northern Virginia and convenient access to the Orange Washington Metro line, will continue to face population pressures. Investing in public art will play a role in ensuring the City remains an attractive destination and home location for a wide variety of people. Additionally, the City of Falls Church should recognize that art has a relatively high return on investment. Cultural tourism, longer residencies in the City, and additional business patronage all add to the economic vitality of Falls Church.

Social Cohesion and Cultural Understanding

At its best, public art supports communities by providing social cohesion and encouraging civic engagement. Although economic empowerment, access to health care, education and other practical solutions can be incredibly beneficial towards improving welfare, a feeling of social inclusion and “collective efficacy” are actually some of the main factors contributing to happiness.^{xi} Public Art activates the imagination through visual art and storytelling to emphasize the shared humanity of civic spaces—allowing the individual to better understand strangers and neighbors alike and to also have their experience presented to others. Public art aids communities in visualizing different perspectives through civic icons and infrastructure projects such as transit stations, utility infrastructure, mixed-use developments, and other structures and places. By reinforcing the culture, past histories, and forgotten voices of a community, public art acts as a catalyst for unity and social engagement.^{xii}

Strong social cohesion generates a positive environment, which in turn supports, civic engagement, physical health, and mental well-being. By both engaging in public artwork development and facing artwork in the environment, individuals become aware of others and their role in their community. Public artworks can intentionally address harmful stigmas towards specific cultures or groups by presenting a counter-narrative or another perspective.

Philadelphia 47 Stories Bus Art

The bus is one of only a few public spaces where Philadelphia residents encounter one another on a daily basis. On the bus, passengers’ journeys merge together. Yet conversation is rare, and passengers miss the opportunity to learn about and empathize with one another. To counter this tendency, artists Shira Walinsky and Laura Deutch utilized the 47 bus as a mobile gallery to showcase places that are important to members of diverse communities who live and work along the route. The bus brings the voices, stories, and experiences of Philadelphians together, creating a space for reflection on shared histories.^{xiii}

Columbus Guernica Peace Mural Program

The GPMP brought together 18 US graduate students and approximately 20 Somali children over five days to create a piece of Public Art. By using participatory arts in a community setting the participants were able to better understand each other’s cultures and form friendships across cultural divides. Researchers involved in the project noted that participants were able to use art to bridge language barriers, increase cultural understanding, build relationships, and solidify connections.^{xiv}

Philadelphia Mural Arts Journey to Home Project

The Mural Arts, journey2home Project worked directly with youth who were facing or had faced housing insecurity. The program positioned local artists and youth as catalysts for positive change. The project gradually alleviated some of the negative effects of homelessness among youth. Through their presence in the program and the visibility of their artwork in the City, journey2home helped young people to establish their place as contributing members of a community, created educational and vocational opportunities, and showed their potential to others.

Public Art Also Has the Capacity to Enhance Social Exclusion

Historically, public Art in the US has also served to undermine social institutions, cohesion, and understanding. For example, throughout the early to mid-1900s, organizations pushed efforts forward to memorialize confederate leaders and men that had fought to preserve the slavery of Black men and women. According to the Southern Poverty Law Center, which compiled an extensive list, these monuments are located around the US in over 31 states—far exceeding the 11 Confederate states that seceded at the outset of the Civil War.^{xv}

Most Confederate monuments align with the Jim Crow era of intentional segregation and oppression, with the biggest spike between 1900 and 1920. In contrast to earlier memorials that were built shortly after the civil war to commemorate fallen soldiers, monuments from the early 1900s were constructed to glorify leaders of the Confederacy like General Robert E. Lee, former President of the Confederacy Jefferson Davis and General “Thomas Stonewall” Jackson. Many historians view these statues as intentional acts to exclude and make Black and Minority people feel uncomfortable and unwelcome in the face of growing civil rights support. Today, many of these monuments still loom over public spaces and squares in direct opposition to social inclusion.

Opposing Exclusionary Images Can Bring Communities Back Together

Fortunately, Art is also being used to counter these historical narratives of exclusion and oppression. One of the most prominent examples is the recent installation of “Rumors of War,” by artist Kehinde Wiley in Richmond, Virginia. The bronze statue installation of a young Black man atop a galloping horse stands in direct opposition and challenge to Richmond’s “confederate row” of monuments. “Rumors of War” was Wiley’s response to the deferent Confederate monuments that were built in the early 1900s and litter the US - the South in particular. The new monument was installed amid an ongoing debate across the country about what do with oppressive Confederate imagery.

Attachment and Cultural Identity

Public Art has a profound influence on how people perceive and interact with a place. It has the ability to utilize aesthetic mediums to support the unique identity and history of places, making residents feel heard, appreciated, and valued. Not only does public art support identity, by it also encourages re-engagement and attachment to places, creating new cultural identities. By highlighting unique aspects of communities, public art facilitates deeper engagement and attachment to the places that people live, work, and play. According to America for the Arts, aesthetics is one of the top three reasons why residents attach themselves to a community.^{xvi}

When people see themselves, their culture, or their beloved community reflected in public spaces and public art, it instills a sense of attachment that encourages ownership and respect of the community. This sort of attachment to a location - whether a neighborhood, town, or city - is key to the long-term retention of residents, visitors, and businesses alike. Public art helps to make places unique through the reflection of local history, stories, and culture, which gives communities a sense of place and identity.

As mentioned, arts and culture also serve to bridge divides and aids in the development of social capital and cohesion. This building of connections and capital among people within communities creates links of attachment between people and places. Each of these elements of attachment and identity is self-reinforcing. As they serve to improve public safety, cohesion, and the local business climate, these things reinforce attachment to a place. Finally, public art animates community spaces and neighborhood life. Arts and culture propel aspirations and pathways toward social mobility, and they contribute to communities’ physical and psycho-social well-being.

Ballroom Luminoso, San Antonio, Texas

In San Antonio, Texas, “Ballroom Luminoso” transformed a highway underpass into a community-friendly space that helped unify and strengthen the identity of the nearby neighborhoods.^{xvii} The artwork is a series of six brilliantly lit color-changing changing chandeliers. Drawing from the formal elegance of the freeway underpass and the cultural currents of the surrounding neighborhoods, the piece transforms a forgotten space into one that connects the community.

Open House, York, Alabama

In York, Alabama “Open House” by Matthew Mazzota addressed the lack of public gathering spaces by providing a physical location as common ground for community dialogue and activities.^{xviii} Artist Matthew Mazzotta, the Coleman Center for the Arts, and the people of York Alabama have teamed up to work together and transform a blighted property in York’s downtown into a new public art project this is in the shape of a house, but can physically transform into a 100 seat open air theater, free for the public.

Implications for Falls Church

As Falls Church Seeks to expand its public art program and adopt a formal policy, the City should look for opportunities to reuse underutilized spaces that undermine attachment to place. The perception and experience of a place can work to enhance or undermine attachment. And, nowhere does it undermine more than dilapidated or vacant, ugly space. By finding these opportunities in Falls Church, the City can instill life and attachment into forgotten spaces. Additionally, Falls Church should consider which local identities and narratives are apart of the public art story. The City has a rich history that includes various cultures and national origins; however, the dominant demographic in the City is currently wealthy and white. It will be easy for public art to focus on the dominant cultural landscape and unintentionally prioritize certain peoples over others. Ensuring that all stories are apart of this process is essential to ensure that all cultures are represented, and all people are given the opportunity to develop attachments to the City.

Public Health and Wellbeing

The notion that creative expression and enterprise can contribute to the healing process has been embraced throughout history, around the world, and in many different cultures. Historical narratives

indicate that people have used stories, pictures, chants, and dances as healing rituals. This has led to much philosophical and anecdotal discussion about the benefits of art and healing. However, until recently, little empirical research was undertaken to understand these relationships. In fact, although art therapy has been used clinically for more than a century and has been recognized as a profession since the early 1990s, until recently, much of the literature on the topic was theoretical in nature, with little discussion of specific effect sizes and clinical outcomes.^{xix, xx} Only in the past ten years have systematic and controlled studies examining the therapeutic effects and benefits of the arts and healing emerged in support of historical narratives and philosophical debates.^{xxi}

In a review of arts and health literature, Stuckey and Nobel summarized the health benefits of various art forms. They found that music, visual arts, movement-based expression, and writing all have been shown to present health benefits in a variety of settings. Most of these include active engagement in the arts as direct methods of healing and mental health therapy, but the authors note that there is some indication that passive experiences also provide personal benefits. For example, one study which examined artwork in hospitals found that public Art improves healthcare and the healing process by providing an aesthetically interesting place for providers to work in and for patients to heal.

Arts communities and public health communities also share a dedication to improving individual and community well-being. This common goal highlights the nexus at which public Art impacts public health. Public Art’s ability to elicit awe, instill attachment, develop cultural understanding and shared identity, reinforce public engagement, decrease stress, and promote positive health behaviors are clear public health impacts.

Research increasingly demonstrates that art programs incorporating culturally significant art such as dance, music, painting, writing, and theatre enable individuals to express their feelings and emotions, increasing self-awareness and emotional expression - both of which positively contribute to mental health and psychological development. Similarly, growing evidence suggests that engagement in the arts can play an important role in holistic measures of well-being among ageing populations. In a study by Ho et al. (2018), the researchers found that passive and active engagement in the arts were associated with better holistic wellness and social support.^{xxii} Specifically, findings from the study revealed that adults aged 50 and above who passively engaged in arts and culture-related events experienced higher quality of life, perceived health and sense of belonging, as compared with those who did not. This study has important implications for

Philadelphia, Mural Arts Porch Light Project ^{xxiii}

The Mural arts Porch Light program, a joint collaboration with the City of Philadelphia’s Department of Behavioral Health and Intellectual disAbility Services, focused on achieving universal health and wellness among Philadelphians, especially those dealing with mental health issues or trauma. Porch Light projects are driven by issues that have tangible effects on local communities, such as mental health, substance use, spirituality, homelessness, trauma, immigration, war, and neighborhood safety.

The Yale School of Medicine conducted rigorous, community-based research in three Porch Light communities to assess the program’s impact on individual and community-level health outcomes. They found that on an individual level, participants in the program experienced a relative decrease in the use of secrecy to cope with behavioral health stigma; a relative decrease in reports of rejection experiences due to stigma; and a relative decrease in stress.

Public Art, as it demonstrates that even passive engagements (viewing, touching, listening, etc.) can have dramatic effects on personal well-being.

Implications for Falls Church

Across the US, more elderly adults are choosing to age in place.^{xxiv} As many Falls church residents follow this trend and choose to age in place, public art will become an increasingly important part of making the City conducive to personal well-being. Momentum in Falls Church for quality public spaces and creative placemaking is also strong, and public art offers a profound opportunity to improve mental health and well-being throughout the City. Additionally, Falls Church should recognize the growing body of research indicating that participation in public art projects has immense personal mental health benefits. Including participatory art in the public art program will, therefore, enhance the public health benefits.

Artists as Contributors

This literature review ends with an important ode to the artists themselves. A public art ecosystem resonates around and with local artists and other creatives as a visual reminder that they are embraced by the community. Throughout communities, artists and creative thinkers bring innovation and problem-solving wherever they go. Communities that invest in their arts and culture strengthen their competitiveness as a residence and destination, and contribute to building and sustaining a vibrant economy. Artists provide valuable contributions when they are included in the planning of public spaces and amenities with planners, engineers, designers, elected officials, and community stakeholders. Artists bring their creative skills and interpretations to each idea, site, social construct, and aesthetic potential. These conversations generate creativity in others, inspiring an inventive result. Artists become civic leaders, advocating through art for alternative perspectives that can challenge assumptions, beliefs, and community values.

Implications for Falls Church

As Falls Church seeks to facilitate more public Art, the City should engage all artists that call Falls Church home in the process. These creative thinkers have the potential to instill new ideas into the public art process, including unique and underutilized sites and processes. Each of these members will bring something valuable to a process that is often driven by those who are less able to think outside of existing norms and parameters.

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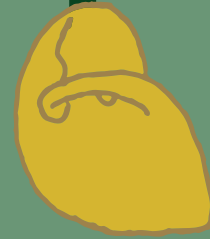
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4. EXISTING CONDITIONS



**“Alone we
can do
so little;
together we
can do so
much.”**

– Hellen Keller



It Takes A Little City.

They say that, to do great things, it takes a village. For Falls Church, it takes a Little City. There are a great number of stakeholder organizations who already dedicate themselves to Public Art in Falls Church, both by advocating for the arts, as well as by contributing to the Little City’s growing Public Art collection. Public Art has, and continues to serve as an expression of the City’s rich community history and culture, as well as its unique identity by reflecting Falls Church community values, supporting economic growth, contributing to sustainability, and fostering a strong appreciation of the arts which is sure to enrich the human experience not only within the Little City community, but also as a part of the larger Washington metropolitan region.

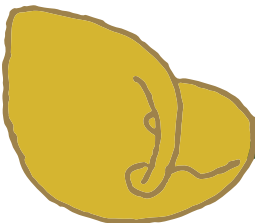
The Little City’s Public Art Stakeholder Analysis

Arts & Humanities Council. The purpose of the Falls Church Arts and Humanities Council is to advise the City Council on public policy promoting activities, programs, events and strategies that encourage arts, history, and cultural education and to strengthen the vitality of these efforts in the City of Falls Church while serving as a catalyst in the greater community. The Arts and Humanities Council also oversees its Grant Program designed to support activities, programs, events, and strategies that encourage arts, history, and cultural education and strengthen the vitality of these efforts in the City of Falls Church and serve as a catalyst in the greater community.

