

Mayor's Office of Art and Culture

PUBLIC ART POLICY

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INTRODUCTION

WHAT IS PUBLIC ART?

Public art is any artwork installed in publicly accessible spaces where it can be experienced by everyone for free.

Public art takes a wide range of forms: murals, sculptures, memorials, architectural or landscape elements, multi-media installations, social and civic practice projects, and performances. Across Boston's 23 neighborhoods, diverse examples of public art can be found in libraries, schools, parks, along streets, and in civic buildings. Every public artwork is unique - as are the people involved, cultural and social contexts, and the funding, paperwork, meetings, and conversations needed to create diverse artworks in our shared spaces.

OUR APPROACH

We value thorough project development, equitable pay, open artist selection processes, thoughtful community engagement, and a transparent, streamlined collaboration between the public and city agencies.

CURATORIAL VISION

In alignment with the City of Boston's Curatorial Vision, public art projects for Boston should reflect the people, ideas, histories, and futures of Boston, the traditional homeland of the Massachusetts people and the home of the neighboring Wampanoag and Nipmuc peoples, and the many Indigenous people who call the City home. We aim to commission and approve artworks that engage communities and directly respond to, enrich, and enliven the urban environment. We seek public art that is driven by an artistically strong vision, enhances the diversity and equity of the existing collection, and possesses durability appropriate to the lifespan of the work. These criteria are listed on all of our Calls to Artists, and depending on the cultural context and specific project needs, some commissions may have additional criteria.

ABOUT THIS DOCUMENT

This document will outline our values and policies surrounding the commissioning and review of public art throughout the City of Boston. Our commissioning and review

processes are iterative and will continue to evolve over time, in response to community and artist needs. We expect these policies and guidelines to change and welcome feedback on ways we can improve them. Changes to portions of this document that describe BAC reviews and approvals may be subject to a BAC vote at a public meeting or legislative change at the state level; other portions may be more regularly updated by the MOAC Public Art Team for clarity and accuracy.

WHO IS THIS DOCUMENT FOR?

Part I: Everyone who wants to learn the big picture of how to commission and care for public art in Boston

Policies

This document is created to help artists, cultural organizers, local businesses, developers, and our colleagues in other City agencies that oversee publicly accessible property, and other community members interested in proposing public art successfully navigate the public art process. From initial project development to final acceptance, this document will support both artists and those interested in commissioning artworks through every phase of the public art project development.

Part II: Anyone who is ready to work on public art in Boston and is looking for specifics

Public Art Process Document Public Art Proposal Process

A working document developed by MOAC's public art team, this is an in depth step-by-step approach to the public process surrounding public art, and offers guidance to creating public art.

COMMISSIONING GUIDELINES

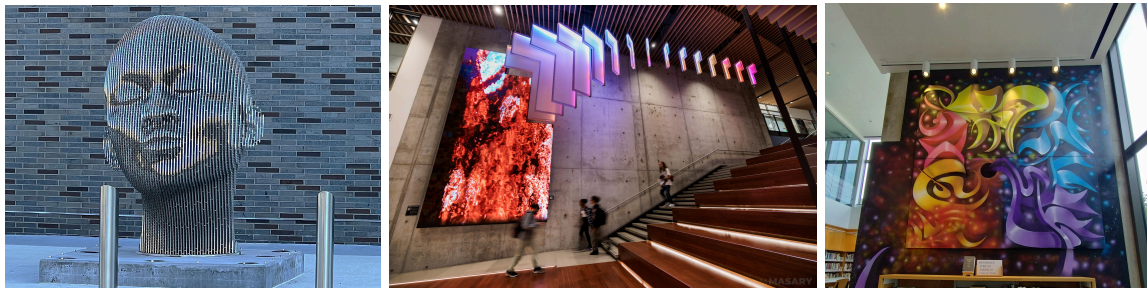
GETTING STARTED

Before you start to think about what you want an artwork to look like, take time to reflect on the impact you want a public artwork to have on people. What are you trying to achieve? How do you want people to feel when they encounter the artwork? Do you hope they access particular emotions, feel connections to others, see possibilities in their own lives, or learn something about the past?

Then take some time to visit artworks in person, how do they make you feel? What do you think the intent of the commissioners and artists were? Did they achieve it?

As you develop the project further, make sure to check back with your initial hope for impact.

FORM, CONCEPT, AND IMPACT



From monuments to murals, public art can take many forms. Consider how the theme, budget, and site may influence the form the artwork will take in order to be able to achieve the impact you imagine.

For 2-dimensional artwork: in addition to painted murals, consider scrim, vinyl, mosaic, and other large-scale printing practices which, when coordinated with an experienced fabricator, open public art opportunities to a wider range to practices which don't require on-site installation experience and abilities. Basic hanging anchors in exterior are typically required to enable these opportunities and should be incorporated into buildings expecting to host 2D art.

For 3-dimensional artwork: consider electricity, internet connection, pedestals, etc. during construction and onsite installation: welding and related parking permits for the artist.

CONTENT

ADVERTISING

Public artworks should not include lists of individual funders' or donors' names, and may not include logos (e.g symbols or trademarks designed for definite recognition) or any other kind of advertising or sponsorship information, in order to avoid the use of public art for advertising or endorsement purposes.

While important to every project, organizers, funders, or sponsoring corporations of public artworks should not be memorialized within the artwork or related site. Consider alternative ways to honor their efforts that do not distract from the artwork, like a ceremony or tribute online.

Separate guidance for signage can be found below.

MEMORIALS

A memorial is a public expression designed to shape and honor a shared memory of a particular person, group, or event. In public art, memorials may be temporary or long-term.

The City of Boston has an expansive collection of long-term public art memorials and is unable to accept many new long-term memorial design proposals. We are most interested in those that strongly align with the Curatorial Vision (Part II.4), in particular those that tell unique stories and add to the diversity of the City's public art collection.

Temporary Memorial Design Criteria

Temporary memorials do not have special criteria and follow a standard temporary proposals process, which can be found in our [Public Art Proposal Processes document](#). We cannot approve memorial requests on PaintBoxes. Long-term Memorials must meet the additional design criteria listed below.

Long-Term Memorial Design Criteria

1. HISTORICAL SIGNIFICANCE TO BOSTON

The memorial subject must have a direct connection to the City of Boston.

2. PUBLIC INTEREST

Proposals for memorials should be considerate of the broader community's interests and needs, particularly the community at the proposed project site.

3. TIMING AND TIMELESSNESS

Proposed long-term memorials should retain significance and relevance in the future and be meaningful to future generations. The BAC requires a minimum of five years and recommends a minimum of ten years between an event or the passing of an individual and their commemoration to allow for sufficient historical perspective.

4. SUBJECTS NOT PREVIOUSLY MEMORIALIZED

The memorial should not honor living individuals or duplicate any existing memorials. We inventory all public memorials and strongly recommend applicants review our Public Art Collections database prior to submitting a memorial proposal. We give preference to proposals that memorialize subjects not currently represented or subjects that are under-represented in the City's collection.

5. APPROPRIATE LOCATION

The memorial should have a historical or thematic relationship with its proposed location. We prefer proposals for locations where memorials or other artworks do not already exist. Proposals for sites that have undergone capital renovations in the preceding decade are generally declined.

6. LONGEVITY

Applicants should consider the enduring impact of a long-term memorial and its ability to withstand conditions such as weather or vandalism, as well as changing times and attitudes about its importance, impact on the community, and relevance to the Curatorial Vision.

SIGNAGE

Plaques and other signage help the public identify artworks and artists, and enable further explorations of artwork in our collection. Knowing who created an artwork and when can help provide the context needed to experience an artwork fully.

This section will clarify and describe the purpose, information to be included, and review of didactic plaques for public art projects, as well as additional interpretive and educational materials for public artworks. Although there are stand-alone commemorative plaques, tablets, and historic markers in the public art collection, the plaques addressed in this section are used to identify artworks and may provide additional interpretive and educational information.

The Public Art Team will work with Artists and Community members to plan for the inclusion of plaques and other educational and interpretive materials as part of the Final Design proposal. The BAC reviews plaques, signage, and interpretive text during Final Design review for all projects.

STANDARD INFORMATION FOR PLAQUES FOR PUBLIC ARTWORK

As general design guidance, we ask that plaques for any artwork should be incidental to the artwork and not a competing focus for the viewer.

Information to be included in Plaques for Artworks:

- Artist name
- Artwork title, year, and materials
- Owner of the artwork
- Who commissioned the artwork
- Space for the addition of a QR code to link to educational materials
- Brief interpretive text (optional)

Plaques and signage for long-term public artworks should not include lists of individual funders' or donors' names, and may not include logos (e.g symbols or trademarks designed for definite recognition in order to avoid the use of public art for advertising or endorsement purposes) or any other kind of advertising or sponsorship information.

INTERPRETATION AND EDUCATION

In addition to artwork plaques, we share additional educational and interpretive information on the City of Boston's Public Art website, ArtSite. A page for an artwork on Artsite might also include biographical information about the Artist(s) and community proponent(s) of the artwork descriptions and/or histories of the artwork, materials, scheduled repairs or conservation, and images and videos of the design, fabrication, and/or installation process. We are also working on ways for people to quickly and easily access Artsite or our website while visiting the artwork, like using QR codes to link viewers directly to those resources.

SITE

Public art should be site-specific and take into account the impact the artwork will have on the community.

Who uses the site? What is there now? What was there in the past? Are there any plans for the future?

Who has legal ownership of the site? Who maintains it?

Oftentimes, a site owner will hire another entity to maintain their property. We recommend establishing an agreement with both the site owner and whoever maintains the site, for permission to install the artwork and for its long term maintenance.

For guidance on department specific approval processes, read our processes document.

City of Boston's Property Ownership Map

The City of Boston's Assessing tool allows you to enter any address and search property ownership details. [Click here to access the Map.](#)

Public Art on Publicly-Owned Buildings Or Sites:

For transparency and community input, artworks proposed for City of Boston property are presented, discussed, and voted on at public meetings of the BAC on a regular—usually monthly—basis.

The Public Art Team and Boston Art Commission approve artworks proposed for public property i.e City of Boston civic buildings, like libraries and schools, parks, streets and sidewalks (and the areas above them). To install an artwork on City of Boston property, the department or agency (such as Parks, Public Works, or the BPDA) who manages the property will give permission for use of the site, and MOAC and the BAC will review and approve the artwork.. Depending on the nature of the project, you may need review from an additional commission.

Please note, if you would like to propose a project on city-owned property, please review our policies in Section 2 of this document to learn how to submit a Public Art & Design Application.

Here is a list of the most common sites for public art and each property owning department associated. You will need to contact the respective department for site approval.

SITE TYPE	DEPARTMENT
<i>Parks</i>	Boston Parks & Recreation
<i>Roads, Sidewalks</i>	Transportation Department
<i>Street Poles</i>	Transportation Department
<i>Utility Boxes</i>	Transportation Department Public Works
<i>Boston Centers for Youth & Families</i>	Long-term: Office of Youth Engagement and Advancement Temporary: Individual BCYF
<i>Boston Public Libraries</i>	Central Boston Public Library
<i>Boston Public Schools</i>	Long Term: Public Facilities Department Temporary: Individual School
<i>Police Stations</i>	Public Facilities Department
<i>Boston Planning & Development Agency</i>	BPDA Real Estate
<i>Boston Housing Authority</i>	Boston Housing Authority

Public Art on Privately-Owned Buildings or Sites: If you would like to site your artwork on private property, such as private plazas, buildings, college campuses, parks and more, you should contact the property owner directly.