Separate from the city government, the Arts and Humanities Council of Falls Church members maintain thelittlecity.org, a website that offers an event calendar of all arts, theater, culture, history, and music events in the city. Specifically, the Art & Humanities Council oversees **The Little City C.A.T.C.H. Foundation** (TLCCF), a 501(c)(3) that supports activities, programs, events, and strategies that encourage arts, history, and cultural education and strengthens the vitality of art efforts in the City, along with serving as a catalyst to facilitate inclusion within groups and in the greater community.

The Arts and Humanities Council of Falls Church membership is composed of representatives from the following:

- Creative Cauldron
- Falls Church Arts
- Falls Church Chamber of Commerce
- The Tinner Hill Heritage Foundation
- The Village Preservation and Improvement Society
- The Victorian Society at Falls Church
- The Friends of Cherry Hill Foundation
- Economic Development Authority
- Historical Commission
- Library Board of Trustees
- Planning Commission
- Public School Staff
- General Government Staff
- City Council
- Member At-Large



Creative Cauldron. Guided by the belief that creativity is a fundamental need of the human spirit, Creative Cauldron is dedicated to providing affordable, enriching, and diverse experiences in the performing and visual arts to Northern Virginia and the greater Washington, DC community. Creative Cauldron gives people of all ages, incomes and backgrounds opportunities to connect and grow through the arts.

Falls Church Arts. Falls Church Arts is a non-profit organization established in 2003 dedicated to making the arts a vital and integral part of the community and to celebrating the creative energies of artists and supporting community members. Creative Cauldron and Falls Church Arts share a collaborative space in ArtSpace Falls Church, a 3,000 square foot venue that houses a 95-seat theatre and an art gallery for its theatrical productions, dances, concerts, and art shows such as a Member Show, Gallery Without Walls, Art in the Park at Cherry Hill Concerts and the Plein Air Festival.

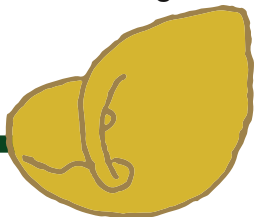
Falls Church Chamber of Commerce. The mission of the Falls Church Chamber of Commerce is to promote local business interests in order to foster economic prosperity and civic well being in the greater Falls Church community.

Tinner Hill Heritage Foundation. The Tinner Hill Heritage Foundation was founded in 1997 to preserve the early civil rights history of Falls Church and vicinity as well as promote understanding and respect for all people, sponsor educational and other activities designed to increase awareness for the achievements African Americans have made in Falls Church and Virginia through activities such as developing written materials, creating memorials and monuments, organizing festivals, cultural events, observations, exhibitions, sponsoring workshops and seminars.

Village Preservation and Improvement Society. The Village Preservation and Improvement Society (VPIS) is a 501c3 charitable organization dedicated to the improvement of the City of Falls Church through beautification, promotion of community events, and preservation of historic structures and landmarks. VPIS is active in the local community and sponsors several important events and programs such as the Neighborhood Tree Planting, Falls Church Concerts in Parks, Fourth of July Readings, and the Arbor Day Celebration.

Victorian Society at Falls Church. The Victorian Society at Falls Church (VSFC), Virginia, was founded in 1995 to promote and preserve the Victorian history and heritage of the City of Falls Church. While its primary focus is still the history and heritage of Falls Church, the society’s interests have expanded to include all aspects of the Victorian era. Through reenactments, events, presentations, tours, lectures, etc., the Victorian Society at Falls Church endeavors to educate its members and the public about the various aspects of the Victorian era and its lifestyle.

Friends of Cherry Hill Foundation. The Friends of Cherry Hill Foundation mission is to preserve, educate, and protect the integrity of the mid-19th century house, barn and outbuildings located in Falls Church, Virginia. The Foundation acquires and maintains the period furnishings in the house and the antique tool collection in the barn.



Economic Development Authority. The City of Falls Church Economic Development Authority was created to advise the City Council on economic development issues and proposals and to perform a wide range of functions authorized by Virginia statute. The EDA provides community education programs, conducts research, purchases, leases and sells property, provides tax exempt financing, and supports projects and programs that promote business and investment in the city.

Historical Commission. The City of Falls Church Historical Commission provides information and advice on historical matters for the city government, develops criteria for the identification of historic buildings and sites, and makes recommendations on recognizing and preserving such structures and sites. The Commission identifies, collects, preserves, and displays the evidence and records of the city’s history, and recommends measures for preserving city publications, displays and other materials of historic interest. It also proposes programs and projects involving city history. The Historical Commission advises the City Council, the City Manager, the Planning Commission, the Architectural Advisory Board, and other officials and bodies.

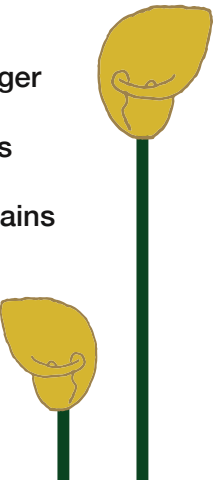
Library Board of Trustees. The City of Falls Church Library Board of Trustees provides general supervision of the public library, establishes policies, and issues necessary regulations for the governance of the library. The Board gives guidance to the Library Director in the preparation of the budget and advises the City Council and the City Manager.

Planning Commission. The City of Falls Church Planning Commission studies and recommends changes to the city’s Comprehensive Plan and reviews all site plans to ensure consistency with the Plan. Annually, the commission prepares and revises a 5 year capital improvements program, including capital budget recommendations. The Planning Commission makes recommendations on the preservation of historical landmarks, and design of public bridges, street fixtures, and other public structures and appurtenances. The Planning Commission advises the City Council and the City Manager.

Falls Church City Public Schools. The Falls Church City Public Schools is a student-centered, innovative, and inclusive community of lifelong learners. The public school system supports and informs the Arts & Humanities council on art education and programs throughout the community.

City of Falls Church Government. Several of the city’s departments support and assist the growth of public arts in Falls Church, along with Arts & Humanities Council activities. Specifically, the city provides a staff liaison that is assigned to the Arts & Humanities Council for greater communication between the two entities.

City of Falls Church Council. The City of Falls Church operates under the Council-Manager form of government as provided by the City Charter and adopted by the Virginia General Assembly in 1950. Political authority is vested in the seven-member City Council, which enacts ordinances and resolutions, approves City budgets, sets tax rates, and establishes policy. In formulating decisions and policy, the Council Members act as a group. The City Council maintains a member seat on the Arts & Humanities Council.



“A map tells you where you’ve been, where you are, and where you’re going – in a sense it’s three tenses in one.”

- Peter Greenaway



Cowboy (3.)
Dixie Sheet Metalworks
111 Gordon Road

Where, Oh Where?

In order to successfully expand the City’s public art collection, Falls Church first required a complete inventory of the many and varied art pieces which are already interspersed throughout the City. In street corners, in parks, and along buildings and walkways, each of the pieces inventoried in the maps below are crucial components of ensuring the Little City remains a place that is recognizable and cherished by all.

The following maps inventory existing murals, sculptures, and other artworks throughout the City of Falls Church, and offer a wide variety of proposed locations for additional works, while also providing the locations of historical markers and sites which are key components of the Little City’s culture as well. The Falls Church Arts and Culture District, first proposed in 2009, was also rendered in each map to show the boundary by which most art is concentrated, and through which the City may promote development and organize public arts events, among other initiatives.

The methodology used in the creation of these maps is detailed in Appendix A. Many of the works detailed within these maps are also highlighted throughout the report, and are labeled with their corresponding map number in parentheses for reference.



Falls Church Map of Existing & Potential Artwork Sites ⓘ



- Historical Site / Marker
- ▭ Arts and Culture District

Falls Church Map of
Historic Sites & Markers ⓘ

Existing Public Art

1.

Mustang Statue
George Mason High School
7124 Leesburg Pike
2.

Man Feeding Pigs
Don Beyer Volvo
1231 West Broad Street

Man Eating Dog Food
Don Beyer Kia
1125 West Broad Street
3.

Cowboy
Dixie Sheet Metalworks
111 Gordon Road
4.

Metal Statue of Saint James
St. James Catholic Church
905 Park Avenue
5.

The Flower Building
Bob Young, The Young Group
800 West Broad Stret
6.

Painted Rain Barrel #1
Thomas Jefferson Elementary
601 South Oak Street
7.

Painted Rain Barrel #2
Thomas Jefferson Elementary
601 South Oak Street
8.

Natural Wonders Sculpture
Howard E. Herman Stream
Valley Park
601 West Broad Street
9.

Woodland Creature Carvings
Cherry Hill Park
312 Park Avenue
10.

Painted Donkey Statue
Falls Church Community Center
223 Little Falls Street
11.

George Mason Profile on Stone
Falls Church City Hall
300 Park Avenue
12.

Traffic Box Mural
Falls Church City Hall
300 Park Avenue
13.

Window Mural - Musicians
Action Music Ltd.
111 Park Avenue
14.

Light Art / Sculpture on Glass
Harris Teeter
301 W. Broad

Mural of Spofford Pharmacy
Harris Teeter
301 W. Broad
15.

‘Watch Night’ Mural
Hunan Cafe
132 West Broad
16.

LOVE - Virginia Statue
Temporary Art Piece
George Mason Square
West Broad St. & S. Washington St.
17.

Calla Lily Building
Bob Young, The Young Group
100 E. Fairfax Street

Tulip Facade
Bob Young, The Young Group
Washington Commons
308 S. Washington Street
18.

Elvis Mount Rushmore Mural
Foxes Music Co.
416 S. Washington Street
19.

The Creative Cauldron
Non-Profit Professional Theatre
410 S. Maple Avenue
20.

Sparkling Leaves
The Lincoln
455 S. Maple Avenue
21.

History of Tinner Hill
Etched Quotations in Sidewalk
S. Washington Street
22.

Tinner Hill Stone Arch
500 S. Washington Street
23.

Tinner Hill Commemorative
Sculpture
Tinner Hill Historic Site
106 Tinner Hill
24.

The Wrens
Metal Sculpture on Signage
Wrens Way & S. Cherry Street
25.

‘Up and Down’
Graham Caldwell (2006)
2200 N. Westmoreland Street

Proposed Sites

- A.

Roberts Park
Potential Sculpture or Other Art
510 Lynn Place
- B.

Thomas Jefferson Elementary
Potential Mural
Seaton Lane & W. Greenway Blvd.
- C.

Founder’s Row
Potential Mural
212 N West Street
- D.

CVS Pharmacy
Potential Mural
134 West Broad
- E.

Star Tavern Historical Landmark
Potential Sculpture or Other Art
West Broad St. & S. Washington St.
- F.

State Theatre
Potential Sculpture or Other Art
220 N. Washington Street
- G.

Bowl America
Potential Mural
140 S. Maple Avenue
- H.

Historic Rolling Roads
Potential Public Art Event Site
510 West Annandale Road
- I.

Building Adjacent the
Henderson House
Potential Mural
306 S. Maple Street
- J.

Tinner Hill Historic District
Potential Mural District
- K.

Future Public Plaza / Pedestrian
Crossing
Potential Sculpture or Other Art
Washington & Hillwood
- L.

Pocket Park
Potential Sculpture or Other Art
Rolling Terrace & Whittier Circle
- M.

Isaac Crossman Park
Potential Sculpture or Other Art
Four Mile Run
- 15*

Mr. Brown’s Park
Potential Sculpture or Other Art
Potential Murals

Historic Sites

- I.

Cherry Hill Historic Site
312 Park Avenue
- II.

Virginia Training School
Historic Site
101 W. Annandale Road
- III.

Big Chimneys Historic Site
225 W. Annandale Road
- IV.

Star Tavern Historical Landmark
Potential Sculpture or Other Art
West Broad St. & S. Washington St.
- V.

Town Hall Historic Site
10 South Washington Street
- VI.

The Falls Church Episcopal
City Namesake
115 East Fairfax Street
- VII.

Rolling Roads Historic Site
510 West Annandale Road
- VIII.

The Henderson House
30 South Maple Avenue
- IX.

Tinner Hill Arch & Walkway
500 S. Washington Street
- X.

Tinner Hill Historic Site
106 Tinner Hill
- XI.

Presbyterian Church Historic Site
225 East Broad Street
- XII.

Pearson’s Funeral Home
Historic Site
472 Lee Highway
- XIII.

Tallwood Historic Site
708 East Broad Street
- XIV.

Taylor’s Tavern Professor
Lowe’s Balloons Historic Site
North Roosevelt Street
- XV.

Fairfax Chapel Historic Site
401 N. Roosevelt Street

Taylor’s Tavern Historic Site
401 N. Roosevelt Street

6. CASE STUDIES

**“If you have
knowledge, let
others light their
candles in it.”**

- Margaret Fuller

Elvis Mount Rushmore Mural (18.)
Foxes Music Co.
416 S. Washington Street



Standing On The Shoulders of Giants

The Project for Public Spaces, a New York nonprofit organization which is dedicated to “helping people create and sustain public spaces that build strong communities” identified eleven key elements for the successful transformation of public spaces into vibrant community places.¹ This framework has served as a national model and has been adopted by numerous localities. As a group, we too adopted these same eleven elements to aid in the evaluation of the twenty chosen public art plans in order to identify best practices as well as to aid in the creation of the proposed Falls Church Public Art Policy, and recommendations. For reference, these eleven elements are provided intact below.