While public art on private property does not require our review at a public meeting with the Boston Art Commission, the Mayor's Office of Arts and Culture often receives requests from the public wanting to learn more about public artworks around the city, so we request that basic details are shared with us. You may also be required to present to another

commission. For more information on additional reviews, skip ahead to the Public Meetings and Reviews section,

When and how to get in touch with MOAC:

1. **ArtSite, Map your project:** We'd love to know about your project! Please [complete this form](#) to share details of the artwork(s) for City records. While public art on private property does not require our review at a public meeting. MOAC often receives requests from community members wanting to learn more about public artworks around the city, so we request that basic details are shared with us. We may also want to share details of your project publicly.
2. **Artist Selection Support:** If you have a site but are looking for an artist(s) or a public art planner, let us help get the word out! Share details of your site/location, timescales, any curatorial requirements, and approximate budget to MOAC (arts@boston.gov). If the opportunity meets MOAC's priorities and is adequately compensated, our office can share out the opportunity to a wide network of artists. This could take the form of a public Call to Artists, an announcement in our newsletters and social media channels, or a targeted approach to particular artists.
3. **Future Potential Sites:** If you have a site that you would like to make available for possible future public artworks coordinated by the City. While we can't commit to doing a project on your site, it would be helpful to know you'd be interested for future reference. Please reach out to bac@boston.gov with information about your site and why you're interested in working with the City on a public artwork.

Permitting

Throughout the process of creating and displaying public art, there are certain touch points that may require permitting in order to continue fostering and maintaining our public spaces as welcoming and inclusive for all.

Please see the list below that outlines some of the most frequently used permits in the public art process.

TYPE	DEPARTMENT	WHY
Street Occupancy Permit APPLY HERE	Public Works Department	Installations that restrict access to a section of a street or sidewalk in Boston for a certain amount of time have to apply for Street Occupancy Permit
Welding Permit APPLY HERE	Boston Fire Department	
Building Permit	Inspectional Services	

APPLY HERE		
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ARTIST SELECTION

Public art opportunities should be promoted, shared and advertised publicly and through relevant local channels wherever possible. Different opportunity entry points and levels of experience should be considered in order to provide opportunities for early-stage, mid-career and established artists and organizations. If you are putting out a Call to Artists, this should be left open for a minimum of 30 days, if possible.

We recommend a thorough and equitable artist selection process that avoids reproducing harmful power dynamics that exclude communities of artists. While we recognize that Boston is a part of a global arts community and we welcome the world's best artists to propose and apply to projects here, we also have a responsibility to ensure that the local public art sector can access and benefit from these opportunities.

- **Call to Artists** - Before you start writing the call, you should meet with community members connected to the artwork theme and site for relevant context and input on your vision and project goals. Calls to artists should include all the basics an artist needs to determine if they are a good fit to apply, like schedules, important dates, background on the theme of the project, eligibility, selection criteria, materials needed to apply. They should also act as the roadmap for your public art project and basis for any agreements you develop with the artist.
- **Eligibility Criteria** - In order to align with the wider project ambitions or meet the desired outcomes of the community, it may be relevant to include eligibility criteria or encourage responses from certain artists or artist teams. This might include experience with similar projects, familiarity with the site, or a cultural, historic, or artistic connection to the project theme.
- **Selection Criteria** and Application Materials - Selection criteria should be shared in advance as part of the Call to Artists. The materials an artist needs to submit for review should help you determine if they fit the selection criteria.
- **Review processes** - Review and selection mechanisms should be open and transparent.. Setting up an artist selection working group or selection panel is best practice. These typically include representation of the proponent, local artists, curators, and arts administrators with relevant knowledge of the project site, and community, end-users of the site and external project team members (architect, urban designer, or landscape architect). MOAC members can be included if capacity allows and the project meets the priorities of our office.

Have you considered public art planning?

For larger projects with multiple sites, buildings or phases, public art planning is a useful tool to identify public art opportunities across phases and sites, set the curatorial vision for the project and establish the priorities of the community.

For a large development site with multiple public art opportunities, a public art plan or strategy is recommended over the ad hoc commissioning of individual public art projects.

If relevant, proponents should set aside funding to commissioning public art planning services which can include: assessment and recommendations for public art opportunities, coordination of public and arts community engagement processes, setting long-term governance and management mechanisms.

CONTRACTING, INSURANCE AND RISK MANAGEMENT

Guidance on Budget, Material, and Maintenance Costs

Artists are experienced or trained professionals and should be compensated fairly. Artists should not be considered an inexpensive alternative to hiring graphic designers, interior designers, or other design professionals. An individual artist’s experience and professionalism should be considered when compensating artists.

- Typical public art budgets are based on the artist fee, material costs, equipment hire, and the complexity of the project (design, engagement, installation needs, environmental considerations, etc.).
- If you are able to support installation, equipment hire, transportation or material costs through pre-existing supply chains or ongoing infrastructure fit outs, you are likely to be able to elicit a broader response to public art opportunities.
- Maintenance costs and responsibilities should be carefully considered and calculated at the time of commissioning to ensure artworks are cared for in the long-term.

Benchmarking Artist Fees (Not Inclusive of Project Management and Administration):

This can be adjusted up or down depending on the skillset and/or complexity of the project (design, engagement, installation needs, environmental considerations, etc.

Murals

TIER	SCALE & SCOPE	EQUIPMENT & EXPERIENCE	BUDGET
1	Small-scale surfaces, youth-based/ youth-led murals, and live art activations	Artist demonstrates novice to skilled technical artistic abilities and an emerging point of view. Project requires standard materials with very little to no site complexities.	\$500-\$5000
2	Medium sized walls, no taller than 15'h	Artist demonstrates competent technical artistic abilities and a progressive point of view, with	\$5,000 - \$25,000 \$20 per square foot

		some public art experience. Project is moderately complex and may require ladders, small lifts, or minimal fabrication.	
3	Large walls 15'h or higher, increased site complexities	Artist demonstrates proficient technical artistic abilities and an established point of view. Experience is demonstrated by several well-executed murals of similar scope and scale in the portfolio. Projects may have increased site complexities, requiring large lifts/fabrication/subcontractors, etc	\$25,000+ \$35+ per square foot

Other projects

For a sample budget that is applicable to 3-D installation and other public art projects, please use our [Budget template](#) for guidance on appropriate caps for artist fees, and more!

Intellectual Property

Intellectual property rights arise from the outcomes of creative and intellectual processes such as artworks, designs and inventions and should be recognized and protected. The artist should retain copyright of both the completed artwork and any preliminary visual material developed for the artwork commission, while the Commissioner should be granted an image license, for which the purpose and duration of this should be negotiated and defined in the contract. Any commercial use of the work, or reproductions of it, should be negotiated, with a licensing fee payable.

Please see the [Appendix](#) to see a sample Commissioning Agreement that outlines this standard language.

Documentation & Record-keeping

If new artwork(s) are commissioned, you should collect and retain the following information: Artist(s), deed of Gift form (if applicable), bill of sale (if applicable), artist contract, or written justification for acquisition, gift acknowledgement, photographs, condition and materials report, significant correspondence relating to the artistic intent of

the artwork, maintenance proposals, and provenance of the artwork, and any associated press.

THE ARTWORK

Preliminary Design and Community Engagement

For all projects, even temporary installations, we require that artists reach out to community members to share the project as early in the development process as possible. Consider using social media and flyers at public buildings and local businesses, and organizing or presenting at a community meeting to introduce the project and get community feedback and response from residents of various ages, abilities and backgrounds.

We understand that attendance and reach can be hard to guarantee, especially for artists and organizers with limited resources, but all projects should demonstrate an earnest attempt to inform and involve the community in the project.

Boston Art Commission Meetings can be a great opportunity to inform the public about your project. We encourage you to invite the community to provide public comment at your BAC presentation(s). Temporary projects only require 1 review but long term projects have up to 4 opportunities to invite the public to a public meeting!

Community Design Review Guidelines

1. **Respect & Open-mindedness:** Embrace all ideas with respect. Celebrate diverse styles and visions.
2. **Valuing Artistic Integrity:** We begin with a foundational respect for the artists' creative freedom and integrity. It's essential to approach their work with an appreciation for the diversity and depth of expression
3. **Role Clarity:** Your insights are crucial in reflecting our community's voice, not in directing the artistic process. We look to you for feedback that ensures the artwork is a reflection of the artwork themes, without seeking to alter the artist's vision.

Please see the [Appendix](#) for a community engagement checklist and all supplementary guidelines and checklists.

Accessibility

The Public Art team meets monthly with representatives from the Mayor's Commission for Persons with Disabilities and a representative of the Public Improvement Commission to provide technical assistance and accessibility review for all public art projects on city

property. This includes reducing architectural, procedural, attitudinal, and communication barriers for persons with disabilities, promoting compliance with Title II of the Americans with Disabilities Act, and providing information, referral, architectural access review, and advocacy on disability issues.

Please see the [Appendix](#) for the supplementary guidelines.

Final Design (Fabrication and Installation Plans)

Some projects are built and installed by the artist or with a small team but large scale and complex projects may need to be constructed by a skilled fabricator. Depending on the distance of the foundry from the site, you may need to hire a subcontractor to professionally transport the artwork and additional services may be needed to assemble and affix the artwork on site. The City of Boston is committed to ensuring that vendors who work on the City's behalf utilize procurement practices that are fully open to the inclusion of Small Local Business enterprises, Minority Business Enterprises, Woman Business Enterprises, and Veteran-Owned Small Business Enterprises to fabricate, Transport and Install public art. You will be asked to describe the efforts that you have taken, or will take, to ensure that your selection of subcontractors and suppliers for this contract will be meaningfully open to such companies. If you will not utilize subcontractors and suppliers on this particular contract, please describe any efforts or practices of your company over the past two years that demonstrate a practice of making subcontracting and supplier opportunities available to such companies.

Before the artwork is installed, it is crucial that the community knows the artwork is coming. Consider hosting a ribbon cutting, publishing a press release or posting on social media to let the community respond and celebrate the artworks completion!

Insurance and Risk Management

The City of Boston can help you determine the appropriate level of insurance needed, and in some cases, may be able to allow a waiver. You may also use the [Insurance waiver](#) tool as a guide. The insurance policy required will be determined by the following factors:

- Installation length
- Heavy or aerial equipment required
- Construction required (hand or power tools)
- Site is inherently hazardous (ie roadway, large wall)
- Dangerous process (ie hot work)
- Artist required to secure the area (public safety)
- Artwork duration

- Personal risk from installed artwork
- Risk to the installed artwork
- Project cost

MAINTENANCE AND CARE

Temporary Public Art

Depending on the length and needs of the project, the Artist should submit a narrative describing how they will maintain or repair the artwork if it is damaged.

Long-term Public Art

For more guidance on maintaining, accessioning or donating long-term pieces, please skip ahead to page [24](#).

PUBLIC MEETINGS AND REVIEWS

BOSTON ART COMMISSION

If you would like to propose a project on city-owned property, you will need to present it at the Boston Art Commission (BAC).

The BAC is the commissioning body for the City of Boston. Working together with the Public Art Team in the MOAC, the BAC is an independent board composed of two ex-officio and seven appointed volunteer art and design professionals that holds public meetings to review, discuss, and vote on matters concerning the City's art collection. The BAC has exclusive authority to approve and commission artworks intended to be added to the City's collection or be placed on City property.

The Mayor's Office of Arts and Culture and the Boston Art Commission believe that public art is any artwork installed in publicly accessible spaces where they can be experienced by everyone for free.

Working together with the Public Art Team in the Mayor's Office of Arts and Culture, the Boston Art Commission (BAC) is an independent board composed of two ex-officio and seven volunteer community members appointed by the Mayor. The BAC has exclusive authority to approve and commission artworks intended to be added to the City's collection or be placed on City property.

All BAC members are residents of the City and appointed by the Mayor. Commissioners serve for a term of five years. If invited by the Mayor, they may serve for an additional five years. By centralizing the responsibility of the City's artwork to the BAC in coordination with MOAC, the BAC board acts as a transparent, independent entity with exclusive authority to approve and commission artworks intended to be added to the City's collection or be placed on City property.

During meetings of the BAC, community members are welcome to attend and encouraged to assist in our ongoing process of developing a broader and more inclusive understanding of public art. We support commentary on the City of Boston's vibrant public art landscape and encourage constituents to use these meetings as a forum and opportunity to reflect, engage, and inform the direction of public art in our city. All are welcome to share insight and feedback by submitting public testimony [here](#).

The BAC is committed to supporting artworks that reflect the cultural values of the City and its communities. To ensure that Boston’s public art reflects the diversity of people, histories, and perspectives in our city, the BAC actively examines equity and representation in public art proposals and in Boston’s existing public art collection.

In order to install art on public property, you will need approval from the Boston Art Commission and the department that owns the site. Depending on the nature of the project, you may need review from an additional commission.

Join us for a public meeting to discuss the future of public art in the City of Boston at www.boston.gov/public-art.

BOSTON ART COMMISSION REVIEWS BY PROJECT TYPE

In order to install art on public property, you will need approval from the Boston Art Commission and the department that owns the site. Depending on the type of artwork, proponents will need to present their work for review to the BAC during key phases, which have been outlined below.

For more information regarding how to prepare for each review phase, please read our processes document.

POP UP/TEMPORARY ART (MURALS AND INSTALLATIONS)

- | | |
|-----------------|---------------------|
| 1. Final Design | BAC review and vote |
|-----------------|---------------------|

LONG-TERM INSTALLATIONS (NON-MURAL)

- | | |
|-----------------------|---------------------|
| 1. Artist Selection | BAC review and vote |
| 2. Preliminary Design | BAC review and vote |
| 3. Final Design | BAC review and vote |
| 4. Final Acceptance | BAC review and vote |

LONG-TERM MURALS

- | | |
|---------------------|---------------------|
| 1. Artist Selection | BAC review and vote |
| 2. Final Design | BAC review and vote |
| 3. Final Acceptance | BAC review and vote |

ADDITIONAL CITY DEPARTMENTS & PARTNERS

The creation of public art is a collaborative process that requires the attention and buy in of multiple partners. Public Art Team may consult with City partner agencies such as the Public Improvement Commission, Mayor’s Office for Persons with Disabilities, or Landmarks Commission responsible for the proposed project site or other boards or

commissions to determine appropriateness and feasibility from their perspective. Those agencies may be invited to independently review any elements in the proponent’s application that fall under their specific purview or area of expertise (e.g., appropriate site usage or construction and/or implementation feasibility). In the Public Art Review section, we will further outline the necessary departments as it relates to accessibility, site control, permits, and beyond.

Please see the list below that outlines some of the most frequently used contacted commissions and their corresponding department in the public art process. Note that this is not a complete list.

COMMISSION	DEPARTMENT	WHY
<i>Public Improvement Commission</i> LEARN MORE	Public Works Department	The Commission owns and manages Boston’s public and private rights-of-way.
<i>Landmarks Commission</i> LEARN MORE	Office of Historic Preservation	For projects proposed in Historic Districts or in/ near historic landmarks. Please note that each neighborhood will have a different local commission.
<i>Boston Conservation Commission</i> LEARN MORE	Environment Department	For projects that can potentially impact the natural environment and ecosystems

FUNDING FOR PUBLIC ART

We understand that long-term public artworks can require significant funding and we also believe Artists should be paid for their work. Proponents should reach out to the Public Art Team and MOAC as early in the process as possible for assistance with identifying funding sources, estimating costs accurately, and creating a plan and schedule for funding their project.

GET FUNDED BY THE MAYOR'S OFFICE OF ART AND CULTURE

Calls to Artists and Other Public Art Opportunities

We provide several opportunities each year to commission artists for the creation of temporary and long-term public art via calls to artists and programs such as Canvas of Culture, PaintBox, the Artist In Residence Program (AIR), Transformative Public Art and more.

MOAC Grants

The Mayor's Office of Arts & Culture has a dedicated Grants & Programs team. Consider applying to their Neighborhood and Downtown Activation grant, the Opportunity Fund and more to fund your project.

Projects Funded by the BAC

In some cases, if your project strongly aligns with the Public Art team's Curatorial Vision (Part II.4), and adds to the diversity of the City's public art collection, we may be able to fund your project through existing Public art funds i.e the Operating Fund, the Public Art Revolving Fund, or the Capital Fund (Percent for Art).

If the BAC is able to fund a project, but the Artist is already working with a funder and has a contract for the artwork, then we may request an MOU with the Artist, the funder, or both. City partner agencies may also be signatories on MOUs. Each project is unique and the legal agreements will be specific to that project, but the agreements should clearly define each party's roles and responsibilities, and follow best practices for public art commissioning. Project deliverables and payment schedules, agreed upon by the BAC and the Artist or Artist Team, will be included in the legal documents.

The BAC holds all contracts or orders for the execution of artworks commissioned by the City of Boston. The Director of Public Art, also acting as the Director of the BAC, signs all contracts or orders on behalf of the BAC. This is in accordance with the Art Commission Ordinance, T5. § 10. Artist Agreements and other contract appendices are written and negotiated by corporate counsel and MOAC. Depending on the funding mechanism,

contracts may be subject to state procurement law in addition to the requirements of this policy.

In some cases, the artwork created may be legally considered a donation to the City. The Artist is still responsible for all commissioning milestones and BAC reviews. Once the legal agreements are executed, the project is structured in the same way as City-Initiated long-term public art commissions.

The Artist should not begin fabrication until they have secured funding sufficient to cover 100% of all costs associated with the fabrication and installation of the artwork. When Artists begin fabrication without having fully funded the remainder of the project, it can have serious negative repercussions for the Artist, the community, and the site itself. The Public Art Team and MOAC can help the Artist identify and apply for funding to complete the project.

OTHER CITY OF BOSTON GRANTS FOR PUBLIC ART

The City of Boston offers various grants for public art, for example, the Browne Fund which supports public art, landscape improvements, and beautification projects throughout Boston. Other city departments also offer grants to fund community activation through art such as the Small Business Office and the Office of Economic Opportunity And Inclusion.

There are also state-wide agencies that offer funding, such as NEFA and the Mass Cultural Council and more! Subscribe to [our newsletter](#) to be notified about future grant opportunities!

PERCENT FOR ART PROGRAM

Background

The Boston Mayor's Office of Arts and Culture (MOAC) released the City's first cultural plan, Boston Creates, in 2016, calling for increased support to Boston's arts and culture ecosystem. The Percent for Art Program is a critical policy outcome of this planning process and addresses Goal 4 of the plan: to integrate arts and culture into all aspects of civic life, inspiring all Bostonians to value, practice, and reap the benefits of creativity in their individual lives and in their communities.

The Percent for Art Program demonstrates the City's leadership and commitment to sustainable funding for the arts by setting aside one percent of the City's annual capital borrowing budget for the commissioning of public art. The Percent for Art Program is administered in collaboration with the Office of Budget Management, the Office of Property Management, the Department of Public Works, and other City Departments.

The Office of Budget Management has the following stipulations for Percent for Art funding:

- Percent for Art public art projects must be integrated into City of Boston capital projects.
- Project locations can include all City of Boston capital projects, including City-owned public buildings, structures, parks, streets, sidewalks, bike paths, rights of way, and infrastructure.
- As capital funds require a useful life minimum of five years, the Percent for Art program cannot commission temporary artwork or any artwork with a lifespan of fewer than five years.
- It is not the intent of the program to use Percent for Art funds to commission memorials.

Funding

Percent for Art is funded by the City of Boston each fiscal year, in the amount equal to one percent of the City's capital borrowing budget for that year. As with capital funds, the Percent for Art authorization remains available for use beyond the fiscal year authorized. This calculation is determined annually by the Office of Budget Management based on the following formula:

$$\text{Percent for Art annual budget} = \text{Planned bond issuance} \times 1\%$$

For example, in FY17 this formula would have been \$150 Million x 1% = \$1.5 Million.

Budgeting

The funding for Percent for Art is a percent taken from the overall capital budget, not a percent of an individual project's budget. This differs from some other percent for art programs. In the City of Boston's Percent for Art program, the budget for the artwork does not have to be one percent of that specific project's budget. Other budgeting considerations:

- MOAC will aim to work on four to six projects per fiscal year, understanding that the portfolio for each fiscal year should contain a mix of large and small projects in varying stages of development.
- The budget for a public art project should be complementary in scale to the budget of the corresponding capital project.
- The budget for art is not subtracted from any part of an existing capital project budget but rather is added to that capital project's budget.

Identifying New Projects

The Mayor's Office of Arts and Culture works with the Office of Budget Management (OBM) every spring to determine the coming fiscal year's Percent for Art program funding. Once

total program funding has been determined, MOAC will work with OBM and departments that manage capital projects to determine individual budgets for potential Percent for Art projects. This annual process is comprised of the following steps:

- MOAC meets with the departments that manage capital projects to understand which new projects may have potential for Percent for Art projects. This allows departments to create their budgets for the capital plan knowing which capital projects have potential to be augmented with public art.
- Each April, the Office of Budget Management prepares a total Percent for Art program budget for MOAC. The Office of Budget Management authorizes this funding in mid-July.
- In June, MOAC creates a list of potential capital projects that could integrate a Percent for Art project. This list is based on the project selection criteria described below, in Selecting Capital Projects for Percent for Art.
- Initial budgets for potential public art projects are agreed upon between MOAC, OBM, and the department managing the capital project. These budgets continue to be refined until OBM and the department managing the capital project approve the budget to be listed in the Request for Proposals for the Percent for Art project.

COLLECTIONS

INTRODUCTION

“The board shall have the custody and care of all works of art owned by the city and heretofore under the control of any department thereof.”

[SPECIAL ACTS, 1919. — CHAP. 87, PAGE 48, SECTION 3.](#)

The BAC is responsible for care of artworks owned by the City of Boston. All the artworks, across sites on land managed by different departments, make up the City of Boston's art collection. The collection spans across all neighborhoods and is always free and open to all. As part of our commitment to access, we are in the process of launching an online resource that will share images and information about the works you see everyday. The BAC archives, as well as the City Archives in West Roxbury, are open to the public by appointment.

The many long-term public artworks across our neighborhoods - from Fern Cunningham and Karen Eutemey's Rise in Mattapan to the 54th Regiment on the Boston Common by Augustus Saint-Gaudens - together form the City of Boston's art collection. The collection refers to long-term artworks with an anticipated lifespan of 5 or more years that have been commissioned, donated, purchased, or otherwise acquired by the City of Boston through review and vote by the BAC.

The section below outlines the City's Collections Management Policy and Governance, in order to offer consistent care, transparency, and best practices.