1. The Community is the Expert

The important starting point in developing a concept for any public space is to identify the talents and assets within the community. In any community there are people who can provide an historical perspective, valuable insights into how the area functions, and an understanding of the critical issues and what is meaningful to people. Tapping this information at the beginning of the process will help to create a sense of community ownership in the project that can be of great benefit to both the project sponsor and the community.

2. Create a Place, Not a Design

If your goal is to create a place, a design will not be enough. To make an under-performing space into a vital “place,” physical elements must be introduced that would make people welcome and comfortable, such as seating and new landscaping, and also through “management” changes in the pedestrian circulation pattern and by developing more effective relationships between the surrounding retail and the activities going on in the public spaces. The goal is to create a place that has both a strong sense of community and a comfortable image, as well as a setting and activities and uses that collectively add up to something more than the sum of its often simple parts. This is easy to say, but difficult to accomplish.

3. Look for Partners

Partners are critical to the future success and image of a public space improvement project. Whether you want partners at the beginning to plan for the project or you want to brainstorm and develop scenarios with a dozen partners who might participate in the future, they are invaluable in providing support and getting a project off the ground. They can be local institutions, museums, schools and others.

4. You Can See a Lot Just by Observing

We can all learn a great deal from others’ successes and failures. By looking at how people are using, or not using, public spaces and finding out what they like and don’t like about them, it is possible to assess what makes them work or not work. Through these observations, it will be clear what kinds of activities are missing and what might be incorporated. And when the spaces are built, continuing to observe them will teach even more about how to evolve and manage them over time.

5. Have a Vision

The vision needs to come out of each individual community. However, essential to a vision for any public space is an idea of what kinds of activities might be happening in the space, a view that the space should be comfortable and have a good image, and that it should be an important place where people want to be. It should instill a sense of pride in the people who live and work in the surrounding area.

6. Start with the Petunias: Lighter, Quicker, Cheaper

The complexity of public spaces is such that you cannot expect to do everything right initially. The best spaces experiment with short term improvements that can be tested and refined over many years! Elements such as seating, outdoor cafes, public art, striping of crosswalks and pedestrian havens, community gardens and murals are examples of improvements that can be accomplished in a short time.

7. Triangulate

“Triangulation is the process by which some external stimulus provides a linkage between people and prompts strangers to talk to other strangers as if they knew each other” (Holly Whyte). In a public space, the choice and arrangement of different elements in relation to each other can put the triangulation process in motion (or not). For example, if a bench, a wastebasket and a telephone are placed with no connection to each other, each may receive a very limited use, but when they are arranged together along with other amenities such as a coffee cart, they will naturally bring people together (or triangulate!). On a broader level, if a children’s reading room in a new library is located so that it is next to a children’s playground in a park and a food kiosk is added, more activity will occur than if these facilities were located separately.

8. They Always Say “It Can’t Be Done”

Creating good public spaces is inevitably about encountering obstacles, because no one in either the public or private sectors has the job or responsibility to “create places.” For example, professionals such as traffic engineers, transit operators, urban planners and architects all have narrow definitions of their job - facilitating traffic or making trains run on time or creating long term schemes for building cities or designing buildings. Their job, evident in most cities, is not to create “places.” Starting with small scale community-nurturing improvements can demonstrate the importance of “places” and help to overcome obstacles.

9. Form Supports Function

The input from the community and potential partners, the understanding of how other spaces function, the experimentation, and overcoming the obstacles and naysayers provides the concept for the space. Although design is important, these other elements tell you what “form” you need to accomplish the future vision for the space.

10. Money Is Not the Issue

This statement can apply in a number of ways. For example, once you’ve put in the basic infrastructure of the public spaces, the elements that are added that will make it work (e.g., vendors, cafes, flowers and seating) will not be expensive. In addition, if the community and other partners are involved in programming and other activities, this can also reduce costs. More important is that by following these steps, people will have so much enthusiasm for the project that the cost is viewed much more broadly and consequently as not significant when compared with the benefits.

11. You Are Never Finished

By nature good public spaces that respond to the needs, the opinions and the ongoing changes of the community require attention. Amenities wear out, needs change and things happen in an urban environment. Being open to the need for change and having the management flexibility to enact that change is what builds great public spaces and great cities and towns.

Case Study Summary

| Case Study City | Population | Department/Oversight | Year | Funding Sources | Unique Characteristics |
|-----------------------------|--------------|---|-----------|--|--|
| Mobile, Alabama | 189,572 | Public Art Policy Committee | 2002 | Funding Sources Not Specified | Robust policy and policy framework |
| Livermore, California | 90,269 | Commission for the Arts and Public Art Subcommittees | 2008 | Sponsorship ; Private Funding ; Budgeted Funds ; In-Lieu Public Art Fund ; Grants | Focus on art acquisition and growing their public art collection, especially through private development |
| Mill Valley, California | 14,295 | Public Art Committee Subcommittee of the Mill Valley Arts Comm. | 2016 | Percent-For-Arts Program ; Non-Profit Fundraising Body | Small town with an extensive public art policy and funding strategy |
| San Diego, California | 1.42 million | Public Art Program | 2004 | City Percent-For Art ; Pooling ; Private Development Participation; Private Donations | Local non-profit maintains complete control of the public art program, art aquisitions, and fundraisng |
| Richmond Hill, Canada | 208,370 | Unspecified | 2012 | Percent-For-Art: 1% of the Capital Budget of Buildings Greater than 500 sq. m. ; Private Development; Maintenance Endowment Set at 10% of the Project Budget | Professional policy that details the acquisition and selection of public art |
| Steamboat Springs, Colorado | 12,965 | City Manager of the City of Steamboat Springs | rev. 2007 | Combination of Public and Private Funding | Aligns with Falls Church's purpose for Public Art ; Similarly-sized locality |
| Suwanee, Georgia | 19,549 | Public Arts Commission | 2015 | Percent-For-Art Ordinance; Donor Campaigns; Business Sponsorships; Private Development Participation; Enterprise Revenue; Grant Funding | Detailed section assigning roles and responsibilites for collaborative approach to Public Art |
| Algonquin Village, Illinois | 31,057 | Village Board | 2005 | Private Development Participation; Private Development In-Lieu Fee; Grant Funding | Village Board highly receptive to an engaged-community |
| Louisville, Kentucky | 602,011 | Mayor's Advisory Committee on Public Art | 2008 | Private Developer Fund; In-Lieu Public Art Fund; Non-Profit Fundraising Body | Consultant-drafted Master Plan detailing universally agreed upon best-practices |
| Golden Valley, Minnesota | 21,520 | Golden Valley Arts League | 2017 | Funding Sources Not Specified | Appendix details policies and procedures for a variety of needs |

| Case Study City | Population | Department/Oversight | Year | Funding Sources | Unique Characteristics |
|--------------------------|------------|---|------|--|--|
| Minneanapolis, Minnesota | 425,403 | Minneanapolis Arts Commission | 2007 | Percent-For-Arts Program: 1.5% | Detailed use of timeline strategies for implementation & use of other case studies |
| Creve Coeur, Missouri | 18,702 | Creve Coeur Arts Commission | 2011 | Percent-For-Art Ordinance; Grant Funding; Non-Profit Fundraising Body; Foundation Support; Private Funding; General Fund | Extensive funding strategies and opportunities |
| Hickory, North Carolina | 40,611 | Public Art Commission | 2000 | Government Funding; Private Funding; Art Program Administration Funding; Percent-For-Art Ordinance | Promote artistic adaptive reuse of environmental materials |
| Raleigh, North Carolina | 464,758 | Raleigh Arts Commission Public Art & Design Board | 2009 | Percent-For-Art: 1% of Municipal Construction Funds | Commitment to public art through the Percent-For-Arts fund |
| Fargo, North Dakota | 122,359 | Arts and Culture Commission | 2015 | Percent-For-Art Ordinance; Private Development Participation; Foundations and Grants; Non-Profit Fundraising Body | Impressive graphics and visuals that encourage the success of the Master Plan |
| Nashville, Tennessee | 1,930,961 | Public Art Comittee & Arts Commission | 2017 | Internal Funding and External Grants ; Funding through New Development Opportunities | Comprehensive & Provides A Way Forward After Initial Steps to Develop Policy are Taken |
| Arlington, Virginia | 234,965 | Arlington Public Art | 2000 | Direct County Funding: 0.5% of County CIP Budget ; Public and Private Art Funds; | A Public Art pioneer in Virginia which neighbors Falls Church |
| Fredericksburg, Virginia | 25,691 | Fredericksburg Arts Commission | 2013 | Funding Sources Not Specified | Focus on City History ; Free Public Transportation Provided to all Art Events |
| Reston, Virginia | 58,404 | Public Arts Reston | 2008 | Private Development Participation; Philanthropy; Government Funding | Interdisciplinary art plan that joins public art with other city initiatives, such as environmental projects |
| Richmond, Virginia | 227,032 | Public Art Program | 2017 | Percent-For-Art Ordinance ; Public Art Coordinator funded through General Fund | City Sponsored Public Art Events: First Friday ; inLight Richmond ; Effective Mapping strategy |

Qualities of A Successful Art Policy

Through an extensive review of the previous twenty Public Art policies, plans, and programs studied, we found that there are a variety of best practices which assist cities and localities with launching a successful Public Art initiative. Public Art programs which were highly successful tend to align in the following six criteria: visionary leadership, diverse funding sources, a commitment to engaging the community, utilizing public/private partnerships, capitalizing on Public Art in existing public space and infrastructure, and flexible guidelines. While the manner in which the goals are achieved can vary from locality to locality, it is the broader commitment to these goals that appears to ensure the success of the policy. In addition, the more flexible the Public Art program is, the more easily it can adapt to the needs of the community its serves.

Below are the six best practices, as defined by the Project for Public Spaces for the City of Mobile, Alabama:ⁱⁱ

Visionary Leadership

Visionary leadership that not only gets the art policy (and ordinance) adopted, but also communicates to the public and private sectors the important role public art has to play in the life of a city. The vision of this leadership must be passed along - administration to administration, generation to generation, until public art becomes engrained in the way projects are done. Visionary leaders are strong advocates and supporters for public art who make sure that the public art group is “at the table” when funding and project decisions are made.

Diverse Funding Sources

Broad and diverse funding sources that will withstand the vagaries of city budgets, financial markets, and real estate values. The more diverse a program’s funding sources, the more stable it will be. The more city agencies that develop public art programs (transit agencies, school construction authorities, parks departments) the more diverse the funding sources and opportunities for art will be. This always includes adequate set asides for maintenance and conservation of commissioned artworks.

A Strong Citizen Engagement Framework

Active and engaged communities that understand the benefits of public art to themselves and their community, and see it as a reflection of themselves, a tool for empowerment, and an educational and vocational resource to their children The policy recommends ways to increase community awareness, involvement and ownership of public art projects.

Public/Private Partnerships

Strong public/private partnerships that support and promote public art playing a role in every aspect of the life of a city, and provide a wide range of opportunities and locations for art and artists and the funding needed to realize these opportunities.

Flexible Guidelines

Flexible guidelines to allow for innovation in terms of siting, partnering, funding, and involvement of communities, while creating a streamlined approval process by the city council and mayor (if required), and to be easily adapted for use by hospitals, the University, and private businesses.

Public Space and Infrastructure

Any infrastructural improvements to City property and public space should be seen as an opportunity for Public Art. As Public Art is continually seen as placemaking, what may appear as minor investments can alter the fabric of a place. This is something Falls Church has already done with the traffic box mural and the sculpture bike racks. Other examples include murals on the sides of high schools or the blacktops at City parks.

In our assessment of Falls Church, many of these best practices have already been put into place even without a formalized Public Art Policy. The Arts and Humanities Council, along with the many organizations which provide representatives to serve on this council, provide the visionary leadership necessary for the successful implementation of a Public Art Policy for the City of Falls Church. Fall Church has already begun utilizing public/private partnerships, as well as creating infrastructural art for The City. By adopting a formal Public Art policy which includes a diverse funding strategy, and a commitment to engaging the community, Falls Church will be on its way to creating a successful Public Art scene.

Essential Elements of A Successful Public Art Policy

As a result of the public art policy case study review, it became clear that most policies had nine overlapping components to ensure their thoroughness as a policy. These nine components were included in the proposed Falls Church Pubic Art Policy draft which is located in Chapter 9 of this document. These components are as follows:

1. Visioning Public Art

Public Art begins with a vision for how the community should look and feel. A vision statement lays out this desire and articulates the values that are important to a locality and the goals they want to achieve through the creation of a Public Art Policy.

2. A Definition of Public Art

Understanding the set locality definition of Public Art is vital to the success of its policy and any implementation strategies. The definition of Public Art changes from place to place and it is important to have an established one that can be referenced later in the policy document.

3. The Organizing Structure

This detailed list of decision makers for a local Pubic Art initiative must be stated explicitly as well as any power or control they have. This list contributes to the clarity of who oversees what as it pertains to Public Art.

4. Funding Sources

Identifying funding strategies and sources is essential to the success of a Public Art Policy. In this section, the diverse strategy of funding option is outlined in detail.

5. Artist Selection Procedure

Artist selection procedures are necessary to ensure that the right artist is commissioned, there is not overwhelming repetition of an artist, diversify the styles of art, provide a structure to artists who want to be selected, and create consistency in city-initiated art.

6. Process and Criteria for the Selection of Artwork

The establishment of a process and criteria for the selection of artwork ensures the standardization of equitable processes and clearly outlined procedures. It also ensures public artwork is in alignment with community visions and values.

7. Site Selection Procedures

The site selection procedure ensures that Public Art is integrated and situated in accessible locations that match the type and scale of the project.

8. Donated Artwork and Gift Review

These procedures ensure that donated artwork aligns with the Public Art Policy quality standards, vision, and goals.

9. Deaccession Definition and Procedures

Deaccession details the official removal of artwork from the Public Art Collection and the procedures in which that may occur as well as the disposal of the artwork.

References

ⁱ “Eleven Principles for Creating Great Community Places.” Project for Public Spaces. Accessed February 2020. <https://www.pps.org/article/11steps>.

ⁱⁱ Project For Public Spaces. “Public Art Policy: The City of Mobile, Alabama.” Policy Report, 2002. http://www.downtownmobile.org/uploads/pdf/mobile_public_art_policy.pdf



Window Mural - Musicians (13.)
Action Music Ltd.
111 Park Avenue

7. RECOMMENDATIONS

“The power of
imagination
makes us
infinite.”

- John Muir



Traffic Box Mural (12.)
Falls Church City Hall
300 Park Avenue

The Big Question: What’s Next?

Final Recommendations & Implementation Strategies

While a major part of every public art program is the development and implementation of a Public Art Policy, the case study review undertaken herein revealed that public art is best served through a more extensive list of initiatives. The following section outlines various items and initiatives that the City of Falls Church should undertake as part of their efforts to enhance public art throughout the Little City.

Create A Public Art Master Plan

Cities around the United States that are known and internationally recognized for their arts culture augment their public art policies and programs through Public Art Master Plans. While Public Art Policies are important documents that create clear guidelines and processes for the development and installation of public art, Master Plans offer visionary approaches that guide public art programming well into the future. These documents often outline an extensive vision for public art, opportunities for art projects, including collaboration and site opportunities, and actions that cities should undertake over the plan’s timeframe.

A Public Art Master Plan will serve as a guiding resource for Public Art in Falls Church over the next decade. As with city Comprehensive Plans, a Public Art Master Plan will outline the broader arts vision for Falls Church, and will serve as a foundational text moving forward with growing policy initiatives. As the study of specific local narratives that are intertwined with public art is embedded in most successful master plans, such a guiding document will give Falls Church the freedom to study their neighborhoods, populations, artists, and art collections, to ensure that there is equitable representation in, and access to, the arts for all Falls Church community members. A successful Public Art Program is also one that engages the community, and allows community members to see themselves, their stories, and their histories in the art. As Falls Church continues to grow and diversify across all demographic measures (age, income, race, ethnicity, etc.), it is important for their Public Art Policy to remain committed to its people in these crucial ways.

The Tinner Hill Heritage Foundation and the Tinner Hill neighborhood have already used Public Art to raise awareness of the contributions of African Americans in Falls Church. However, the Tinner Hill neighborhood is rapidly gentrifying. Therefore, Public Art that reflects the community and its history is a form of insurance that this narrative and the contributions of Tinner Hill community members are not erased, even as the built environment continues to change. A Falls Church Public Art Master Plan would aid in the process of using art to commemorate other stories of excellence, determination, and perseverance from communities like Tinner Hill, with rich and diverse histories.

Master Plan Highlight – Richmond, Virginiaⁱ

An excellent example of this planning process is the Richmond Public Art Master Plan. Titled “Revealing Richmond,” the Public Art Master Plan serves as a supplementary document to the policy which details recommendations for Public Art in Richmond. It outlines the benefit of Public Art, how it currently exists in Richmond, and a Ten-Year Action Plan. The Master Plan study allowed for Richmond to engage in community member conversations through individual interviews, focus groups, and community meetings. Instead of a speculative policy that tries to meet the needs of the community, Richmond had their community-specific needs at the forefront of the Master Plan and policy adoption process.

Finalize and Adopt the Falls Church Public Art Policy

It will only be through a change in habits that is reflected in our laws that we will be able to inspire innovation. Therefore, an official public art policy becomes a necessary component of any substantially impactful public art program. In order for the proposed Falls Church Public Art Policy to be adopted, the Arts and Humanities Council, in collaboration with the Falls Church Department of Planning, may wish to shepherd the proposed policy presented in this report through the adoption process themselves, or to appoint a Public Art Advisory Committee to do so on their behalf. After finalizing and approving the document internally, the Public Art Policy should be presented to key civic leaders and city officials for review and revisions as needed. This is particularly important if the final policy includes a Percent-For-Art mandate, requiring the Falls Church Capital Improvement Plan to include a 1% line item for public art or for The Little City C.A.T.C.H. Foundation. Once the policy has been vetted and support for its implementation generated, it should be submitted to Falls Church City Council for final approval and adoption.

Engage the Community in Early Public Art Projects to Discover Talent and Build Momentum

Just as with any community-minded endeavor, Public Art Programs work best when there is involvement from the community and key stakeholders. In this vein, the Arts and Humanities Council is recommended to focus equally on community-engaged art endeavors as well as those which require the import of specific artists to complete. This allows for local talents to be discovered and for innovative and creative projects such as utility box murals and historical marker revitalization to progress. These two projects can be used to excite the community and to build interest and momentum in future larger endeavors as well.

Opportunities for Engagement

First-Friday

Falls Church already organizes a monthly First Friday art program where residents can explore galleries and engage with artists. This monthly event presents a clear opportunity to promote active participation in public art. The City should consider organizing community-driven temporary artwork as a part of this widely enjoyed time. This would be an opportunity for key

public art stakeholders to build a resident coalition of support for the public art policy and potentially, a percent for art ordinance.

PARKing Dayⁱⁱ

PARKing Day is a worldwide event that takes place each year in September, where artists, designers, and citizens transform parking spots into temporary public parks. PARKing Day helps communities imagine public space for people instead of cars and highlights the inspiring work of local designers and artists to increase pedestrian vitality in downtown areas. This single-day event has re-engaged citizens with their community’s creative placemaking efforts across the US. The Arts and Humanities Council and Falls Church Planning Department could use this event as a springboard for better community engagement. A number of Falls Church streets offer ample opportunity to reclaim parking for public space. This event could enable Falls Church residents to reimagine their city in new and exciting ways.

Falls Church Public Schools

In 2017, Americans for the Arts published an essay exploring the intersection between public art and arts education as both fields have recently and rapidly evolved and overlapped to bring together a rich diversity of ways in which artists, educators, students, community participants, public art administrators, schools, community and arts organizations, museums, and public art programs have created new methodologies of blending the arts and art education. The essay details the important linkage between schools and public art programs; a partnership that can lay the groundwork for meaningful public dialogue by today’s students and future citizens.ⁱⁱⁱ It is recommended that Fall Church Public Art builds a productive working and educational relationship with Falls Church Public Schools to educate young artists and leaders about the importance of public art within their city.

Exemplary City Programs & Initiatives

Richmond Virginia’s Maggie L. Walker Governor’s School pARTnership Program

In 2015, the Governor’s School began a series of partnerships with local art organizations in order to educate their art students in a variety of media otherwise unavailable to public school systems. These organizations include the Glass Spot, a local glass-blowing studio which teaches students glass art, and the Visual Arts Center, which holds classes on everything from pottery to metalsmithing. Falls Church could establish a pARTnership program of its own in conjunction with the Creative Cauldron, among other art organizations in the Little City.

Philadelphia Mural Arts Program^{iv}

The Mural Arts Program is a public-private partnership between the city of Philadelphia and the Philadelphia Mural Arts Advocates, which creates transformative murals within communities across the City. One of its key initiatives, the Porch Light Program, uses public art to promote health and wellness in Philadelphia. The program organizes participatory mural making with local organizations to create venues where people with and without behavioral health challenges can work alongside one another to reveal a shared purpose.

Detroit Power House Productions^v

Detroit residents responded to an increase in abandoned homes and visual blight with grassroots initiatives that use art to revitalize and repurpose hundreds of vacant lots throughout the city. A large driver of this movement is Power House Productions (PHP), an

artist-run, neighborhood-based nonprofit organization that creatively adapts vacant properties to stabilize neighborhoods and inspire the community. PHP first began when its founders invited neighbors to renovate an abandoned home into a community art center. The resulting space is embedded in the residential neighborhood and has become a public venue for engaging in art through theater, contemporary dance, and experimental film.

Reading Between the Lines^{vi}

Developed by Mural Arts in Philadelphia, Reading Between the Lines is a project to highlight some of the core design elements – color, line, value, pattern, and typography – that are inherent in graffiti art. Through classroom and on-site demonstrations with professional artists, youth learn the theory and application of the aforementioned design elements. Classroom activities included creating downloadable fonts, making kaleidoscopes, and designing jean jackets. The classroom portion also taught students the cultural context and importance of the birth and development of graffiti.

Expand Efforts to Include Temporary Art

Public art solutions can be temporary or permanent. Both can be exciting and bring creative life to communities. Falls Church should look for ways to incorporate more temporary art into the community.

Falls Church has already had some success with temporary art, such as the “LOVE” sign that was positioned prominently at the intersection of E Broad St and N Washington St. However, temporary art remains an underutilized avenue within the City, and presents a tremendously cost-effective way to incorporate more art into the community and involve more people in the creative placemaking process.

Temporary artworks become destinations for citizens and visitors, and they impact the way a given environment is experienced. Typically, temporary public art is commissioned and placed in the public for up to a year, though sometimes it remains longer or shorter. Temporary artwork is most appropriate in situations where budgets are limited, where the desire is to bring numerous styles and artworks of various artists into a community, to create opportunities for emerging artists new to public art, or for short-term events or festivals presenting the opportunity for community engagement.

Metro Arts Build Better Tables^{vii}

Build Better Tables, Metro Arts’ inaugural temporary public art exhibition, focused on food issues to examine urban development and understand the effects of gentrification on community health and wellness. Under the project curator’s direction, nine eclectic projects by local and national artists were created and installed at publicly accessible sites such as bus stops, community centers, church lawns, and the public health department, advancing the aim of Metro Arts that every Nashvillian experience a creative city. The artists’ projects included an outdoor bread oven and neighborhood hearth, a bicycle rickshaw for fresh-produce delivery and food education, seed libraries promoting community action for food sovereignty, brass-and-sugar sculptures concerning Black maternal mortality, and community dinner and discussion events addressing the role of food in discriminatory development.

Helsinki, Finland LUX^{viii}

LUX is the Annual Light Art Outdoor Exhibit occurring over a four-night period in January which is visited by residents and tourists alike as they walk and explore the nine light art installations which highlight a variety of important architectural and historical buildings and monuments along a one mile route through Finland’s capital city. This temporary art exhibit draws over 600,000 people to the festival each year. The route is designed purposefully as a series to be seen in numerical order, and begins at Senate Square. Falls Church could easily highlight their many historical landmarks in this same fashion, inviting light artists to create works to be displayed along a route within the Arts and Culture District.

Identify and Generate Sources of Funding

Consistent and predictable funding is a key element of Public Art Programming. Currently, in Falls Church, the City allocates discretionary funds to The Little City C.A.T.C.H. Foundation to provide grants and financial support to public art projects. However, many cities in the US are going a step further and mandating that a certain percent capital improvement funds are allocated to public art projects. This is known as “Percent for Art,” and it is an increasingly impactful driver of thriving arts and culture facilitation. Although the public art policy presented in this report does not mandate a percent for arts funding allocation, Appendix C provides a separate draft ordinance that could be incorporated into the policy document if Falls Church so chooses.

In addition to established funding from the City budget, the Arts and Humanities council should establish a list of external funding opportunities and maintain template grant applications to expedite the application process. The following list includes funding opportunities that have been identified and recommended by other public art programs, as well as by art experts in the field. It is recommended that the Arts and Humanities Council utilize these sources but continue to search and explore additional opportunities for funding.

Potential Grant Funding Opportunities

ARTPLACE AMERICA – <http://www.artplaceamerica.org/> – is a collaboration of foundations, federal agencies, and financial institutions that envision a future of equitable, healthy, and sustainable communities. Their mission is to position arts and culture as a core sector of community planning and development.

National Endowment for the Arts, Our Town – <https://www.arts.gov/national/our-town> – The NEA Our Town Initiative supports creative placemaking projects that strategically link communities and local governments with artists, designers, and arts organizations to improve quality of life, create a sense of place, and revitalize local economies.

National Endowment for the Arts, Grants for Arts Projects – <https://www.arts.gov/grants-organizations/gap/grant-program-description> – The NEA offers Grants for Arts to support projects that increase public engagement with and access to excellent art across the nation, create more public art, and stimulate learning.

Virginia Commission for the Arts, Project Grants – http://www.arts.virginia.gov/grants_projects.html – The Virginia Commission for the Arts offers project grants to facilitate new and innovative art projects or services that engage the community and have the potential to advance cultural presence, awareness, and connections.

Establish a Private Development Art Program or Fee Structure

The city of Falls Church has had success negotiating public art as part of the site plan review process. However, this process remains long and requires initiative on the part of the City to get public art incorporated into new development. Although developers have been receptive to existing efforts, often complying with request proffers, a formal program or ordinance would ensure that all new development present public art with initial site plans, removing the need for city staff to initiate public art requests.