ACCESSIONING

What does it mean to accession an artwork?

Acquisition is the formal process used to accept artworks into the City's collection. These artworks commonly come to us through commissions, donations to the City, or purchases. The BAC reviews, discusses, and approves proposed acquisitions at their monthly public meetings. Because the City of Boston holds a public collection, nothing enters the City of Boston's Collection without a public meeting, input, and vote of the BAC. Other collections such as the Museum of Fine Arts are private collections which means they can add works to their Collection without a public meeting.

Accessioning into the Collection means that the City will be responsible for the preservation, protection and exhibition of artwork to preserve, protect, and display the artwork for the public benefit, as long as the work maintains its physical integrity and

cultural merit. When any of these conditions no longer prevail, the BAC may consider removal from public display and/or deaccessioning.

While it is the BAC's intention to accession artworks for long-term use and preservation, there is no guarantee that the artworks will be displayed in perpetuity. The landscape of our city might change due to multiple factors such as redevelopments, natural causes, and other factors. We are part of a dynamic world where internal and external factors influence our ability to say that something will be here forever.

ACQUISITIONS, GIFTS, AND DONATIONS TO THE CITY

“No work of art shall become the property of the city by purchase, gift or otherwise, until it, or a design or model thereof, and the situation proposed therefore shall have been approved by the board...”

SPECIAL ACTS, 1919. — CHAP. 87. PAGE 48, SECTION 3.

All artworks must be formally accepted by the BAC for accession into the Collection of the City of Boston. Proposals for acquisitions, gifts, and donations must be made through the Gifts of Art Inquiry Form and if found viable, will be presented with a recommendation from the Director of the BAC to accept or decline to the BAC in a public meeting.

Criteria for Accessioning

Artworks that become part of the permanent collection continue to reaffirm the City of Boston's Curatorial vision. The location and design of the artwork should be appropriate for the user and context of the proposed site. The artwork should also have verifiable provenance, and be unencumbered by donor, trademark, copyright, or other restrictions.

To ensure the artwork's continued care, all acquisitions and gifts of art are required to have an endowment fund for maintenance and conservation. The amount of the endowment will be negotiated on a project to project basis. Current condition, scale, material, location, value of the work and potential for vandalism will be considered factors in determining this amount

Please note that gifts of existing artworks are rarely accepted, so an artwork should not be fabricated as a gift to the City prior to approval by the BAC.

Costs Associated with Gifts

All costs associated with the gift must be borne by the donor. Costs may include, but are not limited to, the costs associated with design, engineering, building permits, fabrication, installation, general insurance and maintenance.

Once accepted and accessioned, the artwork will be the property of the City of Boston via the approval of the BAC in a public meeting. The title for each work will be transferred to the City as necessary via the Commissioning Agreement. The relationship between the BAC and the proponent will be defined by a Deed of Gift addressing the terms of the acquisition, any instructions for proper care and maintenance of the work, and any special agreements regarding copyright, reproduction and resale issues, and/or manner in which the work may be deaccessioned.

If accepted, the donation may entitle that donor to a current income tax deduction.

CARE, CONSERVATION, MAINTENANCE, & STEWARDSHIP

“The board shall have the custody and care of all works of art owned by the city and heretofore under the control of any department thereof.”

[SPECIAL ACTS, 1919. — CHAP. 87. PAGE 48. SECTION 3.](#)

Any conservation, restoration, repair, alteration, replication, removal, or relocation of any City-owned artwork must be submitted to the BAC for preliminary review and approval before the work begins.

Conservation

What is conservation?

Conservation is the attempt to repair works that have been adversely affected by negligence, willful damage, or the inevitable decay caused by the effects of time and human use on the materials of which they are made. There is no one size fits all approach to conservation, as different conditions will lead to different approaches in the care of the artworks.

Treatment decisions are guided by advice from conservators in consultation with the relevant curators, or the conservator hired by the BAC. Qualified conservators, who have the demonstrated training, experience and equipment to safely treat artworks, will be hired to provide services. All treatments are documented, and that documentation is stored with the collection records for each artwork.

What is vandalism?

Vandalism is an action involving the deliberate or deliberate destruction of or damage to public or private property. It can occur on a range of artworks, from statues to murals, and take the form of mark making or other physical damage. When vandalism occurs to a public artwork, steps must be taken to ensure that the artworks are adequately conserved.

Maintenance

What is maintenance of an artwork?

Maintenance of art is routine, preventative treatment against damage to an artwork done by a qualified party to preserve the integrity of the artwork.

A maintenance plan will outline the relevant treatment, parties, equipment, and conditions for the artworks care and the financial responsibility of said course of action.

Stewardship and Care

The BAC may form a Memorandum of Understanding between an additional party to govern the maintenance and conservation efforts surrounding an artwork on a project by project basis. This agreement occurs typically between a partner such as the Friends of the Public Garden, who help us maintain the sculptures in the Public Garden, or another constituent group who is involved with the site.

RISK MANAGEMENT

The City of Boston maintains a standard fine arts wall-to-wall insurance policy covering its art collections and as needed, formal loans to the Collection. Coverage is in effect on art stored or displayed on the City property, in transit and at other approved locations, unless otherwise provided in writing.

All damage or loss must be reported to the Director of the BAC as soon as possible, who in turn must report it to the City's Department of Risk Management. All incidents will be documented, photographs of any damage will be taken immediately after damage is reported and filed.

LOANS

The BAC can lend artworks from the Collection of the City of Boston via loan agreements that are not permanently sited or architecturally integrated to other parties for display in publicly accessible spaces. Requests must be made out to the attention of the BAC Director via email to BAC@boston.gov. The loan request should also include an overall description of the exhibition, how the requested works would add value to the exhibition, and exhibition timeline. Following submission of a loan request, BAC staff may request additional information for review. If found viable, they will be presented with a recommendation from the Director of the BAC to accept or decline to the BAC in a public meeting. If approved, BAC staff will send a Borrower's Agreement that contains the conditions of the loan.

The borrower must meet and agree to certain criteria and will be considered for approval based on the following:

- Request, in writing, should be addressed to the BAC detailing the artwork desired for loan, its significance pertaining to planned exhibition, the facilities in which it will be exhibited, project timeline, exhibition overview and context, and associated parties such as the curator, other artworks included. This must be received at least twelve (12) months in advance of the exhibition opening date
- Artworks on loan must be displayed in areas that are accessible to the public
- Borrower agrees to undertake all costs for packing, transporting, handling and insuring the artworks in transit to and from all venues and during exhibition of the artwork

Requests are considered on an individual basis and the BAC's decision to lend is based upon many factors such as the content of the exhibition, if the loan furthers the programs mission to display artwork for the public benefit, as well as the availability, condition and fragility of the artwork in question.

LICENSING REQUESTS

For non-commercial, personal use, including for publication on personal websites and blogs, you are welcome to use the images from our online collections database. As a courtesy, please include the credit line "*Name of Artist, Name of Artwork, Year Completed.* Image courtesy of the Mayor's Office of Arts and Culture, City of Boston via the Boston Art Commission" as well as the original image URL.

If you are interested in reproducing an artwork, requesting a high-resolution digital image for study or publication, seeking permission to use an image from our website, or any other type of licensing ask in a commercial context, please complete and submit a Licensing Request Form. If found viable, permission for rights to reproduce artworks will be outlined in a Memorandum of Understanding between the requesting party and the BAC which will include pricing and distribution restrictions.

Please note that there are price depending on project type: physical object, print, web, or television/film/video.

You may find inspiration in Collection of the City of Boston by searching our online collections database to explore by thematic, keyword search, or artist.

RELOCATIONS AND REMOVALS

“The board may, with the approval of the mayor, order the removal, relocation or alteration of any existing work of art owned by the city, and no such work of art shall be removed, relocated or altered without such order and approval.”

SPECIAL ACTS, 1919. — CHAP. 87. PAGE 48. SECTION 3.

If the artwork is approved to be removed from public display after the proposal is reviewed in a public meeting, the following options may be considered the for the artwork

- If the Commission decides that an artwork must be removed from its original site, and if its condition is such that it could be re-installed, the Commission will attempt to identify another appropriate site. If the artwork was designed for a specific site, the BAC will attempt to relocate the work to a new site consistent with the artist's intention. If possible, the artist's assistance will be requested to help make this determination.
- The exhibition period for the artwork has ended
- Store object until a new site has been identified or the Commission decides to deaccession the artwork.
- Remove the artwork

Provision For Emergency Removal

In the event that the structural integrity or condition of an artwork is such that, in the opinion of the Director of BAC, the artwork presents an imminent threat to public safety, the Director may authorize its immediate removal, without BAC action or the artist's consent, by declaring a State of Emergency, and have the work placed in temporary storage. The artist and the BAC must be notified of this action within 30 days.

The BAC will then consider options: repair, reinstallation, recontextualizing, or deaccessioning. In the event that the artwork cannot be removed without being altered, modified, the Director must attempt to gain such written permission from the artist before proceeding. In the event that this cannot be accomplished before action is required in order to protect the public health and safety, the Director shall proceed according to the advice of the City Attorney.

DEACCESSIONING

What does it mean to deaccession a public artwork?

Deaccessioning is the public process surrounding the removal of the artwork from its active status within the Collection of the City of Boston, including (but not limited to) relocation, storage, sale, donation, disposal, and destruction.

After an artwork is formally deaccessioned after being raised and voted upon in a BAC meeting, should the artist or commissioner be disinterested or unable to buy-back the artwork within a reasonable timeframe, there are a few alternative options such as:

- Donate the artwork to an appropriate party (some donations may provide tax incentives)
- Store in an adequate facility

- Sell the artwork

- Destroy the artwork. The artist and Commissioner should mutually agree on a method to do so. If the artist is unable to have a discussion surrounding the method of destruction, the BAC will make a decision/advise on how to do this.

Why deaccession an artwork?

There are many reasons why an artwork may be deaccessioned from the Collection such as:

- The work does not fit within the BAC's mission, goals, or guidelines for the Collection of the City of Boston
- The artwork is more appropriately placed in another institution's collection
- The artwork has become incompatible with the environment
- The artwork has been damaged beyond repair
- Maintenance of the artwork is unsustainable, unreasonable, or excessive, or has faults in design or fabrication
- The artwork endangers public safety and health
- The site where the artwork is located is to be redeveloped, demolished, or sold and it is not possible to incorporate the artwork into the redevelopment
- The BAC is unable to reasonably guarantee the condition or security of the artwork in its current location
- Written request from the artist has been received to remove the work from public display.
- The artwork is a forgery and violates copyright law (or any other law)

A permanent record of the conditions and circumstances under which objects are deaccessioned and disposed of will be made and retained. The annual report will list all deaccessions.

APPENDIX

POWERS & DUTIES OF THE BOSTON ART COMMISSION

ACTS, 1890 — CHAPTERS 122, 123, PAGE 100, SECTION 2.

Erection of statues, monuments, etc., subject to approval of commission

No statue, fountain, ornamental arch or gateway, monument or memorial of any kind shall be erected in any public street, avenue, square, place, common, park or municipal building, in the City of Boston, unless the design and site for the same shall have been approved in writing by a majority of said commission and their report shall have been made to the City Council. Said report shall be made within thirty days from the time when the design and site as above specified shall have been submitted to the commission for their approval.

ACTS, 1898 — CHAPTER 410, PAGE 353, SECTION 2.

Works of art to be approved by the board, etc.

Hereafter no work of art shall become the property of said city by purchase, gift or otherwise, unless such work of art or the design for the same, together with a statement of the proposed location of the same, shall first have been submitted to and approved by said board, acting by a majority of all its members ; nor shall any work of art until so approved be erected or placed in, over or upon, or allowed to extend in, over or upon any street, avenue, square, place, common, park, municipal building or other public place under the control of said city or any department or officer thereof. No existing work of art in the possession of said city shall be removed, relocated or altered in any way without the similar approval of said commission, and any such work of art shall be removed, relocated or altered in any way that may be ordered by a vote passed and approved in writing by all the members of said commission, and also approved by the mayor.

ACTS, 1898 — CHAPTER 410, PAGE 353, SECTION 3.

Certain powers of park commissioners not impaired.

When so requested by the mayor or the city council said commission may in its discretion act in a similar capacity, with similar powers, in respect to the design of any municipal building, bridge, approach, lamp, ornamental gate or fence, or other structure erected or to

be erected upon land belonging to the city, and in respect to any arch, bridge, structure or approach which is the property of any corporation or individual, and extends in, over or upon any street, avenue, highway, park or public place ; but this section shall not apply to structures authorized to be erected under the provisions of chapter five hundred of the acts of the year eighteen hundred and ninety-seven, and shall not be construed as intended to impair the power of the board of park commissioners of said city to refuse its consent to the erection or acceptance of any public monument or memorial, or other work of art of any sort, within any park or public place in said city under the jurisdiction of said board.

ACTS, 1898 — CHAPTER 410, PAGE 353, SECTION 4.

Term "work art" defined

The term "work of art", as used in this act, shall apply to and include all paintings, murals, decorations, statues, bas-reliefs, sculptures, monuments, fountains, arches, ornamental gateways and other structures of a permanent character intended for ornament or commemoration.

ACTS, 1898 — CHAPTER 410, PAGE 353, SECTION 5.

Decision of board unnecessary under certain conditions

If said commission fails to decide upon any matter submitted to it within sixty days after such submission its decision shall be deemed unnecessary.

ACTS, 1898 — CHAPTER 410, PAGE 353, SECTION 6.

Certain contracts etc. to be made by board

All contracts or orders for the execution of any painting, monument, statue, bust, bas-relief or other sculpture for said city shall be made by said board, acting by a majority of all its members, subject to the approval of the mayor.

SPECIAL ACTS, 1919. — CHAP. 87. PAGE 48, SECTION 3.

The board shall have the custody and care of all works of art owned by the city and heretofore under the control of any department thereof. No work of art shall become the property of the city by purchase, gift or otherwise, until it, or a design or model thereof, and the situation proposed therefore shall have been approved by the board, and no work of art, until approved by the board, shall be erected or placed in, over or upon, or allowed to extend in, over or upon any street, avenue, square, park or other property belonging to the city. The board may, with the approval of the mayor, order the removal, relocation or alteration of any existing work of art owned by the city, and no such work of art shall be

removed, relocated or altered without such order and approval. The board shall, at the request of the mayor, study, consider and report upon the design of any municipal building, bridge, approach, fence or other structure erected or to be erected upon land belonging to the city, and upon the design of any arch, bridge, structure or approach which is the property of any person, firm or corporation, and extends in, over or upon any street, avenue, highway, park or public place.

SESSION LAWS, ACTS (2018), CHAPTER 332

An act changing the composition of the Boston Art Commission

Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows:

SECTION 1. Chapter 410 of the acts of 1898 is hereby amended by striking out section 1, as amended by section 1 of chapter 362 of the acts of 2012, and inserting in place thereof the following section:-

Section 1. Notwithstanding any general or special law to the contrary, there shall be within the mayor's office of arts, tourism and special events, or its successor, a Boston art commission which shall consist of 9 commissioners, all of whom shall be residents of the city of Boston, to be appointed by the mayor, 1 of whom shall be selected from 3 candidates nominated by the Boston Society of Architects, 1 of whom shall be selected from 3 candidates nominated by the Museum of Fine Arts, 1 of whom shall be selected from 3 candidates nominated by the trustees of the Public Library of the city of Boston, 1 of whom shall be selected from 3 candidates nominated by the Isabella Stewart Gardner Museum, 1 of whom shall be selected from 3 candidates nominated by the Massachusetts College of Art and Design, 1 of whom shall be selected from 3 candidates nominated by the Institute of Contemporary Art, Inc. and 1 person who has demonstrated distinguished service to the arts, appointed at the discretion of the mayor's office of arts, tourism and special events, or its successor, to ensure that the Boston Art Commission represents diverse perspectives on the arts. The director of the Mayor's Office of Arts, Tourism and Special Events, or its successor, and the head of Urban Design at the Boston Redevelopment Authority shall serve on the commission, ex officio and without additional compensation, and each shall have an official vote.

Commission members shall serve for terms of 5 years but, if invited by the mayor, a commissioner may serve for an additional 5 years. A vacancy on the commission shall be filled in like manner for the unexpired term and, after that term has expired, a successor commissioner shall be appointed for a term of 5 years. A commission member whose term has expired shall continue in office until a successor is appointed. Commissioners shall

serve without compensation. The daily operations of the commission shall be run by a director, which shall be a paid position through the city of Boston.

The commission shall not be subject to the supervision or control of the Mayor's Office of Arts, Tourism and Special Events, or its successor, or any member thereof, and, unless otherwise ordered by the Mayor, commission members shall not communicate with the Mayor except through the Mayor's Office of Arts, Tourism and Special Events, or its successor, and shall not make an annual or other report except through the Mayor's Office of Arts, Tourism and Special Events, or its successor.

The commission shall adopt, and may from time to time amend, by-laws concerning its internal management and, after public hearing, may adopt and from time to time amend regulations for the interpretation, implementation, administration and enforcement of this act and such regulations shall be in addition to those required by sections 2 and 3.

Annually on May 1 or as soon thereafter as may be convenient, the commission shall elect from among its members a chair and a vice-chair. The roles, powers and term limits of the chair and vice-chair shall be determined by the commission as provided in the by-laws. City employees shall not be eligible for the offices of chair or vice-chair.

The commission shall have all of the powers and perform all of the duties conferred or imposed by law on the board of art commissioners in existence immediately prior to the effective date of chapter 8 of the ordinances of 1953.

SECTION 2. This act shall take effect upon its passage.

Approved, December 28, 2018.

GLOSSARY OF TERMS

These are working definitions provided by the Mayor's Office of Arts and Culture for use with the Boston Art Commission and are subject to change.

Accession is the act of formal documentation and legal acceptance of an approved acquisition or loan to the City's collection of artwork.

Acquisition is the formal process used to accept additions to the City's art collection. It includes the initial proposal/donation, evaluation, negotiation, BAC approval, and final accessioning of works of art.

Approval is the action of officially agreeing or accepting a proposal or artwork put before the BAC.

Artist(s) refers to individuals or teams who self-define as Artists for the purpose of creating artworks for the City.

Artistic concept is an early narrative of what the artwork might be and does not include any visual design.

Artwork, alternatively **Work of Art**, refers to all paintings, mural decorations, statues, bas-reliefs, sculptures, monuments, fountains, arches, ornamental gateways, and other structures of a permanent character intended for ornament or commemoration.

Board of Commissioners, alternatively **Board**, is the collective body of mayorally-appointed Commissioners that serve on the BAC.

Call to Artists is a public solicitation for submissions from Artists and Artist teams for a specific project or opportunity. Calls to Artists include, but are not limited to, Requests for Proposals (RFP) and Requests for Qualifications (RFQ).

City of Boston, alternatively **City**, refers to the capital of the Commonwealth of Massachusetts.

Collection refers to artworks that have been commissioned, donated, purchased, or otherwise acquired by the City of Boston via majority vote of the BAC this includes artworks colloquially referred to as Public Art. The public art team documents artworks included within this definition as well as short-term artworks and artworks on private property such as murals and artworks that have been deaccessioned.

Collection object is an item that has been procedurally and legally accessioned into the collection.

Collection record is a digital and adjoining hard-file that retains all physical and intellectual information regarding an individual or grouping of artwork(s).

Commission is the act of requesting and authorizing the production of
a work of art

Commissioner is an individual mayoral-appointed to serve on the BAC.

Commissioning Agreement is a supplemental document to the City's standard contract form that outlines the project schedule, reviews, and votes by the BAC, Intellectual Property rights, and other legal rights.

Community is a group of people with a common interest, whether defined by geography,

identity, experience, or activity.

Conservation is the treatment and/or stabilization of a collection object by qualified conservators, identified by the Public Art Team.

Culture is the customs, arts, social institutions, and achievements of a particular nation, people, or other social group.

Curator is a person who researches and interprets a collection of artworks and/or

objects. **Deaccessioning** is the formal process used to permanently remove an object from the collection.

Didactic plaque is signage that provides context or additional interpretive and educational information for public artworks.

Director is a member of the Public Art Team that, with direction from the board and advice of the Public Art Team, is responsible for the overall operations and management of the City's art collection and related policies and programs, and serves within the Mayor's Office of Arts and Culture.

Diversity, in relation to artworks, means including or involving a wide range of distinct forms, peoples, and/or perspectives. In relation to people, diversity means having a high number of races, cultures, ethnicities and other demographic groups represented within a group, organization, or institution.

Donations are an existing artwork offered as a gift to the City for placement under the City's jurisdiction; alternatively, a monetary gift for the purposes of acquiring a work of art for the City.

Equity is the respectful treatment and fair involvement of all people in a society. It is the state in which everyone has the opportunity to reach their full potential.

Historic refers subjectively to a thing or an event of importance when studied as part of the past.

Historical figure is a person who lived in the past and may be perceived as having had a significant impact on people's lives and society through their deeds and accomplishments.

Inclusion means involving people of all backgrounds, abilities, perspectives, and beliefs within a group, institution, or decision. This is more than achieving diversity; it is ensuring all individuals have a true sense of belonging.

Loan is a temporary assignment of collection objects either incoming or outgoing from the

BAC for stated purposes. This does not change legal title.

Long-term refers to the projected lifespan of artworks. Long-term artworks employ durable materials and archival fabrication methods and are intended to be fixed to one site for an enduring lifespan. Long-term artworks require care and maintenance as capital assets. Long-term artworks contribute to the lasting legacy of the City's collection for a minimum of five years.

Memorial is a public expression designed to shape and honor a shared memory of a particular person, group, or event. In public art, memorials may be long or short-term.

Mural is a large painting traditionally applied to a wall or ceiling, especially in a public space. Our definition of mural extends to artworks painted or applied on the ground or other surface.

Percent for Art is an ordinance that permits one percent of the City of Boston's annual capital borrowing budget for the commissioning of long-term public art projects in the City.

Project theme is a general idea that conceptualizes the subject matter to be expressed through a public artwork.

Proponent is an individual, group, organization, or business that proposes a work of art for placement or installation on a city-owned site, and/or, when applicable, the Artist(s) who created the proposed gift.

Provenance is the documentation of an object's origins and history of ownership.

Public Art is a colloquial term for Artworks that are intentionally experienced from, or sited upon, publicly accessible locations. These Artworks on City of Boston property are part of the City's formal Collection of Artworks or have been approved for temporary placement on City of Boston property by the BAC.

Public Art is a dynamic cultural activity from conception and design, to fabrication and installation, to formal accession or temporary approval at a BAC public meeting. Public Art may affirm or challenge existing community aesthetics and values and may critique, augment, or invite exploration of established narratives and the physical landscape.