There is a growing effort among cities throughout the US to leverage the private development process to fund a public art program or fund, or to provide art that is accessible to the public as part of the new development.^{ix} Generally, these programs and ordinances require, as a condition of development, either a payment into a public art fund, or the installation artwork in the development. Where art is provided as part of the development, cities often review the proposed art/artist under established public art policy procedures. Modeled after one of the first programs of this type from Los Angeles, Appendix B provides a draft ordinance for the city of Falls Church.

Formalize the Arts and Culture District

Arts and Culture districts are more than just lines drawn on a map. Across the US, cities are establishing arts and cultural districts as an economic development tool to support and promote local artists, reinvigorate the built environment, and bring creativity and vitality back into neighborhoods. Cities utilize a variety of techniques for establishing certain areas as arts and culture districts, but most generally incorporate a combination of creative marketing, property tax or zoning incentives, tax credits, and grants. In some cases, the establishment of an arts and culture district can set the stage for a flurry of development, it is essential that policy ensure safe, affordable spaces for artists and art organizations.

According to Americans for the Arts, cultural districts, or arts districts, are “well-organized, labeled areas of a city in which a high concentration of cultural facilities and programs serve as the main anchor of attraction.” These districts provide a critical place of cultural consumption and creative thinking and can include art galleries, theaters, art cinemas, music venues, and public squares for performance.

Camoin Associates 310 Ltd, an experienced economic development consultant firm, utilizes the following steps when advising city clients in their development of arts and culture districts:^x

“Once a community decides to pursue a cultural district, an ongoing iterative process with stakeholders will drive the project forward. Steps for developing a cultural district include:

Create partnerships: Partnerships that support project development include nonprofit art organizations, local artists, local government, small business associations, real estate developers, etc. These partnerships aid in funding and project support.

Develop an arts district plan: Planning is essential to develop a vision of what the arts district aims to achieve and how the community can achieve it. Planning can be an informal or formal planning process. A formal planning process, including vision statement, goals and actions, is often required for districts that are seeking to be designated by the state. An informal process can include community conversations, surveys, and community assessments to develop an overall understanding of the arts district vision.

Secure funding: Funding to support development can be secured through corporate support, special taxing districts, business improvement districts, state funding and implementing a tax increment financing (TIF) district³. Funding is also available at the national level through Federal Historic Rehabilitation tax credits, Small Business Associations loans, USDA rural Development grants, and Community Development Block Grants.

Create a marketing plan: Marketing is vital for a sustainable, viable cultural district. Engaging the community and visitors through social media, festivals, events, and marketing campaigns helps to enhance community support and ensure use of the space. The Pittsburgh Cultural District is famed as a successful model for economic development and arts district success, attracting over 2 million visitors each day. The Pittsburgh Cultural District list detailed information regarding all of its events on their webpage. Much of the districts economic success can be attributed to the Pittsburgh Film Office (PFO) which markets the greater southwestern Pennsylvania region as a prime location for production and have drawn in over \$1 billion to the region. As part of its marketing efforts, the PFO provides film crew and vendors with detailed information on the region’s incentives as well as film locations and facilities.

Develop or utilize cultural district legislation: Certain states and local jurisdictions have legislation that provides incentives and improvements for these districts. For example, Massachusetts and Rhode Island have legislature incentivizing the development of art districts. Rhode Island recognized the benefit of arts districts to tourism and increased revenue and grants sales tax exemptions for sales by writers, composers and artists. Massachusetts has several grant programs that support arts/cultural and community collaborative initiatives as well.

Hire the experts, but always draw on local expertise: Choose the right consultant team to work with the community. This will include experts in planning, marketing, funding, and the arts. Consultants aid in creating a clear direction for the cultural district by identifying overall goals of the district and setting up mission and vision statements that align with those goals. In addition, the planning process can include various aspects of physical design, artist activity, economic development opportunities, and cultural tourism. Consultants act as facilitators, creating focus through development of a strategic plan that builds on current strengths, addressing potential challenges, and encouraging innovation.”

Incorporate Biophilic Art

Biophilia, as defined by E.O. Wilson, is “...the innately emotional affiliation of human beings to other living organisms.” As Falls Church has repeatedly expressed its desire to celebrate the abundant nature within the city, efforts could be taken to further this connection through art. This includes, but is not limited to, natureful murals, sculptures, and even infrastructural improvements, as demonstrated below by the city of Tallinn, Estonia.

Pigeon Vehicle Traffic Barriers, Tallinn Estonia

“Large pigeon sculptures repeatedly and strategically placed in the streets of Tallinn...act as concrete barriers to vehicle traffic on certain streets and street corners throughout the capital city. Tallinn commissioned local artist Seaküla Simson to create the original ninety-seven birds which were installed beginning in 2006,... and chose pigeons simply because they are, and have always been, such a prominent part of everyday life in Tallinn.”^{xi} Falls Church could similarly create pedestrian avenues by commissioning the creation of biophilic vehicle traffic barriers representative of the nature in the Little City, and could even place them strategically along the Arts and Culture District boundaries to facilitate their pedestrian-friendly arts community.

References

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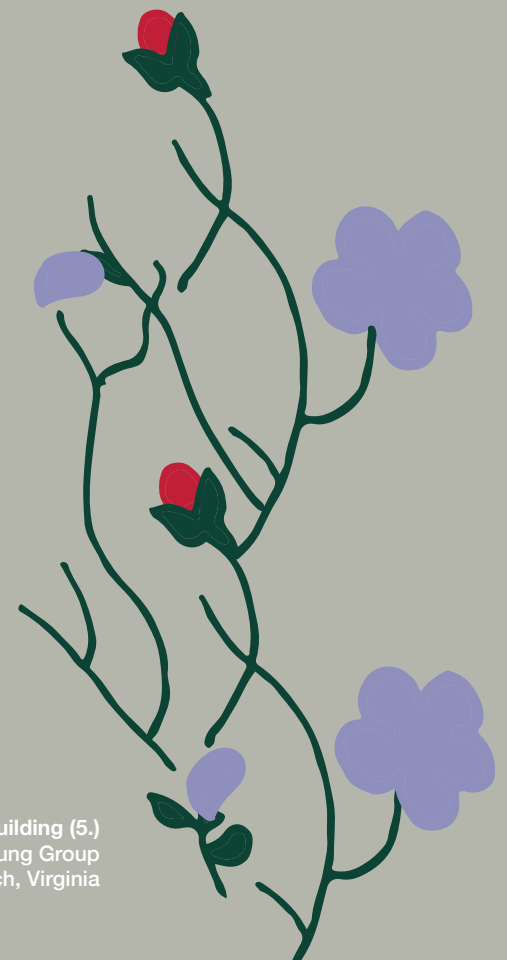
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8. THE POLICY

“Policy is
the art of
the possible,
the science
of the
relative.”

- Henry Kissinger



Falls Church Proposed Public Art Policy

1.0 INTRODUCTION

- 1.1 Intent of the Public Art Policy
- 1.2 Guiding Documents
- 1.3 Development of the Public Art Policy
- 1.4 Definition of Public Art
- 1.5 Definition of Public Space

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- 2.2 Core Values of the Public Art Policy
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3.0 POLICY AND PROCEDURES FOR CITY INITIATED ART

- 3.1 Policy Scope and Objectives
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- 4.1 Review Process for Proposed Gifts
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- 5.4 Use of Net Proceeds from Deaccessioning
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6.0 PUBLIC ART IN PRIVATE DEVELOPMENT

- 6.1 Commissioning Public Art as Part of a Development Project
- 6.2 Approval Process
- 6.3 Contribution to Public Art Fund

APPENDIX A - DEFINITIONS

APPENDIX B - ARTS AND CULTURE DISTRICT MAP

APPENDIX C - POTENTIAL SITES FOR PUBLIC ART

APPENDIX D - EXISTING ART INVENTORY

1.0 INTRODUCTION

The City of Falls Church, Virginia, recognizes the value of public art to its citizens and visitors. Public Art has the power to inspire, to educate, to delight, and to unite people from all walks of life. It can lift people out of their ordinary lives and evoke dreams and aspirations while also acknowledging past struggles in a sympathetic manner. Public Art is one way that communities can invite residents and visitors to share, acknowledge and engage in these meaningful aspects of the human condition.

Art enhances Falls Church's identity as a community that values creative and diverse expression. It builds the city's sense of civic pride and enriches the quality of life. At its best, public art supports communities by providing social cohesion and encouraging civic engagement. Although economic empowerment, access to health care, education and other practical solutions can be incredibly beneficial towards improving welfare, a feeling of social inclusion and "collective efficacy" are actually some of the main factors contributing to happiness. Public Art activates the imagination through visual art and storytelling to emphasize the shared humanity of civic spaces—allowing the individual to better understand strangers and neighbors alike and to also have their experience presented to others.

Falls Church is fortunate to have an established and growing arts and culture community. The following Public Art Policy capitalizes on these foundational elements and establishes a long-term vision and multiple processes for Public Art in The Little City. The policy provides a sound foundation for the city's current arts programming and plans for its continued success and economic and social sustainability.

In addition, Public Art located in public spaces reflects the unique environment, long-standing history, and cultural identity to residents and visitors. It adds to the city's economic vitality, growth, and sustainability by encouraging cultural and arts tourism, and enhancing the livability and appeal of the community as a place to call home.

Through this policy document, the City of Falls Church endeavors to feature more works of art in public places as well as support art, culture, and history-related activities that enhance and further develop the arts and culture community in Falls Church. Currently, in Falls Church, there are four primary domains of Public Art:

Public Art Commissioned by the Art & Humanities Council
Private Art Installations on Public Space
Public Art attached to Private Development
Informal Artworks

1.1 INTENT OF THE PUBLIC ART POLICY

The intent of the Public Art Policy is to guide the development and execution of a Public Art Program in the City of Falls Church, to make Public Art a priority in the city's continued growth and development, and to maintain Public Art as a valuable asset to the community.

The Public Art Policy defines 'Public Art,' 'public spaces,' and 'private-public art,' within the context of Falls Church, and provides a clear and comprehensive framework for program development, administration, implementation, and management. The policy also places emphasis on the efficiency, transparency, and equitability of the Public Art process. It encourages ongoing interdepartmental, community, and private sector relationships to establish, support, and promote public art in Falls Church.

The Public Art Policy encourages the City to increase public awareness of public art and provide opportunities for the public to engage in the Public Art process. It also seeks to provide opportunities for artists to make meaningful contributions to the City and to collaborate with City Staff, designers, and other partners on special initiatives.

1.2 GUIDING DOCUMENTS

The Falls Church Public Art Policy is influenced by broader policy and planning documents, including the City’s Comprehensive Plan, City Design Guidelines, and the Capital Improvement Plan.

The City’s Comprehensive Plan is a long range plan that looks 20-25 years into the future. The Plan includes an overarching vision for the City and guidance for different topics, including land use, economic development, community character, natural resources, parks and recreation, transportation, housing, and historic preservation. In Chapter 3 of the Comprehensive Plan, the City of Falls Church discusses how the community character, appearance, and design should look and feel over the next 20-25 years. It includes the importance of public artwork to enhance the appearance of gateway areas as more reflective of the character of Falls Church and add architectural interest to the City.

The City Design Guidelines encourages developers to provide Public Art through the special exception or “site plan” process as one of the community benefits in their development. These include, commissioning a work of public art as part of the development process, and contributing funds to the C.A.T.C.H. Foundation Public Art Fund.

The Capital Improvement Plan and City Budget outline the City of Falls Church City Council’s dedication to Public Art in Falls Church. The City Council will annually review the allocation of City funding to encourage, implement, and maintain Public Art for the long-term sustainability of the collection and it’s benefits to the entire community.

1.3 DEVELOPMENT OF THE PUBLIC ART POLICY

The Public Art Policy is built on the aforementioned public documents and was initiated by the direction of the City of Falls Church Planning Department and the Art & Humanities Council of Falls Church. A process of consultation, research and analysis commenced in January, 2020 with a group of Master’s of Urban & Environmental Planning students from the University of Virginia, with the intent to establish a Public Art Policy. The efforts undertaken intend to establish Falls Church as an Arts hub within the Northern Virginia region.

1.4 DEFINITION OF PUBLIC ART

The term “Public Art” is defined as artistic works created by artists as unique and original works for, gifted to, or located in a public space or facility and accessible physically, visually, or aurally to members of the public. Public Art includes works that are permanent or temporary in nature, located within the public domain.

Public Artwork can include, but is not limited to:

- Artwork created for specific locations.
- Temporary exhibits, exhibitions
- Events

Eligible mediums include, but are not limited to:

- **Sculpture:** in the round, bas relief, kinetic works, electronic works, light works; figurative, abstract, statuary; formed from any material that provides the type of durability required for the project;
- **Mosaics** including engravings, carvings, frescoes;
- **Fountains or water elements;**
- **Fine Art Crafts:** clay, fiber, textiles, wood, metal, plastics, stained glass;
- **Mixed media:** video and computer generated works, collage, photography;
- **Installations;**
- **Earthworks and environmental artworks;**
- **Decorative, ornamental or functional elements designed by an artist;**
- **Murals, drawings, and paintings; and**
- **Monuments**
- **Performance-Based Art**

Ineligible mediums include but are not limited to:

- **Mass produced or standardized art objects**, unless incorporated into an artwork by the project artist.
- **Mechanical reproductions of original works of art.**
- **Landscape and ornamental features designed by the architect builder without the commission of a professional visual artist**, or in consultation with the Arts Council to serve a greater artistic narrative.
- **Directional elements and signage** unless where integral to an overall concept created by a professional artist or the Arts Council.