Public Art Team refers to City of Boston employees who work with the BAC and advise the BAC director on procedures that ensure systematic approvals, maintenance and management of the collection, as well as research, documentation, security, preservation, storage, insurance, policy, and website management, and serve within in the Mayor's Office of Arts and Culture

Quorum is defined as a simple majority of the members of the public body, unless otherwise provided in a general or special law, executive order, or other authorizing provision.

Request for Proposals (RFP) is a call to Artists to submit a specific project proposal. The RFP outlines all the details of the project, including community values, vision, and site use.

Request for Qualifications (RFQ) is a call to Artists to submit their qualifications. The RFQ outlines all the details of the project and any qualifications needed.

Stakeholder typically refers to community groups, businesses, organizations, or individuals with explicit or implicit interest in a public art project.

Short-term refers to the projected lifespan of artworks. Works of art intended as short-term have an intended lifespan of anything from less than one day up to five years. Short-term works may be at one or more sites, and the artwork may be dynamic in nature.

Temporary Deposits are objects and artworks placed in the custody of the City of Boston that are not owned by the City but are left temporarily with the BAC for purposes other than loans, such as potential attribution, identification, and donation. Conversely, it can refer to City-owned artworks that have been placed temporarily with a conservator or storage facility relating to preservation efforts.

Public Art Proposal Guide

How to propose Public Art In Boston

Accessioning Map

The Public Art Team and Boston Art Commission only approve artworks proposed for public property i.e libraries, schools, parks, along streets, and in civic buildings. To install an artwork on City of Boston property, the property owning department (such as Parks or Public Works) gives permission for the location for the artwork, and the BAC approves the artwork design before it is installed.

If you would like to site your artwork on private property, such as private plazas, buildings, college campuses, parks and more, you should contact the property owner directly.

The City of Boston's Assessing tool allows you to enter any address and search property ownership details.

<https://www.cityofboston.gov/assessing/search/>

The Public Art And Design Application

We use the Public Art and Design application, which can be accessed on [Boston.gov/publicart](https://www.boston.gov/publicart), to review proposals for all public art and design interventions and installations on City of Boston property. We strongly recommend that the Artist plans ahead and submits their project at least **two months** before the proposed start date so that the Public Art Team has time to review and to schedule the public review with the BAC.

The Artist should include as much as they can, but we understand that they might not have all the information requested.

The Public Art and Design application asks for:

- contact information and optional demographic information about the Artist
- a project description, including materials
- the site of the proposed project
- the property owning department of the proposed project site
- photos or drawings of the proposed artwork
- details of the installation and deinstallation, including any equipment required and lighting and sound plans
- Artist resume
- a maintenance plan (depending on the length and needs of the project)
- a project schedule including installation, programming and events if applicable, and de-installation
- insurance information or a request for an insurance waiver
- letters of support from community members or organizations
- Community Engagement

Public Art and Design Application Review Criteria:

- Project safety, accessibility & feasibility
- Site specific guidelines
- Funding
- Artist experience level
- Proposed design
- Alignment with the Curatorial Vision

Criteria for Memorials

Public Art Team Review

The first step is for the Artist to share their project and site proposal with the Public Art Team for review. The Public Art Team reviews the proponent's application and follows up with them on clarifying questions, site approval, accessibility, permitting and insurance.

Site approval, Permitting & Insurance

For public art, location is often key to the experience of the artwork. Artists should consider the site, including its history and present use, and how it relates to their idea. The Artist needs site approval from the department that owns or manages the proposed site. If the proposal is feasible as submitted, the Public Art Team may consult with City partner agencies such as the Public Improvement Commission, Mayor's Office for Persons with Disabilities, or Landmarks Commission responsible for the proposed project site or other boards or commissions to determine appropriateness and feasibility from their perspective. Those agencies may be invited to independently review any elements in the proponent's application that fall under their specific purview or area of expertise (e.g., appropriate site usage or construction and/or implementation feasibility).

Installation Plans, Project Schedule & Capital renovations

The proponent and Artist work with the Public Art Team and other City partners to develop a schedule that reflects any capital construction schedule associated with the project, contract milestones, BAC approvals, public presentations, and Public Art Team reviews, a working budget, and Artist deliverables for each project phase.

The Public Art Team coordinates the Community proponent and Artist's timeline with any related capital project and helps resolve any inconsistencies that arise with the feasibility of the project as it develops.

Developing a public artwork is an iterative process that requires time, communication, and coordination with various internal and external partners and stakeholders. The Public Art Team also facilitates communication between City partner agencies, Community proponents, and the Artist.

If the project is not part of an active capital project, we recommend that the proponent and Artist assemble a design team to consider site design, engineering, site restoration, and/or other factors as determined by Public Art Team and colleagues in other City agencies, with special consideration given to the recommendations from the department who manages and/or owns the project site.

There are different requirements for long term and temporary proposals. The next two sections outline the unique requirements of various project types.

Temporary Public Art Proposals

Temporary artworks are intended to be installed for five years or less.

Public Art Team Review

We use the [Public Art and Design application](#) as the starting point for all public art and design projects on City of Boston property. Please refer back to page 2 to learn more

BAC Review and Vote for Temporary Proposals

The Public Art Team will guide the Artist in completing their information so their project can be reviewed and voted on at a public meeting by the BAC. Once the application is ready, the proposal will be presented for review and vote at the next scheduled BAC meeting. The BAC may allow public comment, invite project partners to speak, or ask the Public Art Team for additional information. This public review ensures transparency in the review process. For more information on the Boston Art Commission, read our policies.

- | | |
|-----------------|---------------------|
| 1. Final Design | BAC review and vote |
|-----------------|---------------------|

Below is a list of the information requested for Final Design review.

Criteria & Required Presentation Materials

- **Fabrication**
The Artist should provide details of all materials and methods used in the creation, installation, and de-installation of the artwork. For bigger more complex projects, this might include shop drawings, a list of subcontractors, MSDS safety and data sheets, stamped engineering drawing, or other details specific to the project.
Artwork fabrication, installation, and de-installation must substantially conform to the drawings and plans that the BAC reviews and approves.
- **Community Engagement**
The Artist should provide evidence of work done to get community feedback and response before the time of installation. For instance, images from community meetings, flyers and social media postings, and letters of support from the community.
- **Installation**
The Artist coordinates the installation of the artwork with the site owner and should update the Public Art Team. The Artist is responsible for securing any permits or approvals that are required by other City agencies. This may include approval from the Public Improvement Commission, Parks Department, or Public Works, depending on the project site, how the project affects access to the public right of way, or if the installation of the project requires temporary street closures.
- **Maintenance**
Depending on the length and needs of the project the Artist should submit a narrative describing how they will maintain or repair the artwork if it is damaged.
- **Deinstallation**
Short-term projects have a specific, predetermined lifespan. As noted above, the Artist should include details of the de-installation of the artwork with their proposal, including any equipment and/or permitting required. The Artist is responsible for returning the project site to its original condition after de-installation.

Long-Term Installations (Non-Mural)

Long-term artworks are intended to be installed for five years or more. We encourage Artists and cultural organizers considering long-term commissions to think about how the artwork will be experienced in the present moment, as well as the future.Mostly BAC but can also will be your liaison for installation and permitting

Public Art Team Review

We use the [Public Art and Design application](#) as the starting point for all public art and design projects on City of Boston property. Please refer back to page 2 to learn more.

Boston Art Commission Reviews for Long-term Art Proposals

The Public Art Team will help you prepare your project to be reviewed and voted on at a public meeting by the BAC. Once ready, the proposal will be presented for review and vote at the next scheduled BAC meeting. The BAC may allow public comment, invite project partners to speak, or ask the Public Art Team for additional information. This public review ensures transparency in the review process.

- | | |
|-----------------------|---------------------|
| 1. Artist Selection | BAC review and vote |
| 2. Preliminary Design | BAC review and vote |
| 3. Final Design | BAC review and vote |
| 4. Final Acceptance | BAC review and vote |

Artist Selection

Prior to design, we encourage the proponent to select an Artist or Artist team through an open public Call to Artists. For more on our artist selection Policy, [click here](#).

Boston Art Commission Review and Vote

After the proponent completes the Artist Selection process, the proponent or Public Art Team will present the recommended Artist's portfolio and qualifications to the BAC. Occasionally, the BAC will not approve the Artist review working group's recommendation. This may occur if the BAC board determines that the Artist or Artist team's proposal does not fit the parameters of the selection criteria in the Call to Artists and/or the Curatorial Vision. In the event of the BAC's majority vote to reject the working group's recommendation, the commission may ask the community proponent to recommend another Artist.

Preliminary Design

During preliminary design, the Artist develops the artistic concept into a specific visual design. MOAC has an Engagement Policy. To ensure that your project is meeting our engagement policy, [read more here](#).

Boston Art Commission Review and Vote

Once your artist has been approved and you've had time to work on a design, the you will present your Preliminary Design at a public BAC meeting for the BAC's review and vote. The BAC may allow public comment, invite project partners to speak, or ask the Public Art Team, proponent, or Artist for additional information. This public review ensures transparency in the commissioning process.

Criteria & Required Presentation Materials for Preliminary Design

- Artist's approach to the design of the artwork for the specific site
- how the artwork will look in the site;
- how the Artist will engage or has already engaged the community during the creative process; and how the artwork may engage the community once it is installed.
- preliminary schedule detailing the artwork process
- proposed installation date
- a preliminary budget
- a diversity and inclusion plan

Final Design

If the BAC approves the Artist's Preliminary Design, the proponent and Artist then begin the Final Design phase. In Final Design the Artist refines and finalizes the details, ensuring that the artwork can be fabricated and installed within budget, on time, and in accordance with all laws and guidelines for public space, the City of Boston's Curatorial Vision (Part II.4), and any project-specific parameters.

Project Specific Design Guidelines

The proponent and Artist will work closely with the Public Art Team and City partner agencies on Final Design. For project specific Insurance and Permit requirements, skip ahead to page 9.

Boston Art Commission Review and Vote

Presentations should include the following information:

- Fabrication: The Artist should provide details of all materials and methods used in the creation, installation, and de-installation of the artwork. For bigger more complex projects, this might include shop drawings, a list of subcontractors, MSDS safety and data sheets, stamped engineering drawing, or other details specific to the project. Artwork fabrication, installation, and de-installation must substantially conform to the drawings and plans that the BAC reviews and approves.
- Community Engagement: The Artist should provide evidence of work done to get community feedback and response before the time of installation. For instance, images from community meetings, flyers and social media postings, and letters of support from the community.
- Installation: The Artist coordinates the installation of the artwork with the site owner and should update the Public Art Team. The Artist is responsible for securing any permits or approvals that are required by other City agencies. This may include approval from the Public Improvement Commission, Parks Department, or Public

Works, depending on the project site, how the project affects access to the public right of way, or if the installation of the project requires temporary street closures.

- Maintenance: Depending on the length and needs of the project the Artist should submit a narrative describing how they will maintain or repair the artwork if it is damaged.
- Deinstallation: Short-term projects have a specific, predetermined lifespan. As noted above, the Artist should include details of the de-installation of the artwork with their proposal, including any equipment and/or permitting required.

Mid-Point Fabrication

Artwork fabrication must substantially conform to the Fabrication Plan. The Public Art Team will review the artwork at the midpoint of fabrication. In the case of significant changes from the Fabrication Plan, the Public Art Team may refer the artwork to the BAC for review and approval.

The Artist should not begin fabrication until the proponent has secured funding sufficient to cover 100% of all costs associated with the fabrication and installation of the artwork. When proponents and Artists begin fabrication without having fully funded the remainder of the project, it can have serious negative repercussions for the proponent, the Artist, the community, and the site itself.

No associated Boston Art Commission review and vote.

Installation

Artwork installation must substantially conform to the Installation Plan. The Public Art Team will review the artwork when the artwork is ready to install and will monitor installation.

It is the responsibility of the proponent and Artist to coordinate the installation of the artwork with the Public Art Team and the partner City agencies and their contractors. The proponent and Artist must secure any permits or approvals that are required but the Public Art Team can advise and facilitate the process. The proponent and Artist may need approval from the Public Improvement Commission or Public Works, depending on how the project affects access to the public right of way, or if the installation of the project requires any temporary street closures.

If the artwork installation diverges significantly from the Installation Plan, the Public Art Team may refer the artwork to the BAC for review and approval.

No associated Boston Art Commission review and vote.

Acceptance

Following BAC review and vote at the next public meeting after installation, the artwork will be accepted into the collection via accessioning.

Boston Art Commission Review and Vote

The proponent and Artist need to submit the following within 30 calendar days of completing the installation:

- Documentation that the artwork was installed in conformance with the Installation Plan or an updated Installation Plan if changes have been approved.

- Written document of the Artist's recommendations for routine maintenance and preservation of the artwork (the "Maintenance Recommendations");
- A minimum of six (6) high resolution digital files in TIFF format of the installed, finished artwork.
- A narrative description of the Artwork, for the City to use as a source for descriptions of the project on the City's website, public-facing arts database, and other approved uses.
- A final summary of the artwork materials, dimensions, and any collaborators or subcontractors who worked on the project.

Project and Site Specific Guidelines

Art on Sidewalks and Plazas | PIC Review

3-d Installations proposed on sidewalks and plazas in the path of travel may require review by the Public Improvement Commission or require a variety of permits depending on the following factors:

- Is the artwork site located in a path of travel?
- Have you been in contact with whoever maintains and /or owns the site?
- Is the artwork large scale?
- Does the artwork need to be anchored to the ground? Will there be excavation?
- Will you need to restrict access to a section of a street or sidewalk for a certain amount of time?

Projects with Amplified Sound | [link](#)

The Boston Municipal Code sets standards for reasonable noise levels. It also sets maximum acceptable noise levels for different times of day. An unreasonable level of noise is:

- anything louder than 50 decibels from 11 p.m. to 7 a.m., or
- anything louder than 70 decibels at any time, except for permitted construction.

The Air Pollution Control Commission has also developed regulations that apply to residential, business, and industrial districts. [Link](#)

Light Projections

Artists and organizations that wish to project video or animated artworks on City property often ask for guidance when developing a proposal. The recommendations and considerations below are not an exhaustive list and are not a substitute for conversations with neighbors, experienced artists and curators, and reviews by the Mayor's Office of Arts and Culture, the Public Improvement Commission, and the site owner on the appropriateness or suitability of your project.

Recommendations:

- **Pace:** Nothing too fast/ frenetic that could be considered distracting for drivers, limit sequence lengths
- **Do not use directional signage:** Don't include imagery that can be mistaken for street directions or signage (no big arrows, red octagons, green or red circles, etc.)
- **Limit narrative text:** (If near an intersection, you don't want people ignoring lights to read the next part of the story).
- **Size of Text:** Make text large enough to read from a distance (18 - 24 point font on a laptop screen seems to do all right; 8 - 12 point font is usually too small)
- Advertisements

Considerations:

- Consider the flow of traffic and/ or pedestrians; is there space for people to stop and watch, if they wish?
- Consider where you're mounting the equipment and how it's being monitored
- Consider times of day and visibility depending on sun/shade patterns and types of projection
- Consider potential for crowds (due to pandemic and not wanting people to gather)

Mural Commissions

All murals on City property must go before the BAC, but the process is different depending on the specifics of the mural project. The method of creating the mural often determines the process that the Artist, Community group, or City has to follow.

Temporary Murals

When commissioning murals, Artists, Community groups, and the City should ask themselves how they are creating the mural and how long they intend the mural to last. We generally consider murals to be long-term artworks, since they often last more than five years, but sometimes murals may be intended to be up for a short period of time.

Boston Art Commission Review and Vote for Temporary Murals

When a mural is being painted on panels, we follow a modified review process that acknowledges the inherent difference between a directly painted mural project and an artwork that requires fabrication, such as a panel-based mural project or a sculpture.

Final Design:	BAC review and vote
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Direct Paintings

Boston Art Commission Review and Vote for Long-term Murals

When a mural is being painted on panels, we follow a modified review process that acknowledges the inherent difference between a directly painted mural project and an artwork that requires fabrication, such as a panel-based mural project or a sculpture.

Final Design:	BAC review and vote
Acceptance	BAC review and vote

Constructed murals

Boston Art Commission Review and Vote for Long-term Murals

When a mural is being painted on panels, we follow a modified review process that acknowledges the inherent difference between a directly painted mural project and an artwork that requires fabrication, such as a panel-based mural project or a sculpture.

Preliminary Design:	BAC review and vote
Final Design:	BAC review and vote
Acceptance	BAC review and vote

Street Murals

Street murals are murals painted directly on a roadway. Because the wear and tear on these artworks is intense, they are usually not considered long-term projects, and should follow the process for short term commissions. Because they are painted on streets, we work closely with the Transportation Department to review these projects. Applications should be submitted to the Public Art and Design Application.

Boston Art Commission Review and Vote for complex mural projects

All murals, regardless of who is initiating them, follow a modified review process. The following is a list of reviews, with parentheses for any review that is not required for every type of proponent:

Preliminary Design	BAC Review & Vote
Final Design	BAC review and vote
Acceptance	BAC review & Vote

Detailed information about each of these reviews can be found in the Long-Term commissioning section. We've included the page number above for reference.

City of Boston's Public Art Program

City-Initiated long-term commissions are facilitated by the Public Art team in MOAC. We use a variety of funding mechanisms, including a Percent for Art ordinance that provides funding for the commission of artworks that are associated with other City capital projects, like construction projects at libraries, schools, parks, along streets, and in civic buildings.

Identifying Opportunities

When we begin a City-Initiated project, we look at the potential for incorporating artwork into a specific public space using the Curatorial Vision (Part II.4) and any relevant cultural or public art planning studies as a guide. We closely collaborate with the department or departments who will manage or be responsible for the project site. We strongly prefer projects that are highly visible or highly impactful because of their cultural importance and public accessibility. Important considerations include how the artwork is physically integrated with the site and surrounding environment, how it responds to the public use of the space in which it resides, and how it complements other public art projects in the immediate area.

Calls to Artists

Calls to Artists are the documents that describe requests for new artworks. They give the who, what, where, when, and whys artists need to determine if they may be the right fit for a project. Artists who are interested in Calls to Artists for the City of Boston should visit our website, www.boston.gov/public-art, and sign up for MOAC's [Artist Resource Desk Newsletter](#).

In the Call, Artists can find everything they need to know to determine if they want to apply for a commission. Calls are also opportunities for us and community members to share what we think is special about a project or a place. We use public Calls to Artists for projects with budgets over \$50,000 in keeping with Massachusetts procurement law. MOAC's Public Art Team, in coordination with colleagues at other agencies, writes and advertises the Calls to Artists for City-Initiated long-term commissions.

Requirements

The Call to Artists details the application requirements, which typically include a written narrative of the Artist's design approach to the project, images of existing work, accompanying image descriptions, biographies and resumes, and a diversity and inclusion plan.

We believe Artists should be compensated for their design work and for long-term public artworks. We do not ask Artists for a visual design or drawings of their proposed work, but we will ask them to detail in writing their artistic concept and proposed approach to the project. There may be additional requirements depending on the project.

Any Call to Artists will follow applicable procurement laws. Please see the appendices for a sample Call, also known as a Request for Proposal (RFP), for a City-Initiated Call to Artists for long-term public artwork.

Review and Vote

The BAC has the exclusive authority to review and approve all Calls to Artists for artworks for the City of Boston. The Public Art Team, with approval from the BAC, writes and reports on Calls to Artists at monthly public meetings.

Artist Selection

Criteria and Review Process

Once Artists have applied to the Calls to Artists, we enter a process of reviewing Artist submissions according to the criteria listed in the Call to Artists and in the Curatorial Vision. The Public Art Team and the site owner review submissions to verify that they meet the basic technical criteria, and then the Artist Review working group carefully assesses them individually and as a group using the Call criteria, culminating in a recommendation to the BAC.

Artist Review working group

Depending on the funding source and related State procurement law, the Public Art Team may convene project-specific Artist Review working groups to review Artists' submissions to the Call to Artists. The working group is typically composed of five to seven voting members. A typical working group includes one or two representatives from the BAC, members of the capital project design team, and community members with visual arts experience from the project neighborhood. The Public Art Team coordinates the working group and moderates their meetings. Colleagues from City partner agencies provide guidance and expertise to the Artist Review working group.

For most City-Initiated projects, the Artist Review working group members review and rate each proposal independently, then meet to review a select number of proposals that fit the criteria. At that meeting they may select up to three finalists for interviews by the Public Art Team. The Artist Review working group is welcome but not required to attend interviews. The working group usually meets a second time, during which the Public Art Team reports on the interviews. The working group may deliberate, before voting, on which Artist or team to recommend to the BAC for further review and vote.

Review and Vote

The Public Art Team presents the Artist Review working group's recommended Artist or Artist team as well as the other finalists, if any, to the BAC for a vote at their next public meeting. If the BAC approves the working group's recommendation, the recommended Artist or Artist team is contracted to create an original long-term public artwork for the project site specified in the Call to Artists. The Artist Review working group is then disbanded.

Occasionally, the BAC will not approve the Artist Review working group's recommendation. This may occur if the BAC board determines that the Artist or Artist team's proposal does not fit the parameters of the selection criteria in the Call to Artists. In the event of the BAC's majority vote to reject the working group's recommendation, the commission can vote to approve another Artist from among the finalists, request that the Public Art Team convene a new Artist Review working group to review submissions and recommend another Artist, or vote to reissue the Call to Artists for that project.

The City of Boston, as in all contracts, Requests for Proposals (RFPs), Requests for Qualifications (RFQs), and other Calls to Artists, retains the ability to not select any applicant and reissue the Call to Artists for that project.

We schedule public meetings during which the BAC reviews long-term public artworks at various project milestones, some of which may be tied to payment milestones in the Artist's contract. Some reviews may be assigned by the BAC to take place through review by the Public Art Team in MOAC and reported at monthly public meetings.

We take the following sequence of steps when assessing long-term public artworks:

Request for Proposals:	Public Art Team review
Artist Selection:	BAC review and vote
Artist Contract:	Public Art Team review
Preliminary Design:	BAC review and vote
Final Design:	BAC review and vote
Mid-point of Fabrication:	Public Art Team review
Ready to Install:	Public Art Team review
Final Acceptance:	BAC review and vote

Contracting

The BAC holds all contracts or orders for the execution of artworks commissioned by the City of Boston. The Director of Public Art, also acting as the Director of the BAC, signs all contracts or orders on behalf of the BAC. This is in accordance with the Art Commission Ordinance, T5. § 10. Commissioning Agreements and other contract appendices are written and negotiated by corporate counsel and MOAC. Depending on the funding mechanism, contracts and Artist Review processes may be subject to state procurement law in addition to the requirements of this policy. We've included a sample commissioning agreement in the appendices.