1.5 DEFINITION OF PUBLIC SPACE

A public space is defined as a space, which is easily accessible and clearly visible, for public view, interaction, or listening; this includes, but is not limited to parks, streets, squares, promenades, public plazas and foyers, and public civic buildings. If located on private property, the area must be open to the general public and clearly visible from adjacent public property such as a street or other public thoroughfare or sidewalk.

2.0 VISION AND CORE VALUES

Public Art is intended to serve as an expression of the Falls Church community history, culture, and uniqueness. It reflects Falls Church’s community values and identity, and supports economic growth, contributes to sustainability, and fosters an appreciation of the arts to enrich the human experience in the community and surrounding area. The Public Art Policy does not presuppose or prejudge the character and nature of the art, but establishes public standards, and a public process for decisions about adding works of art in public places. It enables the City of Falls Church to enhance the community’s vitality through the installation of public art.

2.1 VISION STATEMENT FOR PUBLIC ART IN FALLS CHURCH

The purpose of the Falls Church Public Art Policy is to engage with Falls Church’s unique history and culture, foster equity in the artistic narrative, incorporate creative placemaking to build upon community development, and foster civic engagement and participation.

2.2 CORE VALUES OF THE PUBLIC ART POLICY

The City of Falls Church is committed to the following six values in the development of Public Art and their expression through the presentation of Public Art:

Storytelling

Falls Church Public Art will be committed to art as a method to celebrate the unique culture, history and identity of The Little City.

Community

Falls Church Public Art will be dedicated to the community’s collective vision and purposes as well as delegate space for public participation that is open and accessible to all.

Artists

Falls Church Public Art will be committed to artists as contributors. The City will support and encourage local artists to live and work in Falls Church as well as to engage in artistic expression in artistic expression in the City.

Creativity

The public art program will be open to a broad definition of creative endeavors, not limiting artists by providing direction on form or materials and will foster innovation and design excellence.

Accessibility

Given its public nature of art, the City of Falls Church will strive to ensure that public artworks are both visually and physically accessible. This will be enhanced by the strategic and equitable placement of artworks in locations that are frequented by a large number of residents and visitors alike.

Equity

Falls Church is actively committed to equity through the representation of all local stories and community member voices in its display of Public Art. This ensures that Public Art in Falls Church acknowledges the histories and cultures of all who reside, or have resided, in the City.

Artists and community members engaged in the decision-making process are dedicated to ensuring that Public Art is both inclusive in meaning and physically accessible to everyone in form and location.

2.3 GOALS OF THE PUBLIC ART POLICY

The City’s Public Art Policy encompasses a number of different components. These include temporary and/or permanent works of art in public places; works of art purchased or created for display in public places; art in private development projects, where the artist works as a member of the design team to create aesthetic enhancements to the project like murals, fountains, sculptures, etc.. The goals of this plan are to create and enable:

Economic Growth and Prosperity

Public Art creates places and areas where the City can attract revenue and increase community participation in local activities. Tourism and retail share a symbiotic relationship when Public Art is found to be an attraction in the community. Public Art projects will be supported by sustainable funding and management programs to continue to play an important role in the vision for long-term growth and improvement of the City.

Diversity

Public Art serves a diverse population as well as produces public organizations to create and identify programs for the community. Public Art processes and resources provide outreach to various ethnicities and populations within the community.

History and Heritage

Public Art allows the community to celebrate City heritage, ethnicity, commonality and civic pride by stimulating collaboration and understanding in Falls Church’s diverse community through music, arts, and commemoration of history and historical events.

Social Inclusion and Cohesion

Public Art fosters the public’s understanding and enjoyment of the arts, theater, culture, and history and ensures its availability to all residents and visitors. Additionally, Art creates and supports the community’s unique cultural identities while enabling an opportunity for the entire community’s participation and enjoyment. By representing all types of Art, the Public Art in the City of Falls Church will increase community involvement and participation in City initiatives and programs.

Community Identity

Public Art creates exciting, appealing, and harmonious public spaces by integrating art into architecture, urban design, and the planning of infrastructure at the earliest design stage. The City of Falls Church Public Art Policy will enhance the City’s image locally, regionally and nationally by ensuring the creation of the highest quality public art.

Public Health and Wellbeing

Public Art improves the quality of life in the residents of the City and unites the community to feel interconnected with others for social well-being. Additionally, Public Art enables placemaking within the City to support the local community’s assets and inspiration, as well as create public spaces that promote people’s health, happiness, and well-being.

3.0 POLICY AND PROCEDURES FOR CITY-INITIATED ART

3.1 POLICY SCOPE AND OBJECTIVES

These public art policies and procedures pertain to artwork commissioned by and through the Art & Humanities Council, as well as to gifts and donations of public artwork to the City. They also apply to the planning, purchasing, commissioning, handling, conservation and maintenance of public artwork under the jurisdiction of all City departments. Any agreements the City of Falls Church develops with site owners, site managers and other partners for public art projects shall be consistent with these policies. The scope of this policy will be a topic of ongoing discussion between the Art & Humanities Council, the Falls Church Mayor’s office, the City Council, and the independent boards and commissions of the City.

3.2 ROLES AND RESPONSIBILITIES

Arts & Humanities Council (AHC)

1. Guides the development and periodic review of the Public Arts Policy and Public Art Program Guidelines and makes recommendations to the City Manager, the Planning Commission, and the City Council for changes as needed.
2. Reviews the scope of each Public Art project including site, medium/media, budget, proposed funding sources, educational outreach, and other relevant considerations in the artist selection process based on the goal of the program.
3. AHC will work to encourage works of art to be at appropriate locations within the City.
4. Reviews credentials, proposals, and /or materials submitted by the artist(s).
5. Recommends to the City Council (through the Planning Commission), the artist(s) to be commissioned for Public Art projects or the purchase of an existing work of art.
6. Recommends to City Council the final design proposal for each City project
7. Guides the management of the Collection and makes recommendations regarding proposed gifts and loans to/from the Collection and works of art proposed for deaccessioning from the Collection.
8. Supports interpretive and educational programming for the Public Art program.
9. Advises Developer/City staff on artist and concept proposals for site plan-initiated art projects.

Planning Commission

Reviews recommendation of artists, final design proposals, and acquisition of public art by the AHC prior to approval by City Council.

City of Falls Church Planning Department

Ensures that Developer of Site Plan initiated art understands the City’s public art policy and guidelines.

Falls Church City Council

1. Oversees implementation of the Public Art Policy and Guidelines and reviews, modifies and approves changes to the documents based on the recommendations of the Planning Commission, the Art & Humanities Council, and the City Manager
2. Final approval of any acquisition into the City’s Public Art collection.

3.3 SITE SELECTION

The City of Falls Church Public Art Policy contains an inventory of the current artworks and locations throughout the City [see Appendix C]. Since the nature and scale of future public works of art are unknown at this time, any one of the listed facilities, fields or parks might be a location where public art is recommended at some point in time, although the initial number of sites would be limited. The City of Falls Church may either (a) choose a location where artwork would be a valuable addition to the community and solicit proposals from artists for that specific site or (b) identify or receive appropriate artwork then determine which City-owned site (if any) would be the best location(s) for installing that artwork.

Criteria to be used for site selection should include:

- Lack of conflict with the principal purpose of the location;
- Suitability of the artwork’s scale and character to the location;
- Role that the artwork would play as a citywide vs. neighborhood-related feature;
- Diverse artists’ work and diverse works of art citywide;
- Availability of suitable physical space for artwork;
- Appropriateness of temporary, rotating, or permanent installations in a given location;
- Presence of residents to enjoy the artwork and to deter vandalism;
- Environmental suitability of the artwork in the location; and
- Costs to establish and maintain at site and availability of secure funding sources.

3.4 ARTIST SELECTION

Generally, artists will be selected through a public process using one of the following methods:

Open Competitions

Open competitions are often thought to be the most democratic way of engaging a wide range of artists to participate in a public art competition. They are widely advertised calls for proposals. These kinds of competitions can include one, two or three stages. Depending on the nature of the open call, artists are usually asked to submit preliminary proposals, along with their background and credentials. There are no proposal development fees paid in this first stage. If the competition is only one stage and a winner is announced, sometimes first, second and third cash prizes are awarded. In a two or three stage competition, a selection jury will determine a short list of artists who are paid fees to further develop their ideas.

Request for Qualifications (RFQ) or Request for Proposals (RFP)

Requests-for-proposals and requests-for-qualifications are the preferred commissioning methods, while the Town recognizes the advantages of employing a wide range of selection processes. This process entails the wide circulation and advertisement of the RFP/RFQ by the Town. Responses to a RFP are reviewed by the selection jury and a single winner is chosen and granted the contract. Once entries to a RFQ are gathered, the selection jury generates a short list and provides compensation to the selected artists for the development of detailed proposals.

Invitational Competition

These invitational (sometimes called limited competitions) are often employed in relation to time-sensitive projects as the Town can quickly engage an artist with experience working through the public art process. They involve inviting a small number of artists to participate in the competition. Based on reputation and experience, these artists are invited and paid to develop a proposal for a specific site.

Direct Commission

This method may be used in very specific circumstances where either one artist is invited to create a site-specific work of art, or possibly a direct purchase of an existing work of art.

Each of these methods will vary depending upon the type of project and specific project requirements and goals. Any of these methods can be used to select one artist/team, or to develop a pool of artists to be used for multiple projects over time. The method of selection shall be approved by the Arts & Humanities Council.

The City of Falls Church and its Arts & Humanities Council are committed to ensuring that artists are selected in a well-documented and accountable fashion and are well matched to the project and that the process is flexible and responsive to the project’s needs and the setting. It is the goal of the City to develop art projects of the highest caliber that meet the diverse needs of the residents of City of Falls Church. The public art review and approval process is designed to provide for substantial input and participation by representatives from the affected city departments, sponsoring entity, stakeholder groups, and the community at large, in order to ensure that each project accommodates the complex requirements of the public place in which it is sited.

3.5 CRITERIA FOR THE SELECTION OF ARTWORK

The selection panel may consider the following questions when conducting reviews of proposed artwork:

Aesthetic Quality and Artistic Merit

- What has the artist accomplished with the work and does it align with the proposed project goals?
- Does the work under consideration have artistic merit?
- Is the work relevant to the City, its values, culture and people and does it contribute to the fabric of the City? Is the work an integral component of the overall project?
- Is the work of art appropriate for the community it serves?

Placement and Location

- What is the relationship of the work to the site? Is it appropriately scaled?
- Will the work help to anchor and activate the site and enhance the surrounding area?
- Will there be convenient public access to the site?
- Will additional parking or access accommodations be required?
- What are the utility requirements of the artwork?
- Does the artwork have a connection with the surrounding community?

Fabrication, Handling, and Installation

- Are the projected costs accurate and realistic?
- Have written estimates been obtained from qualified technical support and fabrication contractors?

- Does a certain site present any special obstacles to installation?
- Can the work easily be removed if necessary?

Maintenance Requirements

- Is the work suitable for outdoor display or special indoor environments?
- Are the materials durable and will they last? Does the work have a limited lifespan due to built-in obsolescence or any inherent weakness?
- What are the existing or projected maintenance requirements of the work?
- Are they excessive or cost-prohibitive? Are any unusual or ongoing costs likely?
- What are the artist’s suggestions for protection of the work from vandalism? Does the design of works of art take into consideration issues associated with public spaces such as security, theft, vandalism, etc.?

Liability and Safety

- Is any aspect of the work a potential safety hazard?
- Does the work meet building code requirements?
- Does the work or any portion of the work require a professional seal (structural engineer, electrical engineer, etc.)?
- Will fencing or other types of security measures be required?

3.6 PROJECT MANAGEMENT

Once a public art project has been funded, staff, along with representatives of the Art & Humanities Council, will coordinate each project considering the following tasks:

- Develop project descriptions and contract;
- Receive necessary approvals as required;
- Describe and mitigate any public safety requirements;
- Work with the artist to develop a timeframe;
- Seek relevant project consultation as needed;
- Work with the artist and Staff to define long term maintenance;
- Establish ownership; and
- Define any other relevant factors and tasks associated with a project.
- In developing strategies for each project the following will be considered:
- Whether the artwork is to be permanent or temporary work;
- The materials to be used must be durable and vandal resistant as the public will have access to the works at all times; and
- The proposed site, including usage and scale of the work.

3.7 FUNDING

Public art must be encouraged and financially supported by both the public and private sectors. The funding source(s) for Public Art in Falls Church should enable the incremental growth of the administration, acquisition and maintenance of public artwork. The most common sources of funds for Public Art are General Fund allocations, Percent-for-Arts, and non-profit fundraising bodies.

General Fund

General Fund allocations are often used to fund the maintenance of Public Art and used to hire a full time Public Art Coordinator for the city. This fund is approved with the entirety of the city budget by the City Council.