Project deliverables, agreed upon by the BAC and the Artist or Artist Team, will be included in the contract documents. Artists will receive payments after receiving BAC approval for the following project milestones: Artist Selection, Preliminary Design, Final Design, and Final Acceptance.

Preliminary Design

Process

Developing a public artwork is an iterative process that requires time, communication, and coordination with various internal and external partners and stakeholders. The Public Art Team coordinates the Artist's timeline with any related capital project and helps resolve any inconsistencies that arise with the feasibility of the project as it develops. The Public Art Team also facilitates communication between City partner agencies and the Artist. If the project is not part of an active capital project, we recommend that the Artist assemble a design team to consider site design, engineering, site restoration, and/or other factors as determined by the Public Art Team and colleagues in other City agencies, with special consideration given to the recommendations from the department who manages and/or owns the project site.

The Public Art Team provides guidance regarding approvals and permissions from other Boards, Offices, and Commissions that may apply to public art projects, such as the Public Improvement Commission, Mayor's Office for Persons with Disabilities, or Landmarks Commission.

During preliminary design, the Artist develops the artistic concept into a specific visual design. The Artist works with the Public Art Team and other City partners to develop a schedule that reflects any capital construction schedule associated with the project, Artist's contract milestones, BAC approvals, public presentations, and Public Art Team reviews, a working budget, and Artist deliverables for each project phase.

We believe public art should engage people, so in addition to the public BAC presentations, the Artist should give a minimum of two public presentations, talks, workshops, or other events to the broader community over the course of the project. We strongly encourage Artists to work closely with, and draw on the expertise of, the community or communities who will engage with the

artwork during and after installation. Artists should also draw on the arts expertise of the BAC. The Public Art Team can facilitate such opportunities for the Artist if needed.

Requirements

Every project is different but there are some basic requirements for presenting a Preliminary Design to the BAC. The BAC needs to understand the Artist's approach to the design of the artwork for the specific site; how the artwork will look in the site; how the Artist will engage or has already engaged the community during the creative process; and how the artwork may engage the community once it is installed. The BAC also needs to see a preliminary schedule detailing the artwork process and proposed installation date, a preliminary budget, and a diversity and inclusion plan.

Review and Vote

The BAC reviews and votes on Artist's Preliminary Design at public BAC meetings. The BAC may allow public comment, invite project partners to speak, or ask the Public Art Team for additional information. This public review ensures transparency in the commissioning process.

Final Design (Fabrication & installation plans)

Process

If the BAC approves the Artist's Preliminary Design, the Artist then begins the Final Design phase. In Final Design the Artist refines and finalizes the details, ensuring that the artwork can be fabricated and installed within budget, on time, and in accordance with all laws and guidelines for public space, the City of Boston's Curatorial Vision, and any project-specific parameters.

The Artist will work closely with the Public Art Team and City partner agencies on Final Design.

The Artist's Final Design presentation should provide detailed information for the BAC and the public to understand why the Artwork will be created, how the Artwork will be made and installed, what it will be like to experience the Artwork once it is complete, and how the Artwork will look in the future. The Artist should provide as much detail as possible, and be prepared to answer questions about their process, approach, and choices for all aspects of the project.

Requirements

While each project is unique, we expect that Final Design will include:

- **Visualizations**
Drawings, maquettes, renderings, or other plans and renditions of the artwork as it will appear when installed, appropriately scaled and accurately depicting materials, colors, lighting effects, interpretive text, plaque, and/or signage text.
- **Public Engagement**
The proponent and Artist should describe or summarize their community engagement in a minimum of two public meetings, workshops, talks, or other gatherings where they share or present their project proposals and/or preliminary designs. Community engagement should show effort to connect, involve, and integrate Boston's diverse and/or underserved communities, and should keep in mind accessibility.
- **Fabrication Plans**
The Fabrication Plan must detail all materials and methods used in the creation of the artwork. Documentation will vary by project design. The proponent and Artist will work with the Public Art Team and City partner agencies to determine Final Design Deliverables requirements, which may include stamped engineering drawings,

landscape architecture plans, artwork technical specifications, a list of subcontractors, MSDS safety and data sheets, or other details specific to the project.

- **Preliminary Maintenance Recommendations**

The proponent and Artist must provide preliminary maintenance recommendations for all proposed materials and an estimated schedule for routine maintenance.

- **Installation Plans**

When the artwork is associated with a capital project, installation should be incorporated into the capital construction timeline to avoid additional costs and disruptions to the finished site. Detailed installation plans may include but are not limited to site preparation, equipment requirements, and site restoration, when applicable.

- **Plaques and Signage**

The Artist should include images showing how they will include or otherwise display their name, the title of the artwork, the year it was installed, and the medium.

- documentation of signed agreements with fabricators and regular attendance at coordination and design meetings with the City of Boston and the site community.
- reporting will include photographs and/or videos of fabrication progress and a written report summarizing meetings and progress.
- Reporting will include photographs and/or video of the completed artworks, written confirmation that they are ready to install, copies of any permit applications filed with the City, a comprehensive installation plan, and a written report summarizing meetings and progress.

Review and Vote

The Artist must present their Final Design, including their Fabrication Plan and Installation Plan, to the BAC at a public BAC meeting for review and vote.

Fabrication: Process and Review

Artwork fabrication must substantially conform to the Fabrication Plan. The Public Art Team will review the artwork at the midpoint of fabrication. In the case of significant changes from the Fabrication Plan, the Public Art Team may refer the artwork to the BAC for review and approval.

Installation: Process and Review

Artwork installation must substantially conform to the Installation Plan. The Public Art Team will review the artwork when the artwork is ready to install and will monitor installation.

It is the responsibility of the Artist to coordinate the installation of the artwork with the Public Art Team and the partner City agencies and their contractors. The Artist must secure any permits or approvals that are required. This may include approval from the Public Improvement Commission or Public Works, depending on how the project affects access to the public right of way, or if the installation of the project requires any temporary street closures.

If the artwork installation diverges significantly from the Installation Plan, the Public Art Team may refer the artwork to the BAC for review and approval.

- Artist confirms that all artworks have been safely delivered and installed in accordance with the installation plan and approved Final Design of the artwork.
- Artist will provide professional photographs of the fully completed artwork, a final report detailing the maintenance requirements, and any other documentation required by the Boston Art Commission for accessioning into the City of Boston’s collection.

**Final Acceptance
Requirements**

The Artist need to submit the following within 30 calendar days of completing the installation:

- Documentation that the artwork was installed in conformance with the Installation Plan or an updated Installation Plan if changes have been approved.
- Written document of the Artist’s recommendations for routine maintenance and preservation of the artwork (the “Maintenance Recommendations”);
- A minimum of six (6) high resolution digital files in TIFF format of the installed, finished artwork.
- A narrative description of the Artwork, for the City to use as a source for descriptions of the project on the City’s website, public-facing arts database, and other approved uses.
- A final summary of the artwork materials, dimensions, and any collaborators or subcontractors who worked on the project.

Review and Vote

At the next public meeting after installation the BAC will review and vote to accept the artwork into the collection via accessioning.

RESOURCES

- [INSURANCE MATRIX](#)
- [SAMPLE CALL TO ARTIST \(RFP AND RFQ\)](#)
- SAMPLE COMMISSIONING AGREEMENT**
- ACCESSIBILITY GUIDELINES**

BUDGET TEMPLATE

Please itemize your project expenses using the template below or something similar.

CATEGORY	AVERAGE COST PER HOUR (estimated)	TOTAL COST (estimated)
<i>Design, including models, maquettes, etc.</i>		
<i>Fabrication</i>		
<i>Materials & Supplies</i>		
<i>Engineering</i>		
<i>Financial administration</i>		
<i>Installation, including specialty equipment (lifts, cranes, etc.)</i>		
<i>Insurance</i>		
<i>Administration</i>		
<i>Documentation</i>		
<i>Artist fee (20% cap)</i>		
<i>Contingency</i>		
<i>(Other)</i>		

TOTAL PRICE		
Hourly rate		

**MAYOR'S OFFICE OF ARTS AND CULTURE
EQUITABLE COMMUNITY ENGAGEMENT GUIDELINES**

The guidelines below are suggested steps to ensure community engagement led by our office is done equitably and includes community input. This document should be used as a resource for planning all City-led projects and events.

START WITH THE PEOPLE

- Who are the communities you're trying to reach?

- Are the communities this project is impacting or serving being involved in the planning of the project?
 - Have you included the needs and voices of individuals that are the most vulnerable from the community you are trying to serve?
 - Have you identified individuals to represent those communities?
 - Are you compensating individuals for their time if they are leading in the development of the project/event?
 - Have you included the needs and voices of non-geographical community members (communities brought together by experience/identity, not just neighborhood).
 - Consider public health and the communities involved when deciding between in-person and virtual events or programs.
- Is a decision being made as a result of this event? If so, determine metrics that will be used to evaluate the decision following the event.

From there, consider accessibility, outreach, and feedback/follow up. See the following sections for more information about each of these categories.

ACCESSIBILITY

- Determine needs for translated materials and live interpretation, including ASL or CART.
 - Use [LCA Language Demographic Data Report](#) and [How To documents](#) for guidance.
 - Consider all materials that are a part of an event (event page on websites, flyers/graphics, presentations or printed materials shared during event).
- Virtual Events
 - Provide visual and spoken instructions to attendees on how to use virtual platform.
 - Check your virtual platform's security settings.
 - Determine access levels for all participants (Do people need to be able to chat? Talk? Are you providing questions and ample time for discussion and reflection?).
 - Determine method for watching post-event (recording posted to YouTube, livestream to Facebook, etc.).
- In-Person Events
 - Determine where most attendees are coming from and use that to ensure the location is convenient and accessible for attendees (review Mass Cultural Council's accessibility webpage for more resources).
 - Ensure event can be reached by public transportation and provide information, directions, or maps for attendees detailing accessible routes.
 - Provide food, water, hand sanitizer, and accessible bathrooms.
 - Ensure location is accessible for individuals with disabilities.
 - If there will be performances, consider renting a stage/ marley floor, tech needs etc

Consider recording or livestreaming the event for those who can't attend in person.

OUTREACH

How you should inform and invite communities to your event.

- Before you begin outreach:
 - Determine internal partners and keep them updated throughout the process (departments involved, PIOs, neighborhood/community liaisons, etc.)
 - Create a list of locations where the community feels safe and regularly access information (use Community Engagement contact list as a resource).
 - Consider plan for documentation
- Use the following outreach methods for any type of event:
 - Digital outreach
 - Create a schedule for promoting the event that includes a variety of posts on various platforms.
 - Include image descriptions and alt texts in graphics, and translated graphics when possible.
 - In-person outreach

- Use media that the community regularly interacts with (brochures, plastering, flyers, ads- subway/billboards).
- Place promotional materials at locations that the community frequents (libraries, BCYF centers, cultural spaces).

FEEDBACK/FOLLOW-UP

- Distribute a survey for attendees to share feedback on event (here is a resource for creating survey questions).
- Provide ways to access the event recording and relevant links or articles mentioned during the event.
- Collect attendee contact information and encourage them to sign up for our office newsletters and follow us on social media.
- If this event impacts a decision, demonstrating the outreach, feedback, etc.
- Print a sign in sheet