The Public Art General Fund may additionally be used to support the following:

- All artists’ services
- Art-related materials, fabrication, delivery, and installation costs
- Acquisition of works of art
- Identifying plaques and markers
- Repair and maintenance of the Falls Church City Public Art collection
- Community education programs, publicity, and dedications

Percent-for-Art

A Percent-for-Art approach allocates a set percentage of the total cost and value of private development projects toward Public Art. This percentage can either go to the installation of art in the new development or to a Public Art Fund that is controlled by the Art & Humanities Council and used for maintenance of existing art and the acquisition of new art.

Non-Profit Fundraising Bodies

The Art & Humanities Council oversees The Little City C.A.T.C.H. Foundation (TLCCF) is a 501(c)(3) that supports activities, programs, events, and strategies that encourage arts, history, and cultural education and to strengthen the vitality of these efforts in the City and serves as a catalyst in facilitating inclusion within groups and in the greater community. The AHC could engage TLCCF to seek grant funding from national grants and steward public/private partnership.

Additional Sources of Funding

Funding for any of the above activities in the Public Art Policy may also come from a variety of other sources such as: Sponsorship, Private funding, and Grants.

3.8 DOCUMENTATION OF THE CITY’S COLLECTION

The Arts & Humanities Council will maintain documentation on the City’s public art collection. Documentation for each work of art in the City’s collection must include:

An accession form documenting:

- Accession date
- Title
- Artist
- Medium
- Dimensions
- Location
- Donor contact information, if applicable

An artist information sheet documenting:

- Accession date
- Contact information for the artist or estate of the artist
- Information regarding the fabrication, installation, and maintenance requirements of the artwork

A photographic record of the artwork
The Deed of Gift or Loan Agreement, if applicable
Any applicable copyright agreements
Conservation or historical records, if applicable

The Arts & Humanities Council will maintain an accession ledger containing, for each accession, all information listed on the accession form.

4.0 DONATED ARTWORK AND GIFT REVIEW

The City of Falls Church may be offered donated works of art. Donated works can be a tremendous complement to the Public Art collection and augment the City’s primary Public Art programming around the commissioning of new works. However, proposals for donated artworks need to be reviewed carefully to ensure that they are in accordance with the Falls Church Public Art Policy and that the artwork(s) meet the standards of quality and appropriateness for placement in Falls Church. Additionally, the siting of the artwork(s) should be evaluated for suitability with respect to existing public artwork within the same vicinity.

The City of Falls Church will consider a donor’s offer of an existing public artwork, commission of an artwork by a specific artist or artists, or to commission an artwork through a competitive public process. Alternatively, the City will consider a gift that is monetary for the purpose of acquiring public art for the community.

4.1 REVIEW PROCESS FOR PROPOSED GIFTS

The Art & Humanities Council’s recommendation on the acceptance or rejection of proposed gifts will be referred to the City Council for final action. If the City Council approves the acceptance of a gift, a formal agreement will be executed between the City and the donor, and/or artist. This agreement will include costs, responsibilities, and schedule of all aspects of the project, including project funding, fabrication, installation, maintenance and budget requirements, transfer of title, donor’s and/or artist’s rights, project supervision, documentation, an identification plaque, City’s rights of ownership (including deaccessioning), and other requirements established by the City.

4.2 REVIEW CRITERIA

The proposed artwork will be reviewed based a variety of factors, including, but not limited to the following:

Conformance to the Falls Church Public Art Policy: The proposed artwork must conform to the values and goals identified in the policy document.

Aesthetic Quality: Consideration will be given to the inherent quality of the proposed artwork as assessed by the criteria review of the Art & Humanities Council.

Relationship to Existing Art and the Community: The proposed artwork will be analyzed for its potential relationship to the City’s existing Public Art collection and whether it will enhance the aesthetic quality of the community.

Compatibility: Conceptual compatibility and appropriateness of the proposed artwork to the surrounding built and/or natural environment will be factors for consideration, and will include scale, form, content, and design.

Materials, Fabrication, and Installation: The Arts & Humanities Council will evaluate the existing artwork’s material or the artist’s proposed materials, and their appropriateness in regard to structural and surface integrity, protection against theft, vandalism, public safety, and weathering, and an analysis of long-term maintenance needs. The AHC will also evaluate the proposed method of installation, as well as an evaluation of safety and structural factors involved in the installation.

4.3 STANDARDS FOR ACCEPTANCE OF A GIFT

The following standards apply for the acceptance of a gift regarding Public Art in the City of Falls Church:

Budget: Consideration will include an evaluation of the donor’s proposed budget and the artist’s ability to successfully complete the project within the proposed budget, and review to assess realistic estimates and comprehensiveness of the budget as it addresses all the costs of the proposal.

Unrestricted Gifts Proposed gifts to the City will be clear and unrestricted unless otherwise agreed to in writing by the City.

Unique Artworks: Only ‘one-of-a-kind’ artworks will be considered, with the exception of prints, photographs or other limited edition artworks of high quality.

Cost of Artwork: Acceptance is contingent upon receipt by the City of payment from the donor for all costs associated with the gift not covered by the donor directly, such as transportation, installation and maintenance, unless otherwise agreed to in writing by the City.

Alterations to Proposed Artwork Design: Any change to the design or concept made by the artist or donor of the gift must be reviewed by the Art & Humanities Council and approved by the City Council.

Review of Fabrication and Installation: Artworks accepted from maquettes or drawings will be subject to City review throughout fabrication and installation. Specific plans for the site design, installation, maintenance and protection will be submitted to the City for final approval.

Ownership of Accepted Artwork: Gifts of public artwork that are accepted by the City will be owned by the City as part of its Public Art collection. In accepting an artwork into its collection, the City will not be bound by any agreement with a donor of artwork that restricts its ability to act in the City’s best interests. Nothing in the acceptance of an artwork will prevent the City from approving subsequent deaccessioning (removal, relocation, and/or sale) of such artwork, if it serves the City’s best interest to do so. If deaccessioning is proposed, the Arts & Humanities Council will make a recommendation to the City Council for final action. The City will deaccession and sell or otherwise dispose of artworks in its collection in accordance with the Visual Artist’s Act of 1990 (17 U.S.C. 1064 and 113(d)).

4.4 DONOR PROVIDED INFORMATION

The following information must be provided by the potential donor when submitting a donation proposal to the City of Falls Church:

- Exact dimensions of the artwork;
- Weight of the artwork;
- Photographs of the artwork (if existing) or illustrations of the proposed artwork;
- Materials involved in the artwork, along with information describing the resiliency of those materials;
- Age and process of construction of the artwork (if existing);
- State of the artwork (all imminent necessary repairs must be detailed);
- Site and installation requirements of the artwork;
- Projected budget for installation and ongoing maintenance of the artwork;
- Legal proof of the donor’s authority to donate the work.

4.5 DONOR ACKNOLWEDGEMENT

All donated artwork that is accepted by the City, will be labeled and identified as a “Gift of [name of donor].”

5.0 DEACCESSIONING POLICY AND PROCEDURES

The Arts & Humanities Council, City of Falls Church Department of Planning, and City Planning Commission shall review the public art collection at their discretion. The City shall dispose of works of art in its collection only in the public interest and as a means of improving the overall quality of the collection and community aesthetic. Since artworks are acquired by the City through a thorough review process by City staff and the Arts & Humanities Council, based on the quality of the artwork and the value of the work to the collection as a whole, deaccessioning should be considered when necessary. The need for relocation or the temporary removal from public display does not automatically necessitate deaccession. The City will deaccession and sell or otherwise dispose of artworks in its collection in accordance with the Visual Artist’s Act of 1990 (17 U.S.C. 1064 and 113(d)).

Deaccessioning should be cautiously applied only after careful and impartial evaluation of the artwork to avoid the influence of fluctuations in taste and the premature removal of artwork from the collection. Prior to the deaccession of any work, the Arts & Humanities Council, Planning Commission, and City Council must weigh carefully the interests of the public, the intent in the broadest sense of the donor (if any), and the interests of the cultural and community at-large.

All proceeds from any sale or auction of a work of Public Art will be used for the purpose of acquiring or maintaining one or more other works of art for the Public Art collection or purpose for which the original work of art was acquired. If that is not possible, then the proceeds shall be used to acquire or maintain a work of public art, or support another commission for the City’s Public Art collection.

5.1 CRITERIA FOR DEACCESSIONING

Public Art may be deaccessioned when conditions require or when such action would improve or refine the Public Art collection in the City of Falls Church. Reasons for deaccessioning may include, but are not limited to situations where:

- The use of the site has changed, the artwork is no longer appropriate, and the artwork cannot be reasonably protected or maintained;
- The artwork’s annual maintenance cost is deemed excessive;
- The artwork has been damaged beyond reasonable repair;
- The artwork requires extensive conservation or restoration that is cost-prohibitive;
- The artwork is deemed inappropriate or requires removal because of new developments in the direction of the City;
- The artwork was commissioned or accepted with the provision or understanding that it was to have a limited lifecycle or installation period.

5.2 PROCEDURE FOR DEACCESSIONING

Deaccession of any artwork is based on a written recommendation of the City of Falls Church staff and/or Arts & Humanities Council to the City Council. The recommendation must specify reasons for the deaccession as mentioned in this Public Art Policy document [section 5.1]. The City of Falls Church Planning Department reviews and endorses their recommendation before presenting it to the City Council. Any city and state regulations may apply when deaccessioning City property including Public Art.

5.3 MANNER OF DISPOSITION

Upon a recommendation of deaccession, staff will work with the Arts & Humanities Council to determine the manner of disposition. Every effort will be made to ensure that this process is fair and open.

Sale at public auction is strongly encouraged. Whenever works are deaccessioned by means other than public auction, staff will secure no fewer than two independent estimates of fair market value. Sale of art can be used to commission new artwork and provide necessary maintenance on other pieces.

Where sale of artwork is nonviable, disposal can be considered as part of the deaccession process.

Artwork may not be given or sold privately to City employees, officers, volunteers or members of City commissions, committees, boards, affiliate groups or their representatives unless they are sold at public auction and with appropriate disclosures.

Consideration should be given to placing the artwork, through gift, exchange or sale, in another tax-exempt public institution wherein it may serve the purpose for which it was acquired initially by the City.

There can be an exchange of artwork on such terms as the Arts & Humanities Council determines appropriate.

A work of art may be sold privately under the following circumstances:

- If the artwork is offered at public auction and no bids are received, or if the bids are rejected.
- If bids have been rejected, the artwork shall not thereafter be sold through private sale for less than the amount of the highest bid received.
- If the Arts & Humanities Council determines that the artwork may be sold on terms more advantageous to the City if sold through private sale.
- If the artist of the artwork chooses to purchase it at the original purchase price.

An adequate record of the conditions and circumstances under which objects are deaccessioned and disposed of should be made and retained as part of the records of the City of Falls Church.

All recommendations for deaccession are subject to appeal to the City Council. All appeals must be made in writing to the City Clerk within ten days of the decision by the Arts & Humanities Council.

5.4 USE OF NET PROCEEDS FROM DEACCESSIONING

Net proceeds from the sale of deaccessioned objects (i.e., the proceeds of the disposition less all related expenses) must not be used as operating funds. Net proceeds are designated “for acquisition only” and must be used only for the growth or care of the Public Art collection in the City, consistent with acquisition procedures.

In a situation where a piece of donated artwork is deaccessioned, the donor of a deaccessioned object that enters the Public Art collection as a gift is fully credited in

documentary files, in publications and on identifying labels for artwork purchased with proceeds of the sale. The purchased artwork, so credited, is labeled and identified as a “Gift of [name of original donor] by exchange.”

5.5 RECORDS

Conditions and circumstances of any deaccession are entered in the City’s Public Art permanent records. If possible, a file on the object is retained, including object and/or donor history, photographs, conservation/restoration records, appraisals and other relevant records.

6.0 SITE PLAN AND DEVELOPER-INITIATED PROJECTS

The City of Falls Church encourages developers to incorporate opportunities for Public Art into large mixed-use development projects. No formal policy or procedure exists in this regard, and is simply encouraged through the City’s Design Strategies for Mixed-Use Development guidelines.

This policy designates two methods that developers can provide Public Art through the site plan process as a community benefit. These include commissioning a work of Public Art as part of the development process and contributing funds to The Little City C.A.T.C.H. Foundation or Public Art Fund.

6.1 COMMISSIONING PUBLIC ART AS PART OF A DEVELOPMENT PROJECT

Developers can choose to commission artwork as part of the development process. The requirements and procedures for processing a request to install public art shall be as follows:

- If the developer chooses to provide artwork, an Application including a site plan showing the location of the artwork, complete with landscaping, lighting and other appropriate accessories to complement and protect the artwork, the artist’s concept and representation, such as a drawing, photograph, or maquette of the artwork, must be submitted. Developers should indicate what medium or materials will be used and should also include maintenance plans for the artwork. Information on the artist chosen to create the art may also be attached.
- The Department of Planning staff will review the proposal to ensure that the artwork is generally compliant with these guidelines and other applicable city ordinances.
- To the maximum extent possible, processing the request to install public art shall be concurrent and coordinated with the project application.
- Proposals will be forwarded to the Art & Humanities Council staff liaison by the Department of Planning.

6.2 APPROVAL PROCESS

The Falls Church Planning Department and Art & Humanities Council will review the proposed project to ensure that the project aligns with the Public Art Policy Goals and Procedures, including the criteria as outlined in Section 3.6 Criteria for the Selection of Artwork.

The Art & Humanities Council will make a recommendation to the Falls Church Planning Department as to whether the proposed artwork should be approved as part of the site plan review process. The AHC will recommend approval of the proposed art, conditional approval, or denial of the request to install public art based upon these guidelines including the following criteria:

- The artwork shall be placed on public or private property which is easily accessible to the public, either visually, physically, or aurally. If located on private property, the area must be open to the public and clearly accessible from adjacent public property, such as a street or other public thoroughfare or sidewalk.

- The application shall include a site plan showing the location of the artwork, complete with landscaping, lighting and other appropriate accessories to complement and protect the artwork.
- The composition of the artwork shall be of permanent-type of materials in order to be durable against vandalism, theft, and weather, and in order to require a low level of maintenance.
- The artwork shall be related in terms of scale, material, form and content to immediate and adjacent buildings and landscaping so that it complements the site and surrounding environment.
- The artwork shall be designed and constructed by persons experienced in the production of such artwork and recognized by critics and by his or her peers as one who produces works of art.
- The artwork shall be a permanent, fixed asset to the property and be maintained for not less than 30 years.
- The artwork shall be maintained by the property owner in a neat and orderly manner acceptable to the City, unless the artwork is installed on property owned by the City, in which case the City shall maintain the artwork.

6.3 CONTRIBUTION TO PUBLIC ART FUND

If a developer opts to contribute to the Falls Church Public Art Fund, the Falls Church Department of Planning and the Arts & Humanities Council will calculate the Public Art fees prior to the beginning of construction and consider the total cost of the development.

APPENDIX A - DEFINITIONS

Acquisition: The addition of a work of art for Falls Church, Virginia’s Public Art Collection, whether by commissioning, purchase, gift, or other means.

Artist: a person who has an established reputation of artistic excellence in the visual, performance, literary, and/or media arts who produces art as a profession or hobby, i.e. a professional artist, craftsperson or artisan with a record of accomplishment.

Community-Initiated Public Art: Public art proposed, funded and implemented by community entity(s) on public property.

City-Initiated Public Art: Public art projects funded and implemented by the City

Deaccessioning: The removal of a work of art from the Public Art Collection

Permanent: Art that is created with the intention of being in place for an extended period of time and until it is no longer fitting for the location.

Public Art: a temporary or permanent work of art that is paid for with City or other public funds, or located on publicly-owned property, or negotiated as part of the development planning process. It may be indoors or outdoors, but is accessible to and viewable by the public.

Public Art Program: The ongoing implementation of the Falls Church Public Art Policy.

Public Property: Any land owned by the City, state, or federal government, as well as any space where one of these entities holds an easement for public access or use.

Site Plan-Initiated Art: The public art resulting from negotiated conditions in the Special Exception or “Site Plan” projects.

Temporary: Having an intended end point, designated at the time of installation. Temporary art is typically installed for less than 2 years.

APPENDIX B - ARTS AND CULTURE DISTRICT MAP

See pages 30-31 of this report.

APPENDIX C - POTENTIAL SITES FOR PUBLIC ART

See pages 30-31 of this report.

APPENDIX D - EXISTING ART INVENTORY

See pages 34-35 of this report.

Appendix A: Methodology & Limitations

Case Study Research

As with many planning and policy decisions, it is best to look to what works well, and what has fallen short, in other localities. This understanding of tried and true best practices can contribute to the initial success of policy implementation for a given locality. With that understanding, we conducted extensive case study and precedent reviews throughout the entire semester integrating best practices and previously drawn conclusions to influence our policy drafting and final recommendations.

We initially selected fifteen case studies across the United States to familiarize ourselves with public art policies, programs, and master plans. These case studies were selected to represent a broad sample of a variety of population size and regionality. Through this introductory and cursory overview, we noticed that there was little variety in public art policies. Further, we noticed that many of the best policies were a cited amalgamation of different policies. We also learned that most major cities have some degree of formal language regarding Public Art and therefore there is a significant amount of overlap and best practice research that has previously been conducted.

Through our own further research and conversations with professors and people working in the public arts sector, we ended up adding a few more policies to our case study list that excelled in their policy drafting, explanation, and approaches. It was this second wave of case study research that helped us outline a clear path of what was needed in a public art policy draft and what further explanation belonged in our additional report. Paired with our literature review, these case studies influenced the majority of our recommendation section for Falls Church to implement a successful and viable Public Art Program.

Overall, our case study research was invaluable for our approach to a Public Art Policy. It influenced what we included in our section, our approach to writing, and led to specific art interventions that we could recommend for Falls Church, such as temporary art installations and partnerships with the school system.

Site Visit and GIS Data Gathering

As part of this project, our group made several site visits to understand and learn about Falls Church. During site visits, data was recorded on current and potential sites for Public Art in the city. Photographs, location data and other associated information was recorded in order to develop a comprehensive depository of Public Art. Specifically, the data was recorded using the ESRI QuickCapture App for rapid field data collection while we were walking and visiting the city. The site visit data was uploaded onto QuickCapture by using a streamlined response template on the App, which was explicitly created to record observations for this part of the project. When all of the data was finalized, the information was uploaded to ESRI ArcGIS for final revisions, if needed, and visualization across Falls Church in order to create the maps provided in this report.

Best Practices - Evidence-Based Research

Planning and policy initiatives are often developed based on a set of values and goals. For Falls Church, many of the goals surrounding creative placemaking are based on widely-accepted benefits of public spaces and public art. To support these goals, we conducted an extensive evidence-based literature review around the benefits of public art. This section in our report engages with prominent empirical and peer-reviewed research, as well as anecdotal and theoretical research where peer-reviewed evidence is lacking, to help the city of Falls Church understand how public art will impact the city. The following details the various impacts that were examined and the type and strength of evidence that was found:

Economic Vitality, Growth, and Sustainability - The evidence for economic impacts was strong, with a growing body of research that used robust quantitative methods to identify causal links between public art and economic productivity. Additionally, several studies used contingent valuation methods to determine people’s willingness to pay for public art.

Social Cohesion and Cultural Understanding - The evidence for social cohesion and cultural understanding was limited and largely consisted of theoretical discussions. However, two studies that were reviewed from prominent research universities used mixed-method research (qualitative-quantitative) to demonstrate how participation in the development of public art can lead to stronger social cohesion and better cultural understanding.

Attachment and Cultural Identity - This is one of the primary drivers behind the development of public art for Falls Church. Again, the empirical and peer-reviewed evidence here is limited, but some robust and frequent public surveys from prominent arts organizations indicate that this is one of the most cited benefits from city residents. There is also a glut of anecdotal evidence from around the world that public art serves communities in this way.

Public Health and Wellbeing - There is an extensive philosophical and theoretical basis for the health benefits of public art, but over the last 20 years, empirical research has increasingly demonstrated that these effects are real and often pronounced. The evidence base for public health is strong and appears to be growing.

Limitations

This project was completed during a time of unprecedented uncertainty. The pandemic of the novel Coronavirus, or COVID-19, required global stay-home orders, and mass closures of universities, businesses, and governments. Understandably, this pandemic necessitated many changes to internal and external communications for the project, along with delays in planned collaboration and deliverable deadlines. Additionally, due to in-person gathering restrictions, the project team was unable to present this final report and Public Art Policy to the Falls Church Planning Commission and/or City Council. For continuity, however, the project team members have willingly extended themselves past the planned completion of their work in May to incorporate any changes to the proposed policy, if needed, as well as to answer any and all questions in a virtual meeting with City staff and Arts & Humanities Council members.

Appendix B: Public Percent-For-Art Ordinance - Proposed Content

Budgeting of Funds for Public Art

The policy for budgeting of public funds for public art owned or leased by the City shall be as follows:

1. The City’s adopted annual Capital Improvement Program budget shall include funds for the acquisition of public art at a minimum of one percent of the total amount budgeted for the Capital Improvement Program undertakings in that fiscal year. The calculation of funds for public art shall be based upon the budgets for CIPs, which are funded wholly, or in part, by the City, if the property was acquired for the identified CIPs.
2. In conjunction with submission of the City’s proposed annual Capital Improvement Program budget to the City Council, the Budget Office or designee shall notify the Public Art Program of those CIPs and programs that include public art allocations in said budgets and any proposed discretionary funds added to the Public Art Fund or CATCH.
3. The funds for public art shall be placed in a separate account to be established, and such funds shall be appropriated and expended for acquisition of public art in accordance with the provisions of the Falls Church Public Art Policy. Appropriations for purposes of acquiring public art to carry out the provisions of this title shall be made in accordance with law and the budgeting procedures of the City of Falls Church.
4. The funds for public art may be used for projects located at the direct site of a detailed CIP project or pooled for other future public art projects identified by the Arts and Humanities Council.
5. Funding is subject to appropriation and encumbrance of revenues as provided for by Falls Church law applicable to municipal corporations. Provided, funds budgeted for public art under this section may be used for artwork either incorporated into the project on building projects or on any property owned by the City.
6. All artwork acquired by the minimum one percent set-aside shall be reviewed and approved through the process and procedures outlined in the Falls Church Public Art Policy.
7. Nothing herein shall require the City to expend funds in a manner that is inconsistent with any applicable law, rule, or regulation. Artwork obtained as a result of funding that is restricted by law, shall be acquired within the time frame of the project-restricted proposition, and funding shall be placed and spent in accordance with limitations of the restricted funding.
8. Artwork acquired through this section shall be installed in public places owned or leased by the City.
9. Management of the acquisition of public art, including selection of an artist, contract negotiation, and contract administration, shall be by the Arts and Humanities Council.

- 10. The Public Art Program shall work with other City departments to develop budgets for maintenance and conservation of public art in City facilities. Funds that may be legally used to maintain public art shall be identified in the annual operating funds of each City department that includes public art in its facilities and in the general fund budget for the department.
- 11. If the City enters into an agreement with another public entity, whereby City funds are transferred to such other public entity for the capital improvement project that would otherwise be deemed subject to the public art requirements under this title, City staff shall use reasonable efforts to include in such agreement, whenever it is lawful to do so, a requirement that the recipient entity or its successor in interest shall take appropriate measures to ensure that not less than one percent of the City funds so transferred are expended for acquisition of public art.

Exclusions

- 1. Costs of non-construction-related activities such as studies, reports, leases, and easements; including, without limitation, activities in the City’s capital improvement budget that are designated as “non-construction.”
- 2. The cost of environmental review, whether or not the environmental review is related to a construction project.
- 3. Sewer and drainage projects and other below-ground construction.
- 4. Capital Improvement Program projects that are designated as maintenance in the City’s CIP budget or designated as non-construction projects in the CIP budget, retrofits (e.g., seismic or those required to meet legal requirements such as the Americans with Disabilities Act); site remediation; acquisition or installation of furniture, fixtures, and equipment; and affordable housing projects.
- 5. Nothing is intended to prohibit the Chief Administrative Office, in conjunction with the submission of the annual capital budgets of the City and subject to the approval of the City Council, from designating additional funds subject to applicable restrictions, to be utilized for public art.

Artwork Expenditures

The one percent public art allocation may be used for the following expenditures:

- 1. Costs and expenses incurred in the process of selecting, installing, documenting, administering, and maintaining artwork, subject to applicable laws, rules, and regulations
- 2. Acquisition of artwork through direct purchase or through the design, fabrication, transportation, and installation of artwork
- 3. Artist fees and expenses
- 4. Supplies and materials
- 5. Costs for insurance, identification plaques, project management by an independent public art consultant, and other reasonable expenses associated with the planning, development, and completion of artwork

- 6. Services of a professional photographer to document City-owned artwork
- 7. Services of a professional conservator to conduct condition surveys and provide professional art conservation services and repairs of City-owned artwork
- 8. Other related expenses approved by the Arts and Humanities Council

The one percent public art allocation may not be used for the following expenditures:

- 1. Reproductions, by mechanical or other means of original artwork, except in cases of cast sculpture, limited editions, original prints, film, video, photography, and other media arts
- 2. Objects that are mass-produced, ordered from a catalog, or of a standard design, such as playground equipment and fountains

Appendix C: Private Percent-For-Art Program / Art Development Fee

Financial Requirements for Developers

The owner of a development project for a commercial or industrial building for which the total value of all construction or work for which the permit is issued is \$500,000 or more, is required to pay an arts fee or participate in the Public Art Program.

The amount of the fee is calculated by the Department of Building & Safety using the following formulas:

Office for Research and Development - For an office or research and development building, the arts fee shall be \$x per square foot.

Retail - All retail establishments shall pay an arts fee of \$x per square foot.

Manufacturing - For a manufacturing building, the arts fee shall be \$x per square foot.

Warehouse - For a warehouse building, the arts fee shall be \$x per square foot

Hotel - For a hotel building, the arts fee shall be \$x per square foot.

Mixed-Use - For a building incorporating a mix of residential, commercial and retail uses, the arts fee shall be \$x per square foot

In no event shall the required arts fee exceed either \$x per gross square foot of any structure authorized by the permit or one percent of the valuation of the project designated on the permit, whichever is lower, as determined by the Falls Church Planning Division. Developers should contact the Falls Church Planning Division regarding Arts Development Fee calculations.

Developer’s Options for Development Fee Compliance

The Arts Development fee process permits two options for developers. At the time the developer is assessed an Arts Development Fee by the Falls Church Planning Division, they have the option of either paying the fee, or entering into an advance agreement with the Arts and Humanities Council that a department approved art project will be executed with the development.